



**DOUG  
LEMOV**

Foreword by Norman Atkins

# Teach

LIKE A

# CHAMPION



# 2.0

75 VIDEOS INCLUDED

62 TECHNIQUES  
THAT PUT STUDENTS  
ON THE PATH  
TO COLLEGE



TEACH

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**CHAMPION**

2.0

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# TEACH LIKE A CHAMPION 2.0

62 Techniques that Put Students  
on the Path to College

DOUG LEMOV

Foreword by Norman Atkins

Uncommon  
Schools | Change History.

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# Video Contents

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For information on accessing the video clips, see How to Access the Video Contents near the end of the book.

## Introduction

Clip	Technique		Description
48	Strategic Investment: From Procedure to Routine		<b>Paper Passing (Back in Ten):</b> Doug McCurry encourages students to pass in their papers faster and faster with Positive Framing.

## Gathering Data on Student Mastery (Chapter 1)

Clip	Primary Technique	Additional Techniques	Description
1	Reject Self-Report	Culture of Error	<b>Spelling Words:</b> Amy Youngman collects data on student mastery by quickly scanning each student's answer to see whether it is correct.
2	Standardize the Format	Culture of Error, Tracking, Not Watching	<b>Disposition:</b> Meaghan Reuler immediately identifies student misunderstandings thanks to materials that make mistakes easy to find—and to some careful looking.

Clip	Primary Technique	Additional Techniques	Description
3	Show Me	Excavate Error	<b>Good Morning, Williams:</b> Bryan Belanger uses hand signals to gauge student mastery. He responds quickly in consideration of the extent of the errors.
4	Show Me	Culture of Error	<b>Go to IP:</b> Jon Bogard uses Show Me to identify and correct common errors. Some students review; some earn independent practice.
5	Affirmative Checking	Culture of Error, Name the Steps, 100% Cycle	<b>Here's the Deal:</b> Bob Zimmerli sets "checkpoints" where students must check their answers with him before proceeding to more difficult problems.
6	Affirmative Checking	Do It Again, Positive Framing	<b>Green Sticky Note:</b> Hilary Lewis uses a "ticket" system to check students' work before they move on to independent practice.

## Acting on the Data and the Culture of Error (Chapter 2)

Clip	Primary Technique	Additional Techniques	Description
7	Culture of Error	Show Me	<b>Who Changed Their Mind:</b> Katie Bellucci normalizes error by encouraging students who corrected their work to raise their hands and "be proud!"
8	Culture of Error		<b>Intros:</b> Jason Armstrong tells students he "expects some disagreement" and doesn't care for now what the right answer is.

## Setting High Academic Expectations (Chapter 3)

Clip	Primary Technique	Additional Techniques	Description
9	No Opt Out	Emotional Constancy	<b>Immigrant:</b> David Javicas stays steady at the helm and sticks with a student who declines to answer a question.
10	No Opt Out		<b>Negative Five Halves:</b> Derek Pollak solicits help from the class when a student is very near to a correct answer.
11	No Opt Out	Cold Call, Do It Again	<b>Little Brown Insects:</b> Jamie Davidson gets a student to improve her expression in reading after another student models what it means to “snap.”
12	No Opt Out	Targeted Questioning, Culture of Error	<b>Clever Fox:</b> Shadell Purefoy (Noel) asks a student to repeat a correct answer after she’s unable to answer the first time.
13	Right Is Right		<b>Fabric:</b> Grace Ghazzawi holds out for an all-the-way-right answer.
14	Right Is Right		<b>Aunt Alexandra:</b> Maggie Johnson pushes students to use precise language to describe a particular scene.
15	Right Is Right	Positive Framing	<b>Volume:</b> Jason Armstrong holds out for a thorough definition of volume after students present formulas and partial definitions.
16	Stretch It		<b>Well Said:</b> Art Worrell stretches the original student and then begins stretching other students to build a rigorous classroom culture.
17	Format Matters		<b>“Gots to Be?”:</b> Darryl Williams actively reinforces the language of opportunity by correcting informal phrases.
18	Format Matters		<b>Hither:</b> Beth Verrilli asks a student for more collegiate language.

## Lesson Structure (Chapter 5)

Clip	Primary Technique	Additional Techniques	Description
19	Control the Game		<b>Control the Game:</b> Jessica Bracey keeps durations short and unpredictable, moving the reading around the room to involve lots of students.
20	Control the Game		<b>Eyes In:</b> Eric Snider balances student reading with his own modeling to build a culture of expressive reading.
21	Circulate		<b>Read and Annotate:</b> Domari Dickinson and Rue Ratray demonstrate the fundamentals of Circulate.

## Pacing (Chapter 6)

Clip	Primary Technique	Additional Techniques	Description
22	Change the Pace	Show Me	<b>Talk to Me:</b> Erin Michels quickens classroom pace by shifting deftly among different styles of participation.
23	Change the Pace	Everybody Writes, Habits of Discussion	<b>Listen, Things Have Changed:</b> Jessica Bracey maintains a steady pace in her reading class by varying activities.
24	Brighten Lines		<b>Clean Start/Clean Finish Montage:</b> Seven teachers show examples of Brighten Lines by cleanly beginning and ending exercises.
25	All Hands		<b>Bright Hands:</b> Colleen Driggs shows her students how to raise their hands for a new question and lower them when someone else is called on.

Clip	Primary Technique	Additional Techniques	Description
26	Work the Clock		<b>You're My Brain:</b> Deena Burnett uses a stopwatch projection to allot specific amounts of time for certain activities.
27	Change the Pace	Brighten Lines	<b>Pencils Up:</b> Ashley Hinton puts together a number of pacing techniques to keep her class moving.

## Building Ratio Through Questioning (Chapter 7)

Clip	Primary Technique	Additional Techniques	Description
28	Cold Call		<b>I Saw a Lot of Thought:</b> Gary Lauderdale's consistent Cold Calling keeps his students focused on the math.
29	Wait Time		<b>Wait Time Montage:</b> Maggie Johnson gives students think time, encouraging more reluctant scholars to participate.
30	Wait Time		<b>Continental Congress:</b> Boris Zarkhi narrates hands, and tells his students to put their hands down to make full use of the Wait Time he gives them
31	Wait Time		<b>Think Time:</b> Colleen Driggs encourages students to go back and look at their notes during think time.
32	Cold Call		<b>What Word:</b> Hannah Lofthus establishes a brisk rhythm with the way that she Cold Calls.

Clip	Primary Technique	Additional Techniques	Description
33	Cold Call		<b>Hot Call:</b> Colleen Driggs explains how she will “Hot Call,” as an opportunity for students to show they are “on fire.”
34	Cold Call		<b>In Your Mind:</b> Jon Bogard makes his Cold Calls predictable and positive, including calling on one student whose “hand was up in [her] mind.”
35	Call and Response		<b>Birthdays:</b> Janelle Austin keeps her students’ responses sharp.
36	Call and Response		<b>Read to Us:</b> Jennifer Trapp uses Call and Response to reinforce note-taking skills, grammar rules, and difficult pronunciations.
37	Pepper	Cold Call	<b>Amendments:</b> Art Worrell Peppers his classroom with questions about constitutional amendments.

## Building Ratio Through Writing (Chapter 8)

Clip	Primary Technique	Additional Techniques	Description
38	Everybody Writes		<b>Troy:</b> Gillian Cartwright sets up rigorous student-driven discussions with eighteen minutes of pre-thinking in writing. Yes, eighteen minutes!
39	Everybody Writes		<b>Sophisticate It:</b> Rachel Coffin ups the ratio in her classroom by challenging students to complete a sentence that begins with a complex starter.



Clip	Primary Technique	Additional Techniques	Description
40	Everybody Writes		<b>Romeo and Juliet:</b> Lauren Latto teaches her students to sustain their focus in writing for longer periods.
41	Show Call		<b>Beautiful Formula:</b> Paul Powell normalizes the process of “good to great” and sends a very clear message about accountability for written work by Show Calling exemplary work.
42	Show Call	Culture of Error	<b>Boxes:</b> Katie McNickle Show Calls a number of different students’ work to show different approaches to solving the same problem.

## Building Ratio Through Discussion (Chapter 9)

Clip	Primary Technique	Additional Techniques	Description
43	Habits of Discussion		<b>Master of the House:</b> Yasmin Vargas uses a series of questions and nonverbals to encourage productive discussion.
44	Turn and Talk		<b>Little Guy:</b> Rue Ratray uses a variety of methods to keep his Turn and Talks engaging for his students.
45	Turn and Talk		<b>Turn and Talk Montage:</b> Eric Snider uses a series of efficient prompts and follow-ups to keep his Turn and Talks accountable and efficient.
46	Turn and Talk		<b>Show Not Tell:</b> Laura Fern uses a number of different techniques to ensure efficiency, consistency, and rigor in her Turn and Talks.

## Systems and Routines (Chapter 10)

Clip	Primary Technique	Additional Techniques	Description
47	Strategic Investment: From Procedure to Routine		<b>Thank You for Knowing What to Do:</b> Stephen Chiger delegates roles to create a culture of autonomy in his classroom.
48	Strategic Investment: From Procedure to Routine		<b>Paper Passing (Back in Ten):</b> Doug McCurry encourages students to pass in their papers faster and faster with Positive Framing.
49	Strategic Investment: From Procedure to Routine		<b>Before and After: "Group A" and "Stand Up":</b> Nikki Bowen works through procedures with her students until they become second nature and support student autonomy.
50	Strategic Investment: From Procedure to Routine		<b>Ben Franklin:</b> Lauren Moyle's class transitions from desks to the floor by singing a song about the continents.
51	Do It Again		<b>Faster:</b> Sarah Ott teaches her kindergarteners how to do classroom tasks such as coming together on her signal.

## High Behavioral Expectations (Chapter 11)

Clip	Primary Technique	Additional Techniques	Description
52	This clip demonstrates what a culture of high behavioral expectations looks like at maturity.		<b>Perimeter:</b> Erin Michels demonstrates a number of high behavioral expectations in a lesson using "triangulous units."

Clip	Primary Technique	Additional Techniques	Description
53	100%, Part 1: Radar/Be Seen Looking		<b>Grab Bag:</b> Rachel King moves to Pastore's Perch and scans the room at the moment she wants to monitor her class more closely.
54	100%, Part 1: Radar/Be Seen Looking		<b>Crisp Sound of a Rip:</b> Patrick Pastore demonstrates effective use of Pastore's Perch.
55	100%, Part 1: Radar/Be Seen Looking	Pepper	<b>As a Decimal:</b> Michael Rubino scans consistently and uses some "moves" to intimate that he is looking carefully.
56	100%, Part 2: Make Compliance Visible	Show Me	<b>Show What You Know:</b> Amy Youngman makes compliance visible with visible commands like "pen caps on."
57	100%, Part 2: Make Compliance Visible		<b>Really Clever:</b> Ashley Hinton scans the classroom even while she works with individual students. Her vigilance pays off with a happy classroom.
58	100%, Part 3: Least Invasive Intervention		<b>Montage:</b> Ashley Hinton demonstrates a series of subtle nonverbal interventions used to keep her class focused.
59	100%, Part 3: Least Invasive Intervention		<b>I Need a Couple SLANTs:</b> Alexandra Bronson subtly resets her whole class via a positive group correction.
60	100%, Part 3: Least Invasive Intervention		<b>You Know Who You Are, and Puritans:</b> Bob Zimmerli and Laura Brandt demonstrate different takes on anonymous individual correction.
61	100%, Part 3: Least Invasive Intervention		<b>Eyes on the Speaker:</b> Jaimie Brillante demonstrates private individual correction by whispering to a student.

Clip	Primary Technique	Additional Techniques	Description
62	100%, Part 3: Least Invasive Intervention		<b>Don't Miss It:</b> Jason Armstrong uses a whisper correction to make public corrections feel private.
63	100%, Part 3: Least Invasive Intervention		<b>Nonverbals Montage:</b> Lucy Boyd uses a variety of different nonverbal interventions to keep her students hard at work during discussion.
64	100%, Part 4: Firm Calm Finesse		<b>Fix How You're Sitting:</b> Channa Comer demonstrates Firm Calm Finesse as her class gets restless.
65	100%, Part 5: Art of the Consequence		<b>Regular Polygon:</b> Ana O'Neil delivers two consequences with grace and calm, and encourages students to get back in the game.
66	100%, Part 5: Art of the Consequence	Culture of Error	<b>Examine:</b> Bridget McElduff demonstrates a number of techniques while giving a productive consequence.
67	Strong Voice		<b>Inappropriate Time:</b> Christy Lundy uses <i>do not engage</i> in a situation every teacher has seen some version of.
68	Strong Voice		<b>Draw My Line:</b> Jessica Merrill-Brown uses the <i>self-interrupt</i> to keep the full attention of her class even while she's sitting down.
69	Strong Voice		<b>Middle School:</b> Mike Taubman uses a series of <i>self-interrupts</i> to ensure student focus.

## Building Character and Trust (Chapter 12)

Clip	Primary Technique	Additional Techniques	Description
70	Positive Framing		<b>Positive Framing Montage:</b> Janelle Austin demonstrates nearly a dozen ways to narrate the positive.
71	Precise Praise		<b>Symmetry:</b> Hilary Lewis gives positive reinforcement that provides students a model for success.
72	Precise Praise		<b>Looking Sharp:</b> David Javicas privately and genuinely praises replicable student actions.
73	Precise Praise		<b>Kudos:</b> Stephen Chiger doubles back to help a student better see how and why she was successful.
74	Joy Factor		<b>Phantom of the Opera:</b> Roberto de Leòn makes the act of reading joyful.
75	Joy Factor		<b>Simón Bolívar:</b> Taylor Delhagen lightens the mood by getting in touch with the joyful side of Simón Bolívar.

*For Mike and Penny Lemov,  
my first teachers*

# Foreword

---

In 1983, a landmark US education commission famously declared that our “nation [is] at risk,” that “a rising tide of mediocrity . . . threatens our very future,” and that we should consider our woeful K–12 performance a self-imposed “act of war.” With confidence in established educational institutions at an all-time low, various states invited teachers and fellow citizens to offer new ideas, new approaches, and new schools that might help rebuild a broken system. The charter schools that emerged, beginning in 1991, were to serve as a research-and-development arm of public education.

Over the past quarter century, a new generation of idealists has answered that trumpet blast for reform, mostly in cities where the country has ignored *millions* of children who live in poverty and attend ineffective, inhospitable, unhappy schools. To build schools and classrooms of their own making, these reformers scaled the walls of bureaucracy, and then struggled with the very challenges that plagued their forebears. But, as *pragmatic* idealists, they didn’t chase educational equity in the abstract. They pursued it relentlessly as instructional problem-solvers in a mission-driven learning community.

Suddenly, classroom doors—for decades, sadly and oddly closed to outsiders and colleagues alike—flew open. Looking for models to learn from and copy, legions flocked to the classrooms of the most skillful teachers, whose students were joyfully engaged, academically focused, working together as teams, and generating jaw-dropping results.

Of those who studied outlier classrooms, one tall, unassuming teacher and leader—Doug Lemov—camped out longer than all the rest. He saw the significance of instructional brush strokes that most of us either missed or didn’t appreciate: how teachers circulated, engaged all students, targeted their questions, framed the positive, worked the clock, waited strategically for, and then stretched out student answers.

Lemov had eyes to see the details of the well-delivered lesson, *and* a heart to love and celebrate teachers for their impact on students' life trajectories. He filled volumes of black notebooks with enthusiastic, illegible scrawls that slowly transmogrified into sticky phrases and ideas. Then, before anyone else, he sent cameras into classrooms to capture exemplary practices on video.

After watching the slow-motion replay of instructional moves, he converted his field notes into a taxonomy of effective teaching practices — initially for his private use, then for teachers across the network we founded, Uncommon Schools, and then as the basis for training thousands of teachers and principals nationwide. At a certain point — when he'd produced something like the 28<sup>th</sup> version — a bunch of us pressed him to publish; any hesitancy on Lemov's part was born of humility, a belief that his playbook was still *in process*.

So he was unprepared for what happened four years ago: hundreds of thousands of copies of his painstakingly assembled taxonomy, the first edition of this book, *flew* from bookstore warehouses with blazing speed, reaching about a quarter of America's teachers across all types of schools — public, independent, parochial, urban, suburban, rural. They found actionable, accessible guidance that they could use, not merely to set up their classrooms or plan their lessons, but *during* the act of teaching. Novice teachers adopted surefire routines to manage their classrooms, create a joyful culture, and build a productive platform for learning. More experienced teachers appreciated that Lemov “invented a new language of American teaching,” as Elizabeth Green explains in *Building a Better Teacher*. His was *their* language, full of memorable catchphrases, and supplemented by pictures and video of real teachers, that helped them go from “good to great.” In a subsequent volume, *Practice Perfect*, Lemov and his colleagues encouraged teachers to rehearse techniques and strategies before improvising in front of students.

Meanwhile, more than 18,000 principals and teachers have participated in Lemov's trainings through Uncommon Schools, and thousands more have learned his approach through Relay Graduate School of Education, which we founded, in part, to share elements of effective teaching that he codified. I've watched his work catch on in Brazil, India, and South Africa. The Queen of Jordan commissioned an Arabic translation, while teachers in China, Korea, Australia, Holland, England, and other countries have brought *Teaching Like a Champion (TLAC)* into their classrooms.

A funny thing happened on the way to *TLAC* becoming a global phenomenon. As teachers have learned from Lemov, he has learned from them. Over the past decade, he has probably visited 10,000 classrooms and watched 10,000 video clips. Since *TLAC*'s publication, he's observed countless teachers improve, adapt, and reshape the



techniques he'd described. One of my favorite techniques is what Lemov named "the culture of error," in which teachers make it safe for students to show their mistakes, rather than hide them. By publishing the first edition when he did, Lemov gained four years of feedback that helped refine his thinking, his writing, and his taxonomy.

This culture, of course, leads ineluctably to a 2.0 edition, the one you now hold in your hands. Fans of the first edition will undoubtedly find in this one the same core techniques—in even sharper form. What's new, right at the start of the 2.0 version, is a much deeper, more specific treatment on how to "check for understanding." There's also new material on students' writing life, as well as on shifting the ratio of cognitive work from the teacher to students. In keeping with Common Core State Standards—a promising development that has raised the instructional bar across the land—Lemov's work, more than ever before, pushes teachers to ask *rigorous* questions and engage students in more *rigorous* learning.

For all of these reasons, I suspect that a broader set of teachers, with a wider range of styles, voices, and approaches, will see themselves in this book. They will discover new techniques they can employ in their classrooms, and encounter new language that will call them to be better still. At the same time, many will practice, adapt, and invent the next set of techniques that will emerge in the decades ahead. May the circle of champion teachers grow wider, may the community of practice enlarge, and may you be part of the generation of teachers who use and develop tools that will—as we say at Uncommon Schools—change history.

November, 2014

Norman Atkins

*Norman Atkins is Co-Founder  
and President of Relay GSE and  
Founder of Uncommon Schools*



# Acknowledgments

---

My first thank you has to be to teachers, starting with my own, of whom there were many excellent ones who guided and shaped my thinking from kindergarten through graduate school. Ms. Cosgrove (Wood Acres Elementary) unlocked the door of math for me in third grade. In seventh grade, Mr. Lewis (Western Junior High School) taught me to write a thesis paragraph “the right way” — he was unapologetic on this point. Once mastered, this skill pretty much got me through college. In twelfth grade, I wisely determined that reading *Canterbury Tales* in history was unnecessary until Mr. Gilhool (Walt Whitman High School) sent me scrambling through the text to find out whether people in the Middle Ages were really and actually all that funny.

There were teachers I loved then — Ms. Cosby, whom I returned to visit for years after — and teachers like straitlaced, exacting Mr. Simmons, who could be a bit starchy, maybe, and had the temerity to think that English class should be text intensive, and interpretations precise. He did not offer the sorts of high jinks Young Lemov required of his favorites, alas, so I don’t recall seeing or speaking with him again, though I have thought of him perhaps a hundred times since realizing that it was he, in the end, who taught me to read a piece of literature with focus and rigor.

But which teacher was it who handed me *The Old Man and the Sea*? Hemingway’s novel was the first book that ever truly spoke to me. There was the night when my parents announced we were going out to dinner. I remember in which chair I was sitting when I said, no, I thought I’d stay home and read. I might have been eleven or twelve years old; the book was a challenge for me, but there had been a teacher whose expectations were high, and the book found its way into my hands, though ironically and altogether fittingly as a reflection on the work of teachers, I do not recall what teacher it was who thought to give me that book.

My job now, of course, is to learn from teachers—or, more precisely, to continue learning from teachers. The topics have shifted, but the principle is the same, and there are again so many teachers who in allowing me to observe their work have taught me deep and durable things, some of which I recognized in the moment and some that struck me only later—sometimes much later. The lessons they offered are the substance of this book, though inevitably there are many who go unnamed, so I will take this opportunity to thank all of the teachers I’ve had the honor to observe and study as a colleague and as a sometimes bothersome outsider. Sharing the things I learned from them is a huge responsibility. I hope I got at least part of it right. In any case, thank you.

When I talk about what “I’ve” learned, I am really talking about what “we’ve” learned, with the “we” referring to my colleagues on the Uncommon Schools Teach Like a Champion team: John Costello, Dan Cotton, Colleen Driggs, Joaquin Hernandez, Jen Kim, Tracey Koren, Rob Richard, and Erica Woolway. Their constant insights about teaching, not to mention their appreciation for and love of its craft, help me strive to do my job as well as they do theirs. Most of the better ideas are probably theirs, though you might not guess it—a merrier band there never was. A special shout-out for two members of the team in particular: Rob, who directs the Teach Like a Champion team’s video work and who managed the preparation of the seventy-five videos in this book as a sort of side project amid the dizzying complexity of the rest of his work; and Joaquin “Jo Jo” Hernandez, who drafted and prepared materials for major portions of this book with wisdom and clarity. Rob and Joaquin have the inconceivable skill of being able to type in the car, so never, I am sure, has so much yeoman work been accomplished on the New York State Thruway.

Other colleagues at Uncommon Schools—our school leaders, my fellow managing directors, the organization’s leadership from CEO Brett Peiser down, and the many folks who coordinate our work at the home office—have been an additional source of knowledge about teaching. This is true both in terms of their reflections on teaching and because they have built an organization that’s full of great teaching and teachers, and this is so because, at its core, it’s an organization *about* great teaching and teachers most of all. I’m proud to be a part of Uncommon, where my biggest anxiety is to make sure my work is worthy of my colleagues.

Writing can be a slow process, though I’m not sure that excuses just how slow I sometimes was with the manuscript for this book, so I’m grateful for the insight and patience of Kate Gagnon, my editor at Jossey-Bass, who first conceived of the book and unflapably saw it through to reality. She and the rest of the team at Wiley, including Debra Hunter and Lesley Iura, have been supportive of this book in a thousand ways and have

constantly endeavored to see its potential to help teachers even if I didn't have time to put all of those ideas into action. I also note humbly that for all my excitement about the revised version of this book, there would be no volume in your hands without the constant guidance of development editor Nic Albert, whose support included the offering of nuanced insight about structure and phrasing as well as management of a dozen detailed tasks for which there was no space in my own brain.

It was only recently that I began to think of myself as a writer by profession, and this has come about thanks to the guiding influence of Rafe Sagalyn, who is more thought-partner than agent, and who helps me understand and contextualize my work and how to make it relevant and useful to people. I am grateful to have the guidance of someone so wise whose goal is to help me find my own vision of my writing and bring it to reality.

This book, and the larger teacher training project of which it is a part, would have been impossible without the generous support and guidance of the Carnegie Corporation of New York and the Kern Family Foundation.

Then there is Norman Atkins, who likes to start up audacious projects, founding Newark's North Star Academy, then Uncommon Schools, then Relay Graduate School of Education.

Norman wills projects into being when he believes they can help eliminate the gap between the achievement levels of poor and privileged students. And he got it into his head that one of those projects was the "taxonomy," the impromptu list I was making of what great teachers did in their classrooms. It should be a book, Norm advised. I said no, but Norman nagged me. For every excuse, he had a solution, and in the end I knew it would be easier to write the thing than to battle Norman's will, so it is fitting that I offer my sincere thanks and gratitude to Norman for his tenacity, faith, and support.

My three beloved children remind me daily of the commitment teachers and schools make to all parents when they set out to educate their children. They provide me with intense motivation to do my best work in my day job. If I ever tire, I only have to think of how much I cherish and genuinely enjoy my children's company in every moment we are together. This, I am aware, is a rare and true gift brought about by the very funny, thoughtful, independent spirit in each of them. I am proud of them and who they are—especially in light of my many gaffes and miscalculations, some of which (readers who are teachers will surely commiserate here) have been spectacularly public and all of which they have borne with grace. When I'm traveling, there is no hardship I will not

endure if it allows me, come evening, to find myself beside them at the dinner table or at the very least bidding them a most adoring goodnight.

Finally, my biggest debt of all is to my wife, Lisa, with whom I share the responsibility for and joy in the most important work I will ever do: raising those children. She has for several years now done much of my “half” of the parenting and such so that I could write. That said, thanking Lisa for her help with this book is a bit like thanking the sun. Sure, there would be no book without light to write by, but it’s hard to feel as if the thank you doesn’t trivialize a gift of such magnitude. Still, you gotta try. So, Lisa, thank you for the hours squeezed out of Sunday mornings and Tuesday nights and all the extra work this meant for you. Thank you for talking ideas through with me while handing snacks and drinks into the backseat. And most of all, thank you for the sunshine.