This podcast is designed to be heard. We strongly encourage you to listen to the audio if you are able.

Sold a Story: How teaching kids to read went so wrong

Transcript

Season 2, Episode 7: It's Up to Us

Previously on *Sold a Story*.…

(Music)

> **Zig Engelmann:** OK, let's do a little of these. What's 8 + 2?
> **Kids:** 10, 10.
>
> **Yolanda Tillman:** If I had had that type of teaching throughout my life, I don't know where it would have taken me.
>
> **Thaddeus Lott:** Behind every one of those rundown fences is a child who has hopes and dreams and aspirations for the future.
>
> **Jerry Silbert:** As they walked around, they said — oh, it's possible. We've always said that it's possible, but we never really saw it.
>
> **Zig Engelmann:** The remedy here is always teaching. It all involves teaching.

(Music ends)

There's a teacher you met in Episode 1.

> **Teacher 3:** Everyone is repeating this mantra of like — inquiry learning is best. And the majority of our kids are two to three grade levels behind.

He was teaching middle school science when we interviewed him. His school district wanted him doing inquiry learning — where students ask the questions and investigate the answers. But he didn't think they were learning much.

So he started experimenting with direct instruction. Not Zig Engelmann's programs. The idea of direct instruction more generally.

> **Teacher 3:** When I've done direct instruction, I've felt like I've had a lot more class control. I felt like the knowledge I've given sticks better. And I feel like the kids are more like … they're more confident.

He was telling other teachers about his experience. And pushing back on inquiry learning.

And at the end of the school year, his contract was not renewed. In other words, he was fired.

We interviewed him again.

> **Teacher 3:** I was a little too open about my opinions.

He asked us not to use the name.

> **Teacher 3:** I'm just worried about future job prospects. I don't want people not hiring me because I am out in the open with my opinions.

He says he's going to have to navigate the job search carefully. He remembers an interview a few years ago.

> **Teacher 3:** The guy, I remember he told me, he said, "Students really don't do well with a lot of teacher-led instruction and we've been moving to a whole model of student-led instruction, and you're going to really need to learn about that if you're going to be, like, a teacher going forward."

But he thinks a lot of people have a picture in their mind about direct instruction that isn't accurate.

> **Teacher 3:** They're just like, you know, Ferris Bueller's Day Off.

> **Ferris Bueller's Day Off (1986):** In 1930, the Republican controlled House of ...

The movie from the 1980s.

> **Ferris Bueller's Day Off (1986): ...** in an effort to alleviate the effects of the — Anyone, anyone?

What you see is a class of very bored high school students and a teacher droning on and on.

> **Ferris Bueller's Day Off (1986):** Anyone know what this is? Class? Anyone? Anyone?

But this isn't direct instruction.

This is a bad lecture.

(Music)

I think one of direct instruction's biggest problems is that a lot of people don't understand what it is.

(Music)

But I think there's also something deeper.

I think the idea of a teacher at the front of a classroom directing student learning and correcting mistakes and telling kids there is a right answer to a question — it goes against what many of us want learning to look like.

And it might even go against who we think we are — as Americans, as people living in a democracy. There's something about the idea of being directed that we resist. We don't want it for us. And we don't want it for our children.

I'm Emily Hanford and this is Season 2 of *Sold a Story*, a podcast from APM Reports. We're at Episode 7. The season finale.

In this episode, some final thoughts. From people you've met. From someone you haven't. And from me.

I first heard about Zig Engelmann's Direct Instruction nearly 20 years ago. I had just started reporting on education.

I had young children at the time and I remember watching a video of a Direct Instruction lesson and thinking — I'm not sure I'd want *my* kids in a school like that.

It wasn't until I started to get interested in how kids learn to read that I gave it another look.

The research on reading kept pointing to the importance of "explicit and systematic" instruction. That was the phrase. And I wanted to know — what does that mean?

That led me back to direct instruction.

The general idea of direct instruction. And the Zig Engelmann variety … that I had dismissed when I first encountered it.

(Music ends)

There are some people who object so strongly to Direct Instruction that whether it works is beside the point.

> **Cathy Watkins:** He looked at me and said, I would rather a child never learn to read than learn to read like that.

Cathy Watkins was at a family dinner when one of her in-laws said this to her. You met Cathy. She wrote about the history of Project Follow Through.

You also met Thaddeus Lott. In the episode about Wesley elementary. He said some critics were impossible to persuade.

> **Lott:** Even though it works, it doesn't matter. It's just against their philosophy.

But — what philosophy? Why such deep disdain for Direct Instruction?

One of the most interesting conversations I had about this was with Carl Hendrick, who was the teacher in London you met in Episode 5.

> **Hendrick:** I just thought direct instruction was talking at kids.

He dismissed it, like I did.

He thinks skepticism about teaching things directly to kids can be traced back to the 18th century.

To the French philosopher, Jean-Jacques Rousseau.

> **Hendrick:** Rousseau writes this book called "Emile."

(Music)

> **Hendrick:** And the book is about essentially this idea that the child has this natural sense of curiosity and wonder and awe. And what the adult needs to do is really just get out of the way.

Rousseau believed that adults could harm children's natural development by imposing knowledge on them.

Instead, he wanted teachers to arrange the environment so kids could discover things on their own.

> **Hendrick:** In the 20th century then that becomes this underlying principle behind things like inquiry learning, discovery learning. So, you're speaking in a language that is really getting at a deep-seated sense of belief in the child's inner ability.

Rousseau's ideas helped shape the progressive education movement — a movement that challenged traditional notions about teaching and learning.

And by the 1960s, challenging traditional notions was resonating far beyond the classroom.

> **Hendrick:** You had lots of novels and films that were trying to break rules. And there's no definitive set of answers or anything.

And then along comes Zig Engelmann and Direct Instruction.

(Music ends)

> **Hendrick:** The context in which it emerges is like very much against the cultural flow of things at the time. It becomes very unfashionable to say — that here's knowledge that's important to know. It's non-negotiable. And here's the best way to teach it.

Perhaps because of that, Direct Instruction got a reputation as conservative, right wing.

> **Silbert:** For years, the people who liked DI were the Republicans. That always pissed me off.

Jerry Silbert was not a Republican. He was a marching-in-the-streets liberal. And it was the Civil Rights Movement that got him interested in Direct Instruction.

But he says many of his liberal friends hated it. What bothered them most were the scripts.

You've heard about the scripting.

> **Marty Siegel:** It's Direct Instruction's big strength. And it is its Achilles' heel that allowed a lot of people to dismiss it out of hand.

This is Marty Siegel — the guy who watched that first grader figure out four minus six.

He says Direct Instruction teachers are constantly responding to students and making little adjustments, but the scripts are essential.

> **Siegel:** It's the only way you're going to get that carefully designed sequence in place across thousands and thousands of teachers.

But Direct Instruction is not the only scripted program out there. There are lots of programs that use scripts.

And there are bad scripts.

The thing to keep in mind about Zig's Direct Instruction scripts is they've been tested and the programs have been shown to work.

(Music)

And there's something else about the scripts. A concern that's been around for years and may be especially relevant right now.

Technology.

The concern is, if you have a script, you don't need a real teacher. Just plug the script into a program and plop kids in front of a screen.

But I want to tell you something we noticed when we visited schools using Zig's Direct Instruction programs. We went to several. Not just the Roger Bacon schools in North Carolina.

And we almost never saw kids using technology.

There was some computer time to prepare kids for tests they have to take online.

At one school, we saw students in the upper grades using devices to submit answers during a lesson.

But all the teaching was being done by humans.

Remember Hailey McCarthy?

> **McCarthy:** Everything seems crazy until you hear the whole story.

Hailey was the principal who was overwhelmed by Direct Instruction at first. And is now putting it in place across a charter school network in Florida.

When her schools started using Direct Instruction, they stopped using many of their online programs. Here's what she told her staff:

McCarthy: I want you to be teaching. I don't want them on tablets. I want them with you. Nothing replaces you. You are the change maker. You are it my friend! So you teaching is more important than anything.

(Music ends)

Hailey is a big believer in Direct Instruction.

But she has some criticisms.

McCarthy: They are rigid and unyielding in their vision.

She's referring to the National Institute for Direct Instruction, the organization Zig set up to help schools. In her experience, people there can be kind of "my way or the highway" about things. And that can be a problem.

McCarthy: We have different class sizes, different locations, different student population, different cafeteria schedule. Like, everything is different at every school. And being unyielding and unable to flex around — what are the challenges — makes it so people are turned off by it.

Someone else we talked to said people who advocate for Direct Instruction sometimes come across as kind of morally superior. Like, they know the right way to teach and everyone else should just get on board.

That kind of certainty can be off-putting.

And teaching things directly — to young children especially — can *feel* uncomfortable. We're used to praising and encouraging them.

Teaching them means we sometimes have to tell them they're wrong.

Hendrick: I always think of this example with my own daughters.

This is Carl Hendrick again. He has three girls.

Hendrick: You know, kids go up to the age of five where anything they do is applauded. Any picture they draw, anything they say, "Oh, that's great honey, that's really good."

Then they go to school.

Hendrick: Suddenly things are actually rule-bound.

And it's time to learn things like the difference between the letter "b" and the letter "d."

Hendrick: I had this real light-bulb experience with my daughter where she had written a "d" backwards and I said, "Oh no, that's a 'b,' honey. You know, you need to do it this way."

She was kind of shocked. Like, why are you suddenly correcting me?

Hendrick: You're going from, you know, they're just drawing a splodge on a page and going, "It's a sheep," and you're going, "Oh, that's amazing" to suddenly, they think they're doing something really intricate and you're going, "No, that's not quite right."

(Music)

And there's another element here that I've experienced.

When a child comes up with something that's not quite right — it's adorable.

Like when my son referred to his bath soap as "dohv" soap.

And because we used to talk about driving on the DC beltway briefly when we went on summer vacation, he thought we were on a road called the "Beltway Briefly."

These moments are fascinating windows into how children think and learn. And they're precious. They're beautiful.

But … there's also beauty in an adult passing on what they know.

(Music ends)

> **Greg Ashman:** The beauty of being human is that you don't have to start from zero. You can acquire these insights from other people.

This is Greg Ashman. He used to be a science teacher.

One of the things he loved to teach is that the moon is falling.

But it never hits the earth.

Why?

(Music)

It's because while gravity is constantly pulling the moon toward the Earth, the moon is also moving sideways really fast. So the moon is always falling, but it keeps missing us.

> **Ashman:** I can do in a diagram fairly quickly, I can explain to kids how that all works. And then I can say to them, you know, most people who have ever lived, most people who are alive now, don't understand this. And you do. You know, it's taken thousands of years for people to discover this concept about how the moon goes around the earth. Like, it's not an easy thing to figure out at all. But I can then pass that knowledge on to a group of, you know, 13-year-olds fairly quickly. And I've always loved that thing about teaching, explaining something that kids then understand and it stays with them. That's our superpower.

That's our superpower. As human beings. We don't have to start from zero.

(Music ends)

When I was in my 20s, I thought about being a teacher. But I decided against it.

Because I had a friend who was teaching third grade in New Orleans. She had a bunch of kids in her class who couldn't read. And she had to create all her own lessons.

Her job seemed impossible. And it kind of was. She eventually quit. She's not a teacher anymore.

Other professions don't expect you to come up with it all on your own like that. This is Carl Hendrick again.

> **Hendrick:** If you're a doctor, if you're a dentist, you know, you're not going in to see a patient and going, "Oh, uh, today I'm going to try this thing that I found on Pinterest last night." There's an agreed-upon professional body of knowledge.

But he says teaching doesn't have that. There's not an agreed-upon body of professional knowledge. There's not a consensus about what effective teaching is, how to do it or how teachers should be trained.

We tend to think of teaching as something more individual, more creative than … being a pilot or a nurse.

> **Hendrick:** You often hear this phrase, "Well, teaching is an art." Well, if teaching is an art, then .001 of the population are going to be successful at it.

We have nearly four million teachers in this country. It has to be a profession that lots of people can do well.

(Music)

I think we've made teaching too hard.

Teachers are feeling burned out. Students are struggling.

And something really sad can happen when teachers are trying and not getting the results they want. They start to blame the kids.

If you listened to Season 1, you might remember this teacher, Carrie Chee.

Chee: What I'm haunted by, is when it wasn't working, I blamed it on children.

A teacher you met this season told us the same thing.

Adrienne Allen: It's so much easier to blame the kids. So much easier.

Adrienne Allen is the woman who visited Zig's preschool back in the 1960s. She worked on Project Follow Through. Then went on to a long career in schools.

And she heard the same explanations again and again about why kids were struggling.

Allen: "Well, he's Mexican." Or, "She's Black." Or, "Her father drinks. And that's why they're not learning."

Jean Stockard: We can't just say, "Oh, people can't learn because they're poor or they're hungry or whatever."

This is Jean Stockard, the sociologist who reviewed all those studies of Direct Instruction. She says of course poverty and hunger need to be addressed.

Stockard: But we deal with issues of poverty by money. We deal with issues of hunger by food.

(Music ends)

Stockard: We deal with issues of learning by teaching.

In the first episode, I said that in all my years as an education reporter, I'd noticed something kind of strange.

I'd noticed a lot of people don't believe that instruction matters that much when it comes to learning.

I made this podcast because what I've learned is that instruction can be powerful.

More powerful than I think a lot of people realize.

(Music)

Allen: I have never seen a method that works as well as DI.

Adrienne Allen would like more schools to use Zig's programs. And to be more rigorous in evaluating everything they use.

Allen: I think what I would like people to do is to ask questions, to look for proof, evidence about anything they're looking at.

Watkins: Somebody said to Zig one time, well you think there's only one right way to do things.

This is Cathy Watkins again.

Watkins: He goes, “I don’t believe that at all. I think there are many right ways to do things. The problem, is there are about a million wrong ways.”

Silbert: It’s not magic. It can be done poorly. A person doesn’t get trained.

This is Jerry Silbert.

Silbert: It’s not magic. But it’s a path.

Direct Instruction is a path. It’s a way to go.

(Music ends)

There’s something I don’t want to happen in the wake of this podcast. I don’t want lawmakers to mandate Direct Instruction.

I don’t think you can legislate the kind of understanding and commitment it takes to make big instructional changes in schools.

The goal of this season of the podcast is to clear up misconceptions about Zig Engelmann’s Direct Instruction. To show you what it is, and what it isn’t.

And to consider why our education system keeps rejecting something that works.

What is it about us? And how can we do better?

(Music)

We’re not done yet.

We’re going to take a break.

When we come back, we’re going to hear from Zig again. At the end of his life.

And we’re going to consider the future of Direct Instruction.

**

(Music)

Zig Engelmann: It’s hard to believe it’s been 44 years. Are you kidding me? (audience laughter)

This is Zig. Speaking at the annual Direct Instruction conference in Eugene, Oregon. It’s the summer of 2018.

Zig Engelmann: There aren’t any kids out there that can’t be taught. None.

That was his belief at the beginning. And it was his belief at the end.

Zig Engelmann: We can do it. You can do it. And when you do it, you make yourself happy and you make me really happy.

About six months after this speech, Zig died. He was 87.

(Music)

Zig Engelmann spent most of his life working. He was a self-described workaholic. Usually at his desk by 6 am. At the office 7 days a week. Often arriving on one of his motorcycles. This is his son Owen.

Owen Engelmann: You know, the kind of motorcycles that could go fast and take corners well.

Zig's other interests outside of work were painting … and trees.

> **Owen Engelmann:** He loved trees. He was a steward of the land.

He bought more than 200 acres near Eugene. It was land that logging companies had cleared. Zig bought the land so he could regrow the forest.

He recruited his kids to help.

> **Owen Engelmann:** There were some miserable days we were out there. My dad is like, "We're going plant 500 trees today." And we'd be out there making these little holes and putting trees in there. And it's just pouring rain. And sometimes if we got done with the 500, he goes, "Let's get another 100." Yay. You know?

(Music ends)

I'm in the woods with Owen. I've come to see Zig's land and the thousands of trees he planted.

> **Emily Hanford:** I love how there's just so many different shades of green at this time of year ….
> **Owen Engelmann:** Yes. This place is very green.

Zig liked to plant tall trees. Giant sequoias that are now more than 100 feet tall.

And trees that live a long time. Coast redwoods that can survive for centuries.

And exotic trees from all over the world. He was testing what would survive.

> **Hanford:** So why do you think he loved trees so much? What was it?
> **Owen Engelmann:** They, they grew. Um, they were things that he could add to the world that would be appreciative of being there. Very much unlike his work, which, you know, he did spectacular stuff and, to put it frankly, got [expletive] on for it.
> **Hanford:** So it was very different from his professional life?
> **Owen Engelmann:** Yup.
> **Hanford:** How do you think he felt at the end of his life about what he had accomplished? Was he satisfied?
> **Owen Engelmann:** He had checked off all the boxes. And, you know, he, he, oh, God .... He, he took it in stride and he knew he'd done his best. And he knew that what he had built wasn't being utilized. But he knew that he'd done his part. Now it was up to other people.

Zig's son Kurt offered a similar take on how his dad was feeling near the end of his life.

> **Kurt Engelmann:** He was actually quite satisfied with what he had accomplished. He thought that he had hit all of his major goals of providing programs, of writing about the theory.
> **Hanford:** So, he sort of did what he could do?
> **Kurt Engelmann:** Yeah, and he was satisfied. Yeah, and it's something that I've had trouble dealing with, because I would like to change the whole system. And he was satisfied with what he knew he could get accomplished and he accomplished it.

Kurt and Owen started working with their dad when they were teenagers. They had summer jobs writing stories and questions for Direct Instruction programs.

As adults, they pursued their own careers for a while. Kurt studied Russian and got a Ph.D. in geography. Owen worked in the film industry.

But they both eventually returned to Oregon to work with their father.

Owen now runs the publishing side of the business. Kurt is president of the National Institute for Direct Instruction.

(Music)

They're both worried about the future.

> **Kurt Engelmann:** I am quite concerned, to be honest, because the number of folks who know how to create those programs using the sophisticated communication method are very few and they're retiring.

> **Owen Engelmann:** I fear for Direct Instruction because people don't know about what's effective and what it really takes to create effective instructional practices and then implement them. As a matter of fact, they have a lot of the wrong ideas, the opposite ideas about what to do.

(Music ends)

Owen and Kurt are both frustrated that more schools don't use Direct Instruction.

Zig wrote or co-wrote more than 100 programs to teach not only reading, language and math but also science, history, writing and more … for kids in preschool, elementary school and upper grades too.

Kurt is the one who gave us the estimate you heard in the last episode — that fewer than 200 schools in the United States are currently using Zig's programs schoolwide.

But just a few years ago, Kurt was thinking that maybe things were about to change.

Because of Season 1 of this podcast.

Season 1 helped generate a huge amount of interest in the science of reading.

And Kurt thought because of that, schools would take a new look at Zig's programs.

But it didn't happen.

> **Kurt Engelmann:** I've actually been quite surprised that Direct Instruction is passed over.

Kurt says fewer schools are using the programs now than before the science of reading caught on.

He blames the state lists.

In the wake of our Season 1 reporting, many states tightened control over the programs schools use to teach reading. Nearly three-quarters now recommend or require schools to choose from a list of approved programs.

Only four states have Zig's reading program on their list for core instruction: Alaska, Arizona, Colorado and Pennsylvania. Owen thinks there wouldn't be so many struggling readers in this country if more schools were using his dad's programs.

> **Owen Engelmann:** We could solve the whole problem with a permanent solution and a program that would consistently be successful and more efficient than anything out there.

But Doug Carnine — one of Zig's closest collaborators — doesn't think Zig's programs are the solution.

> **Doug Carnine:** No, no, no.

Doug says he stopped trying to convince schools to use Zig's programs.

Because he thinks there's a bigger problem. A problem no program can fix.

(Music)

Doug thinks the bigger problem is that teaching doesn't have an agreed-upon body of knowledge. The stuff Carl Hendrick was talking about.

Doug has spent time looking at other professions. Accounting, engineering, medicine.

He says those professions didn't always have an agreed-upon body of knowledge. There were competing practices. Resistance to standardized training and procedures.

Back in the 1800s, many doctors were more like artists. Doing their own thing. Not even washing their hands between patients.

And then science began to show that doctors were spreading infection. Causing disease. Sometimes killing their patients.

It took decades, but eventually things changed.

> **Carnine:** You don't see surgeons saying, you know, I don't think I'm going to wash my hands before surgery anymore. It just doesn't happen.

Doug says it was a combination of individual doctors understanding why handwashing matters. And rules that required them to do it.

Doug says for education to improve, the teaching profession needs to agree on a shared body of knowledge. And teachers need to be required to use that knowledge.

(Music ends)

I want to return to something I said in Episode 2.

I said that Zig wasn't against kids learning through experience and discovery.

He acknowledged that experience can teach kids. It does teach kids. But in his view, it was too slow. Instruction was faster.

Zig was looking for efficient and effective ways to make learning happen. And he figured out a way to do it with carefully designed instruction.

(Music)

Since this season of the podcast started, I've been hearing from people who say, "We already have direct instruction in American schools."

They say, "There's too much of the teacher talking and explaining, not enough of the kids responding and doing."

That may be true.

But a teacher talking and explaining while kids just sit and listen — that's not Direct Instruction. It's not Zig's programs. And it's not the broader approach that draws on the same ideas.

I think there may be a lot of teachers out there who would be open to Direct Instruction.

But they don't know what it is. They don't know about the research on it. And they haven't had a chance to learn how to do it.

(Music)

I'm going to let Zig have the last word.

(Music ends)

While we were making this podcast, I watched about 15 hours of video of Zig being interviewed, giving speeches.

And I rarely heard his voice break with emotion. Rarely heard him fighting back tears.

But I think I heard it.

(Clapping)

In this speech 10 years ago.

> **Zig Engelmann:** Thank you.

He starts with a little joke.

> **Zig Engelmann:** I have a canned presentation here. But I have a can opener too. (Laughter)

He's speaking to a room full of teachers. And things quickly get serious. When he starts talking about kids who are way behind. The kids he spent his life trying to help.

> **Zig Engelmann:** Take a kid who starts school at the 18th percentile. There are a lot of schools that are loaded with these kids. But if we teach them, if we start where they are and we effectively teach them, they can grow. And as they grow, they can grow faster. And the more they learn, the more they're capable of learning.
>
> And at the end of the next year, they may have a percentile score of not 18 anymore, but maybe 24. And the next year that kid can improve to say like the 32nd percentile. And the year after that, the 39th and the year after that, the 43rd.
>
> And what have you done during those years? You've taken a human that was here in terms of stature and ability, and you brought him up here. That's amazing. Which friggin' doctor can do anything like that? (Applause)
>
> There's only one group who can do it, and that's us. And if we recognize that, the power we have and the changes we can make and the benefits we can give that kid, I mean, that's what it's all about.
>
> So, if you do these things — teach. And teach with fidelity, teach with heart, teach with passion, you can help show that every child and every teacher can succeed.
>
> And that's all she wrote, folks.
>
> (Laughter and applause)

With that, Zig Engelmann walked off the stage.

(Music)

That's it, for now, for Season 2 of *Sold a Story*. But keep following the show in your podcast app because we'll have more episodes. About reaction to this season. And more.

We'd love to hear from you. Tell us what you think. Your comment might show up in a future episode. You can email us or send a voice memo to soldastory@apmreports.org. Or leave a message at (612) 888-7323. That number and the email address are in the show notes.

The best way to be sure you don't miss an episode is to get on our mailing list. You can do that at soldastory.org/email.

We have lots more online. Photos of Zig and the kids he taught. Articles that dig deep on Project Follow Through, on the evidence for Direct Instruction and why Zig's reading program isn't on most state lists.

And we have discussion guides for each episode. If you want to talk about this season with your colleagues or friends, check them out. They're on our website, soldastory.org.

We also have lots of videos. You can find them on YouTube, Instagram and TikTok.

(Music ends)

Nikki Chaney: Get ready!

And now, the final production credits.

(Music)

Chaney: All right guys, are we ready?
Kids in unison: Yeah!
Chaney: All right. *Sold a Story* —
Kids in unison: *Sold a Story* —
Chaney: — is a podcast —
Kids in unison: — is a podcast —
Chaney: — from APM Reports.
Kids in unison: — from APM Reports.
Robert Wingett: Everybody, who reported and produced the podcast? Think!
Wingett: Get ready!
Kids in unison: Emily Hanford, Emily Haavik, Christopher Peak, Kate Martin, Carmela Guaglianone and Olivia Chilkoti.
Wingett: Story editor is — my turn: Curtis Gilbert. Your turn. Who's the story editor? Think!
Wingett: Get ready! (Snap)
Kids in unison: The story editor is Curtis Gilbert.
Kids in unison: Additional editing by Sasha Aslanian.
Kid 1: Andy Kruse is the digital editor.
Kid 2: Sound design, mixing, and original music is by Chris Julin.
Kids in unison: The technical directors are Corey Schreppel, Maurizio D'Errico, Derek Ramirez and Josh Sauvageau.
Chaney: The band that composed the theme music is called Wonderly. What is the name of the band that composed the theme music? Get ready!
Kids in unison: Wonderly!
Wingett: So, let's do some individual turns.
Kid 3: Factchecking by Betsy Towner Levine.
Kid 4: Art by Emily Bernstein.
Kid 5: Video by Lindsey Seavert, Ben Garvin and Renny McCauley.
Kid 6: Joshua Rae is the marketing manager.
Wingett: Good job.
Kid 7: Christine Ragasa does communication.
Kids in unison: Thanks also to Emily Corwin and the entire APM Reports team!
Chaney: The executive editor is Jane Helmke. Who is the executive editor? Get ready.
Kids in unison: Jane Helmke.

Thank you to the people who listened to early versions of episodes.

Chaney: What did early listeners provide? Let's go with Robert.
Robert: Valuable feedback.
Chaney: Beautiful! Everybody, get ready!
Kids in unison: Valuable feedback!

Our listeners were Margaret Goldberg, Cait Kelley, Dan Kraker and Annie Russell.

We have lots of other people to thank including the late Wesley Becker, who was deeply involved in developing Direct Instruction. Also Eric Engelmann and other members of the Engelmann family, Jill and Jim Becker, David Stroup, Ann Glassey, Bonnie Grossen, Russell Gersten, Andrew Porter, Mecca Dishmon, Tonicia Wimberley, Kelsey Hillis, Phyllis Haddox, Dianne Alvarez, Dan Bruner, Sarah Shoenfeld, Karin Chenoweth, Ben Schachtman, Mathew Holding Eagle III, Paul Tosto, Clare Roth, staff at the National Archives, teachers, staff, and students at The Arthur Academies, The Baltimore Curriculum Project Schools, Mt. Helix Academy, the Bug-O-Nay-Ge-Shig School and Ballarat Clarendon College.

Wingett: Get ready!

And teachers and students at the Roger Bacon school in Leland, North Carolina for doing the credits.

Kids in unison: Leadership support for *Sold a Story* comes from —
Kid 8: Hollyhock Foundation and Oak Foundation.
Wingett: Nicely done, young lady.
Kid 9: Support also comes from the Ibis Group,
Kid 10: Esther A. & Joseph Klingenstein Fund,
Kid 11: Kenneth Rainin Foundation,
Kid 12: Wendy and Stephen Gaal.
Kids in unison: And the listeners of American Public Media.
Wingett: Or you could say? Get ready!
Kids in unison: APM!
Wingett: Nicely done.
Chaney: Can we say thank you? Get ready!
Kids in unison: Thank you!
Chaney: Wonderful!
Adults: Good job sweetie, good job!