Transcript for “Questions (from young children) Without Answers”

Dr. Dipesh Navsaria: [00:00:00] Reach Out and Read, where books build better brains. This is the Reach Out and Read podcast. I'm your host Dr. Dipesh Navsaria, a practicing pediatrician with degrees in public health and children's librarianship. I'm a clinical professor of human development and family studies at the School of Human Ecology, and a professor of pediatrics at the School of Medicine and Public Health, both at the University of Wisconsin in Madison. At Reach Out and Read, we dream of a world in which every child is read to every day. Our show explores how children and families flourish and thrive through a combination of individual well-being, confident parents, supportive communities, strong public health, and good policy. Join us here for thought-provoking conversations on these issues with expert guests, authors, and leaders in the field of early childhood health and literacy. Research shows that reading physical books together brings the strongest benefits to children. That's why we're happy to have Boise Paper, a responsible paper manufacturer, as the founding sponsor of this podcast through their paper with Purpose Promise. Boise Paper looks for ways to make a difference in local communities. Thank you to Boise Paper for investing in our Reach Out and Read community. There are loads of books for children, but not too many books from children. And when it comes to what might be termed poetry, there’s even fewer. A new book called Questions Without Answers is a collection of poetic and deeply, albeit likely unknowingly, philosophical questions written by children that show us the wit and wisdom of little people in all their wondrous glory. And though these questions are short one liners, they are anything but simple. NPR called the book an illustrated compendium of delight and distress. Some of the artfully impossible questions that kids have put to her and many other contributors. Our guest today is Sarah Manguso. She's the author of nine books, including the novels Liars and Very Cold People. Her other books include a story collection, two poetry collections, several acclaimed works of nonfiction. Her work has been recognized by an American Academy of Arts and Letters Literature Award, a Guggenheim Fellowship, a Hodder Fellowship, and the Rome Prize. Her latest book, illustrated by Liana Finck, is Questions Without Answers. Sarah, welcome to the show.

Sarah Manguso: [00:02:26] Thanks for having me.

Dr. Dipesh Navsaria: [00:02:27] So let's get into some of your work. You've written ten books, some of which are prose and some are poetry, and even several libretti for solo voice and choir. Your poetry has won a Pushcart Prize and appeared in several editions of the Best American Poetry series. So what brought you into the world of writing for children?

Sarah Manguso: [00:02:49] Oh, well, it's actually a world that I don't really feel that I've fully entered because my writing has never really been for children. It's been for, I guess, astute readers of all ages. But know that even seems like something one would say to describe a really good children's book I wrote for adults. And the idea of combining the, you know, recognition that children exist and my work only arrived in the imagination after my son was old enough to speak. And anybody who's ever spent time with a young child, especially around the ages of three and four, um.

Dr. Dipesh Navsaria: [00:03:42] The magic years.

Sarah Manguso: [00:03:43] Yeah. Well, you know, those were the really psychedelic years for for me and my son because the questions that he asked were so well, you know, having never spent time around children before, I was immediately surprised that he was so intelligent and that all, you know, his peers that I was coming into contact with at school, at preschool, at camp, at daycare were so smart. And then I realized like, oh, yeah, you know, you sort of are, you know, you're born yourself. I had already learned again for the first time for me. So sort of later in life that you're sort of born with a personality, more or less, and you're, you know, born with a lot of, you know, the sort of basic attributes of the way that you approach the world seem to stay kind of consistent, at least in the case of the children I've observed. I'm not a professional. I'm just a writer who happened to be living with a young child for a while, and I started writing down my son's best questions when he was around that age. And, yeah No, there was a real blossoming of like, I guess he started thinking abstractly around then, and I wasn't thinking about making a book. That was the important part. I was just writing them down because they were interesting to me.

Dr. Dipesh Navsaria: [00:05:09] Yeah, yeah. And for some of our listeners who may not be familiar, The Magic Years is the title of a renowned book in developmental psychology by Selma Fraiberg talking about the world of three-year-olds. I think The Psychedelic Years could be a great sequel to that.

Sarah Manguso: [00:05:25] Oh, I have to now. I have to read this book. Thank you for the suggestion.

Dr. Dipesh Navsaria: [00:05:30] You're very welcome. So, you know, in an interview with the Los Angeles Review of Books, you said there's a huge overlap between making art and raising a child. And you alluded to the raising a child parts here. Tell us more about that overlap.

Sarah Manguso: [00:05:49] Well, I think I said that, and I think I continued to kind of marvel at my own experience of raising a young child, because it was nothing like the way that it had been described to me before by the culture, which essentially served it up as a really emotionally fulfilling experience and an experience of just, you know, pure giving by the mother to the baby. And I was not prepared for how interesting it was, you know, how intellectually engaging it was. But I really felt that my, you know, all – every part of my kind of art making, creative, debugging, analytical brain was engaged at every moment when I was with this, especially when he was a pre-verbal, you know, creature. And he was communicating. He was communicating. Fine. I just wasn't quite aware of his vocabulary yet, but, you know, babies are. They're not dumb. They just don't have a lot of life experience. So they don't understand the, you know, ways that we expect people to communicate with other people. But the first communicative breakthrough that I experienced with my son was when he developed a sort of sign for I'm done with this with respect to eating. And then he started using the sign in circumstances that had nothing to do with feeding or eating. Like, I'm done with this game, or I'm done listening to you, or I'm done making you make me get dressed. And yeah, I immediately developed much greater respect for these tiny people that I'd never really considered fully, you know, fully engaged human beings before.

Dr. Dipesh Navsaria: [00:07:45] Indeed, there was a line in your introduction that really stood out to me because it's not infrequently that we talk about how parents are their child's first and best teachers. And there was a line you had here which flipped that around beautifully. During this period of my education, my son Sam Chapman, was my first and most essential teacher.

Sarah Manguso: [00:08:09] Yes. I'm quite sure he didn't realize that this was one of his many jobs, but one of the most important ones was simply rinsing away all of the assumptions that I'd been collecting all my life about what children were like. You know, I was highly suggestible to the way that they were represented in, you know, cheesy advertisements when they were always doing something cutesy. So thinking about the idea of cutesiness, maybe I'll just say one more thing about that, which was, that of course, I was aware that, you know, writing a cutesy book was, you know, it's not a literary gesture. It's not serious. I mean, I definitely had enough writer and artist friends who said, are you sure you want to do this children's book? And I'd have to say, no, it's not a children's book. It's a book that children are writing for me. It's this new thing. I was so excited by it. I remain excited by it. And then I thought about, like, you know, I understand why someone would say it would be embarrassing. And it it came down to what I understood to be the difference between what is

cute, which is a sort of non self-aware, you know, genuine naivete and cutesiness, which is cuteness that's self-aware. Sure. That's aware that it's performing cuteness for an appreciative audience.

Dr. Dipesh Navsaria: [00:09:41] Yeah, yeah, yeah. You also said to this point that the questions you included in this book are the ones that seem least contaminated by an adult audience. These questions are cute by the word's original definition. Swift and piercing. They cut to the quick. And you said these questions offer a lot of accidental poetry and philosophy. Tell us more about that.

Sarah Manguso: [00:10:08] Oh, sure. I think that that notion overlaps quite a bit with the old saw standing in front of a work of abstract expressionism. My kid could do that. And, you know, to carry that thought just another couple of seconds is to say, like, yeah, your kid could do that, but could you or would you even dare? And a lot of the questions had, kind of a, I don't know, they had a fearlessness to them that we recognize as naive. But there's also like a kind of just, I don't know, gangster courage that most of us are, you know, that's educated out of most of us, especially those of us who don't become, you know, creative thinkers in, you know, our eventual jobs.

Dr. Dipesh Navsaria: [00:11:06] So, how did you find these questions? And what was the process that by which they came to you?

Sarah Manguso: [00:11:13] Well, in the beginning, it was very easy. They, as you said, came to me. I didn't have to go looking for them. The sort of urtext was a list of questions that my son asked me when he was two, three, four and five. And I was just sort of casually writing down the ones that I liked the best when I was in your body. Did you know me? Did you? Did I want to meet you? Did I? Did I make the world? Things like that. What does a gargoyle say? Do you like windows? I mean, these are great. You know, in juxtaposition, they just really sparkle. And it was another five years, really, before I got the idea that I could, you know, be thrilled and thrilled if I collected questions from other children, too. And so, during the pandemic, I was casting about for a side project and I thought, social media, something I haven't tried yet. I know, I'll go on Twitter. This was before it became what it is now. When it, you know, the idea of crowdsourcing something delightful was possible. And so I opened an account and I made one tweet, and the tweet was, what's the best question a young child ever asked you? And within 24 hours I had hundreds of questions and my first thought was, wow, this will be this wonderful, permanent self-generating font of questions.

Sarah Manguso: [00:12:51] Not understanding how the algorithm worked. And of course, within a couple of days the post was buried. And so the next thing I did was I asked my most famous friends to retweet the tweet and they all did and got a few more. But at that point I

had a list that was too long to set the book aside or it wasn't even really a book yet. It was too long to set the idea aside and it wasn't really enough to create something substantial. So, at some point after that, I thought, I could assemble a team of people who know how to truly crowdsource and go on bulletin boards and talk to people in the real world and whatnot. And so I had a graduate student in West Virginia, and I had a woman in LA who was extremely active in the mom blog arena. And between the two of them, we eventually assembled about 2000 questions. And it was at that point, maybe after about a year, a little over a year of research, that I thought we had enough of a rough draft to continue on and try to think about making it into a book. But I had not yet come up with the format. The eventual format the book would take.

Dr. Dipesh Navsaria: [00:14:21] Yeah. So for our listeners who may not have yet encountered your book, let's describe a little bit about how it's laid out. There's a single question and a single drawing per page. And your illustrator, Liana Finck. You described her drawings as big feelings and small packages. Can you tell us about her work and how your collaboration unfolded?

Sarah Manguso: [00:14:49] Sure. I'll do my best to describe her work, which really speaks for itself. I'd been a huge fan of all of her work for The New Yorker magazine and other magazines, and the more casual work that she does on her Instagram page, which is sort of, not like a daily drawing, but, you know, she updates it very frequently. And there are these just, you know, wonderful visual haiku about, you know, feelings and politics and everything in between. It was a while, though, before I even considered the idea that this book could or should be illustrated. In the beginning, I thought maybe it would. It would just be my son's work. And then I sort of looked at this initial list very critically and thought, maybe there should be this, you know, giant choir of children. And so I tried to use social media to gather questions. I did. I realized I needed somebody who knew how to do that better. I hired a research team. And once we had about 2000 questions, I really got down to pruning it and sort of, you know, came up with a rubric for what should be included. Basically nothing you could look up in a reference book, nothing that seemed familiar and no repeats. And that got the list down to about 4 or 500.

Sarah Manguso: [00:16:21] It was around that point that I was at the same time working on a novel about domestic abuse, and I desperately needed a side project. So I shifted more of my attention to this book. And I thought, you know, maybe illustrations would be good. I had all kinds of thoughts about what the book could look like. Solid text on the page, just, you know, hundreds and hundreds of questions or maybe 1 or 2 but then I didn't like the idea that it was a sort of, I don't know - each question really needed to stand on its own, because there's just such pathos and such weight to all of them, even the so-called funnier ones. And it was around that time that I thought, oh, it's just the most obvious thing in the world that Liana,

who, you know, we were emailing and texting sort of in a friendly way by then, should do it. And it really was like magic. I suggested the collaboration to her and sent her a few of the questions, and she, with a speed that I can only describe as superhuman, sent a bunch of sketches back in various styles, and I realized that this was going to be the book.

Dr. Dipesh Navsaria: [00:17:43] Yeah, yeah, yeah. And I agree, as you're describing kind of other ways this could have gone. Each page, that illustration and that single question. It gives that question the space to breathe. Right. In your head to consider it rather than like, oh, I need to read the next line and the next line and the next line.

Sarah Manguso: [00:18:05] Yeah, exactly. It slows you down and it gives you a moment to just kind of inhabit this, you know, the world of each page. I also want to point out that Liana hand-lettered all of the questions to there was, you know, a point at which we were thinking maybe we could put it in type, but I really love that she hand-drew the page numbers and the section headings and everything else.

Dr. Dipesh Navsaria: [00:18:29] Mhm. Wow. Yeah, indeed. Did. These are one liners. And, you know, you've done a lot of different types of writing, including an 800000 word journal. This is definitely a contrast to that. Can you talk about the style of one liners? Because you come at it in the intro, that one liners float somewhere between thinking and writing where verbal but pre-literate young children dwell. That place is the origin of this text.

Sarah Manguso: [00:19:00] Yes. That passage is actually a continuation of a thought begun by the great James Richardson, who is a poet, aphorist and academic emeritus at Princeton. And he published a book called vectors in 2001 that continues to have, uh, a huge impact on the way that I think about what literature can be and what very short literary forms can do. And he called vectors as a subtitle, aphorisms and ten second essays, which I just think is a wonderful description of the kinds of short writing that I enjoy, whether I find them online or in a book. And what Jim was saying in that passage is that if you ask somebody to think of a word, they will, but they won't say that they wrote it. And so a one liner kind of exists between that word and a longer, you know, more sort of cosmetically literary piece. And I just I've always had a fascination with small forms. I think it's just inherent to my personality. For a while, I was trying to figure out why I have this particular taste. And the one thing I do want to say about this 800,000 word diary, which is now over a million words, is that I've been working on it since I was 14 and now I'm 51. So if you really do the arithmetic, which I did at some point, I don't know whether this is still accurate. It's about 100 words a day, which isn't a lot. It's not a lot. But you know, when you put it all together, it sounds very grand, but I'm not interested in creating anything grand. I'm afraid of grandiosity.

Dr. Dipesh Navsaria: [00:20:53] Sure.

Sarah Manguso: [00:20:54] It's because I have a low voice, and I'm a woman, and so it's easy to sort of be accused of that.

Dr. Dipesh Navsaria: [00:21:01] Sure. So I'm sure our listeners now have, who haven't again, had the privilege o seeing this book yet are probably wondering, what are these magical questions? Right. That we're going on about. So, I wanted to read out a few sample ones and, if any of these are ones you want to comment on, feel free. What is the difference between stop and wait. If neighbors move away, are you still neighbors? How do you know when it's time to leave a party? I'd love to know the answer to that one.

Sarah Manguso: [00:21:37] That one is the first one in the book. And I think it feels the most anxious at that position in the book. It was really fun putting them in order. We got a lot of really wonderful input from our editors at Penguin Random House, Parisa and Andy. And I don't remember whose decision it was to put that one first, but I think I think it works great because that anxiety sort of lasts for a few pages as you read on.

Dr. Dipesh Navsaria: [00:22:10] When a baby is born, how do the parents know its name? Do animals talk about us the way we talk about them? This is where your cat can probably jump in and, you know, offer opinions.

Sarah Manguso: [00:22:23] Yeah. Do they have, like, a, I assume that other people have a special kitty or puppy voice that they use when they talk to their pets. Which I'm not going to reproduce mine here in the podcast, but eah, do they talk to us in silly voices too, or do they just use their normal voices?

Dr. Dipesh Navsaria: [00:22:45] Do caterpillars know they're going to be butterflies, or do they build a cocoon not knowing what will happen? That one's deep, isn't it?

Sarah Manguso: [00:22:53] It's really deep. Yeah. I love that one.

Dr. Dipesh Navsaria: [00:22:56] And what is a moment?

Sarah Manguso: [00:22:59] Yeah, I still can't answer that. When? In the book. For that reason.

Dr. Dipesh Navsaria: [00:23:03] Can I admit that there is an answer to that?

Sarah Manguso: [00:23:06] Oh, please. Yes. We the world needs to know.

Dr. Dipesh Navsaria: [00:23:09] A moment is actually an old English unit of time. That's about 1/12 of a solar minute. So it actually varies based on the time of year a little bit, but that's the original definition. It's approximately 90s. I'm sorry, 1/12 of a solar hour. Yeah.

Sarah Manguso: [00:23:23] Oh, yeah. Okay. That's a bit longer than I thought, but I guess things move faster now. I'm going to put that into practice. Thank you for that.

Dr. Dipesh Navsaria: [00:23:35] So yeah you can just say no, no, I have an official ruling on what a moment.

Sarah Manguso: [00:23:39] I'm going to text Liana after this.

Dr. Dipesh Navsaria: [00:23:43] Were there other questions that you had in the book that really just kind of sit with you more than others? Where?

Sarah Manguso: [00:23:51] Well, there were questions that really depended on their context in order to sort of rise to the level of being in the book. And one of them is do clowns pee blue? There was the phase of choosing the questions themselves as either viable or not for a book. But then there was the phase of figuring out how to put them all together. Initially I thought, maybe it'll be easy this time; I've had to put books in order before. Poems, aphorisms, and I always start by putting them in alphabetical order. Because what could be, you know, there's probably a wonderful randomness to it, and it's good enough. And then I used a randomization app online and put them in random order. And then they seemed just as good. And then I randomized them again. And then that seemed just as good as the previous randomization. And then I realized I would, you know, with a sinking heart, have to take really serious care and placing each one next to the appropriate ones. And that out of that came the decision to group them. And then immediately the sort of corollary question was like, well, how like there are lots of potential groups. And it was my editor, Parisa, who came up with the brilliant idea of grouping them the way that a child would. And so then, within 15 minutes, I came up with the six groups that we used and in order that they appear in the book, they're people. So questions about people, animals, things, big things. You and the most important me.

Dr. Dipesh Navsaria: [00:25:35] Yeah, those, and I think the groupings work because each of the questions allows you to explore each of those bigger concepts and just novel and interesting ways.

Sarah Manguso: [00:25:49] Yeah. We needed a constraint to think about these things, but it couldn't be too, too constraining.

Dr. Dipesh Navsaria: [00:25:57] So one of the things about this book that was also notable is how much it can act as a scaffold, I think, for conversations between, you know, children and the adults in their lives. In Reach Out and Read, we talk a lot about dialogic reading, which is, not just reading to or at a child, but reading with them and having a conversation about the book or the pictures, or relating what you're reading to stories in your life or things like that. This is 150 opportunities, really, for parents and caregivers to engage in these things. But there's also this notion of where the adults need to be ready to not know the answers, or even not know how they would begin answering them. We just recorded a show with a pediatrician, doctor, Claudia Gold, and listeners can go back and find that episode in our archives very recently. She emphasizes this concept of not knowing when it comes to approaching relationships with children. What did the process of writing this book and engaging with all these questions without answers, teach you about parenting?

Sarah Manguso: [00:27:18] The most important thing it did was to just continue to dignify children and to remind me and to remind all of this book's readers that children are as smart, intuitive, and analytical as we are, and they're just, you know, behind in life experience.

Dr. Dipesh Navsaria: [00:27:38] Indeed. And as is the emphasis or the art, so to speak, is it in asking the question or being able to answer it?

Sarah Manguso: [00:27:48] Oh, well, these are questions without answers. It's I guess I'll leave it to the reader or to the listener. Whether or to what extent any of the questions ought to be answered.

Dr. Dipesh Navsaria: [00:28:04] You know, I tell my students, I teach both undergraduates and then some graduate students in public health and I tell them on the first day of class and then I remind them on the last day of class that if you came here looking for the answers, you may be disappointed. But if you came here looking to learn how to ask good questions, you're in the right place. So.

Sarah Manguso: [00:28:27] Well, you sound like the kind of teacher that anybody would be lucky to have.

Dr. Dipesh Navsaria: [00:28:31] Thanks. Well, we'll see what they think at the end of the semester, but.

Sarah Manguso: [00:28:34] I guess we will.

Dr. Dipesh Navsaria: [00:28:36] I want to turn to thinking about children and poetry for just a moment. Here in the book's introduction, you write about the poet Kenneth Koch. And can

you tell us a bit about him? He was not someone I knew about before reading your introduction and also about his methods for teaching poetry to children.

Sarah Manguso: [00:28:59] Sure. Well, I'm glad to make his introduction to you. He is one of the New York school poets less famous than O'Hara or John Ashbery, but whose work was very important to me as a graduate student in poetry and just going on as I worked in different genres, as he also did. He dared not just to work with children in the schools in the 1950s and 60s, but to publish books about his experiences teaching poetry to young children ages 6 to 11. And the way that he entered into the experience and wrote about it with utter conviction that children were capable of making art, at least as good as, you know, so-called artists had a really notable effect on me. I just didn't see that attitude really anywhere else in the culture. You know, in the culture of sort of literary grad student land, children were irrelevant and embarrassing. Something that, you know, a graduate student's wife might have, but certainly not something that a graduate student would ever acknowledge or talk about. And, Coke had a lot of good ideas about how to teach poetry to children. But the parts of his three books about poetry education that have stuck with me and that I continue to read and reread and even teach to my own grad students, are the mini anthologies that he included in his books poems by these kids who were, you know, 6 to 11 who were grownups or relatively older now. And one of the things that I like to do, as I mentioned in the introduction, is to mix in a poem or two when I'm putting together a source packet for a course. You know, put in a poem or two by a 7 or 8 year old from Kenneth Koch's book, and then very seriously, ask the class whether they recognized the name and, of course, nobody did. And then I, you know, very happily share that an eight-year-old wrote it in 1961.

Dr. Dipesh Navsaria: [00:31:22] One thing I will admit, though, that what you just said about mixing in a poem from one of his books, I may totally steal that for one of my classes and see if they can pick out the age of the author.

Sarah Manguso: [00:31:37] Oh, I hope you do.

Dr. Dipesh Navsaria: [00:31:39] So, to wrap this up, is there one question without an answer that you just can't stop thinking about?

Sarah Manguso: [00:31:47] How will it feel on the last day I'm a child?

Dr. Dipesh Navsaria: [00:31:51] Yeah, that is a deep one. It really gets to so much about what do we mean by childhood and children and even the nature of adulthood. Right.

Sarah Manguso: [00:32:02] Yeah. Is there an old English answer to that, too?

Dr. Dipesh Navsaria: [00:32:04] It's not an Old English one. And I'm gonna say this is actually a controversy in pediatrics because I often get asked, well, when should my child stop seeing a pediatrician?

Sarah Manguso: [00:32:15] When do we stop seeing you?

Dr. Dipesh Navsaria: [00:32:16] Some people still seem to think the answer is 12, which it's not, and then there's people who say, well, 18, right. I'm like, well, no, 21 technically. But I mean, we're sometimes seeing kids up to 25. And it's also about the changing nature of childhood and young adulthood as well. I think usually once they hit 26, we're like, yeah, no, but, there's a really interesting continuum and range there. And, there's certainly not a science based answer to it.

Sarah Manguso: [00:32:46] Oh, that's so interesting.

Dr. Dipesh Navsaria: [00:32:48] Yeah. There we go. Thank you so much for this, this book and and this conversation. I think it just highlights beautifully all the amazing questions without answers and the wisdom that young children can bring us. And really the fact that also it's okay to have questions without answers sometimes.

Sarah Manguso: [00:33:09] Thank you so much for your incredible attention.

Dr. Dipesh Navsaria: [00:33:12] Thanks again. Welcome to today's 33rd page or something extra for you, our listeners. While the central portion of the book we talked about today was really those amazing questions without answers from young children. I have to say that there was also some wonderfully deep thoughts in the introduction to the book. I wanted to share a couple of passages from what today's guests told us. Before I started spending time around children, I thought that people who paid close attention to these simpletons were people who had decided not to be interesting anymore. I thought that people found their own children fascinating simply because they'd been biologically hypnotized into loving them. Once I learned what children are really like, I immediately wanted to create an artifact of their weird eloquence, which was such a surprise to me when I finally noticed it. During this period of my education, my son Sam Chapman was my first and most essential teacher. Before he was capable of conversation, I thought I already knew what a preschooler would say, because I'd seen it represented so tediously in advertisements and crappy entertainment. But by the time Sam was almost four years old, I was writing down almost everything he said. Shedding my indoctrination as I went. He was indeed cute, too, as when he tried to pick up a freckle from my forearm or played at feeding a piece of pancake to his toy truck. But the cute things he did always had a hint of the abyss about them. His most interesting questions all seemed in some way to be about death. She then goes on to say, my chief purpose in assembling the

text of this book is to challenge the popular depiction of children as adorable idiots, instead portraying them as they are intelligent, intuitive, inventive, philosophical, funny. Their questions are a work of found choral philosophy, a collective subjectivity that disappears from most people's lives by kindergarten. I return to these questions when I need a little effortless wisdom. Their ease with the abyss comforts me. They present corpses, rocks, beards, and graves as more or less emotionally equivalent. And they show me that anything can be interesting if you look at it from the right angle. They remind me that when I feel bound up in inarticulate, when I have nothing to add, I too might begin with a question. And that's today's 33rd page. You've been listening to the Reach Out and Read podcast. Reach Out and Read is a non-profit organization that is the authoritative national voice for the positive effects of reading daily and supports, coaches, and celebrates engaging in those language rich activities with young children. We're continually inspired by stories that encourage language literacy and early relational health. Visit us at reachoutandread.org to find out more. And don't forget to subscribe to our show wherever you listen to your podcasts. If you like what you hear, please leave us a review. Your feedback helps grow our podcast community and tells others that this podcast is worth listening to. Our producer is Jill Ruby. Lori Brooks is our chief external affairs officer. Special thanks to our communications manager Niels Delmar Torres and digital content coordinator Aarthi Varshini. Thank you to our founding sponsor, Boise Paper, for making a difference in local communities like ours. I'm your host, Doctor Dipesh Navsaria. I look forward to spending time with you soon. And remember, books build better brains.