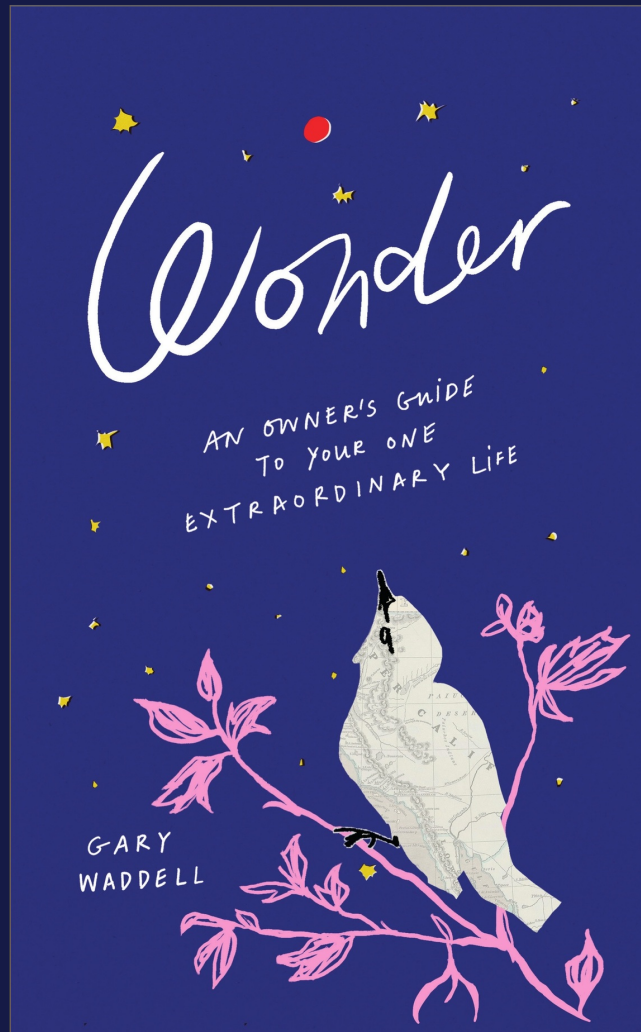




BOOK CLUB KIT

Discussion questions · a four-session path · the art cards · the mason jar
a conversation with the author · listening and looking lists
recipes for the table · an invitation to your meeting

GARY WADDELL, Ed.D.

A Letter to Your Book Club

Thank you for bringing this book to your table. That is not a small thing, and I know it.

I should tell you what this book is not. It is not a program. It is not ten steps. There is no method here, and if you came looking for advice I am going to disappoint you. What it is, instead, is a mason jar — a collection of moments I couldn't quite explain but recognized as extraordinary, held up to the light long enough to see them clearly. A sculptor who survived a firing squad. A composer who never heard his greatest work. A friend who found one last joke at the edge of everything. A six-pound dog who believes every morning is the best morning in the history of mornings.

Which means the most useful thing your group can do with it is not to analyze it. It is to bring your own jars.

The questions in this kit are built that way. Most of them turn back toward you rather than toward the page. Most of them invite you to reflect; some of them invite you to argue with me, and I mean that sincerely — this book is about sharing our views of our lives with one another and learning along the way. A few of them could be uncomfortable. Skip those, or don't. You know your group. The point is the reflection, and the quality of light by which you view your own life.

My mother taught me the whole book without ever saying a word about it. We drove the Blue Ridge Parkway the way other families went to the movies, and she stopped. She always stopped. I thought it was just what mothers did. It took me most of a lifetime to understand it was a choice.

So: pull over. Look at what is out there. Then tell each other what you saw.

And if I can join you — by video, or in person if you're close — I would genuinely love to. There are details at the back of this kit.

In wonder,

Gary



About the Book

Wonder can stop you cold.

A lilting ballad. A painting in that museum you almost skipped. A tattered photograph found while looking for something else. A friend who holds fast to joy and grace at the absolute edge of everything. Wonder is a sanctuary for those moments — the ones that find us when we aren't looking and remind us what it feels like to be fully alive.

In thirteen lyric essays across four movements, Gary Waddell takes us on a sweeping journey from a twilight backyard in North Carolina, to a Parisian chapel in the rain, to a desert sky of breathtaking brilliance, illuminating the quiet, improbable course we chart as we make our way back to wonder.

The book moves between two kinds of story: moments from the author's own life — an antique store in Palm Springs, an hour standing in the rain outside a chapel, a porch in North Carolina where a friendship said its last goodbye — and moments from the lives of people who met impossible circumstances and made something beautiful anyway. Matisse cutting paper from a sickbed. Beethoven conducting a symphony he could not hear. Frida Kahlo painting from a mirror above her bed. Bowie turning the speakers toward the Berlin Wall.

The argument underneath is simple and slightly stubborn: wonder is not reserved for grand occasions, and it does not require a plane ticket. It lives in the ordinary, hiding in plain sight, waiting for a particular quality of attention.

How to Use This Kit

Two paths, depending on how much time you have.

The Single Session — about 90 minutes

- 0–10 min — Arrive. Lay out the art cards. Set out the mason jar, and have each person write one slip before sitting down.
- 10–20 min — Run the art cards, then the round: *what did you almost walk past this month?* One sentence each, no discussion yet.
- 20–70 min — Choose six to eight questions. Two from the whole-book set (page 8), then a few from the movements that landed hardest with your group.
- 70–85 min — Draw the jar. Read the slips aloud without saying whose is whose.
- 85–90 min — Close with the last question in the book: *what is in your jar? What lights your way?*

The Four-Session Path — one movement at a time

The book is built in movements for a reason, and a group that takes them one at a time gets something a single session can't give: the chance to go looking between meetings. Each session runs about an hour. Pair each with its listening and looking suggestions (pages 9–10), and hold the mason jar for the final meeting, when the book has earned it.

Session	Movement	Essays
One	Wondrous Things	Come to Me · Beams · Dark Side of the Moon · Across the Universe
Two	Words & Music	What We Leave · Icarus Rising
Three	Sanctuary	The Pursuit of Light · Painted Prayers · The Dance
Four	The People We Walk With	She Chose Wonder · A Certain Light · Look

The Art Cards

An opening exercise, adapted from the author's work with school and arts leaders.

Chapter One turns on a small fact: the sculpture in the antique store didn't change. Gary did. He stood in front of it knowing nothing, went home, read about the woman who made it, and the same object began saying something else entirely. That is the engine of this whole book — not new things to look at, but a new quality of looking.

This exercise lets your group feel that happen in one evening.

Before anyone sits down
Print the eleven art cards (free at garywaddell.org/bookclub) and lay them out where people can walk around them.
Nothing else on the table yet.

At the start

1. Two minutes of silence. Everyone looks; nobody speaks. This part matters — the first person to talk will otherwise decide what the room sees.
2. Each person chooses the one that speaks to them *today*. Duplicates are fine, and often the most interesting outcome.
3. One minute each: *why this one, today?* No interpreting anyone else's answer, including the host's.

At the end — the part that matters

4. After the discussion, before the mason jar, put the cards back out and ask one question: *would anyone choose differently now?*

The cards did not change. That is the entire point, and a room discovers it about four seconds after the question is asked.

A note on the deck

The eleven cards are deliberately unequal in mood — one turbulent, one tender, one grieving, one nearly weightless, one frankly chaotic. If every card were beautiful, people would choose on beauty and the exercise would tell them nothing. Every image is in the public domain, so print as many sets as you like.

The first card is a nineteenth-century Japanese woodblock print of children catching fireflies at dusk beside water. Over ninety Japanese artists made pictures of that same scene across three centuries — the cages, the nets, the water, the last of the light. Two hundred years before a boy in North Carolina ran into a backyard with a mason jar, someone on the other side of the world was painting him.

Two the deck can't include. Matisse's *Icarus* and Kahlo's *Viva la Vida* are the emotional centre of Movement II, and both are still under copyright — so they can't travel in a free download. Look them up together instead. They are two minutes and one search away, and they are worth the detour.

The Mason Jar

The one thing to do if you do nothing else in this kit.

The book opens with two children in a North Carolina backyard, chasing fireflies into a mason jar at the blue hour. It closes by opening the jar and letting them go — and by asking the reader a question directly: *what is in your jar? What lights your way?*

So put a real jar on the table.

What you need

One mason jar. Slips of paper. Pens. That is the entire supply list.

How it works

1. As each person arrives, hand them a slip. The prompt: *jot down one “firefly” from your life — a moment, a person, an object, or an ordinary afternoon that stopped you cold when you held it up to the light.* A few words is plenty. No names.
2. Fold it. Drop it in. Then leave the jar alone in the middle of the table for the whole conversation, where everyone can see it filling.
3. At the end, pass the jar and let each person draw a slip that isn’t theirs. Read them aloud, one after another, without commentary and without guessing who wrote what.
4. Then open the lid and let people take their own back, or leave them. The book has an opinion about which is better.

Why it works. A room reading a dozen anonymous fireflies aloud does, in about four minutes, what the book spends two hundred pages arguing for. It is also the part most groups don’t see coming — people write down things they have never said out loud, precisely because no one will know it was theirs.

Two variations

- The object round. Everyone brings one ordinary thing from their house that they have stopped seeing. A mug. A tool. A quilt. Ninety seconds each on what it is and who it came from. Chapter Eight in miniature, and unfailingly moving.
- Forty-three minutes. In Chapter Five, Joshua Bell plays a \$3.5 million violin in a Washington subway station for forty-three minutes; 1,097 people walk past and seven stop. Before your meeting, give one piece of music those same forty-three uninterrupted minutes and do nothing else at all. Then report back on how hard it was.

Questions by Movement

Pick and choose — nobody needs to answer all of them. Several invite you to disagree with the book. Take the invitation.

MOVEMENT I

Wondrous Things

Come to Me · Beams · Dark Side of the Moon · Across the Universe

1. Gary stood in front of Klara Sever's sculpture before he knew anything about her life. Afterward he writes that the object hadn't changed — he had. Does knowing an artist's story make the art better, or does it only make us better at receiving it? Is there a difference worth caring about?
2. The death strip at the Berlin Wall became one of the most pristine wildlife sanctuaries in Europe, precisely because no human foot could enter it. What in your life has flourished only because something else was kept out?
3. *You don't cut them oaks.* One instruction, passed forester to forester for five hundred years. Name something you are keeping for someone you will never meet. If nothing comes to mind, say so out loud — that is an interesting answer too.
4. The far side of the moon was never dark. It was only unseen. What have you decided isn't there, when it may simply be turned away from you?
5. Voyager carries Ann Druyan's brain waves, recorded in the days after she fell in love. We will almost certainly never know if anyone finds it. *We sent it anyway.* Is that faith or is it futility? Argue whichever side you don't actually hold.

MOVEMENT II

Words & Music

What We Leave · Icarus Rising

1. In the subway, the children consistently tried to stop for the music, and were consistently pulled forward by their parents. What did you know as a child about paying attention that you have since unlearned?
2. Schubert never once heard the quartet performed. The book argues this is a miracle rather than a tragedy. You could just as easily argue it was a tragedy. What do you find either tragic or hopeful in Schubert's story?
3. Matisse said the physical limits of his sickbed distilled his work rather than diminishing it. Is that true? Or is it a story we tell about suffering because the alternative is unbearable?
4. A man studied a fire extinguisher in a gallery with complete seriousness, and the book concludes it *was* worth looking at — not because it was what we traditionally think of as art, but merely because he was looking, and found art in what he saw. What sense do you make of that? Is anything worth looking at?
5. In her last days, Kahlo wrote three words across a watermelon: *long live life*. What would you write, and on what?

MOVEMENT III

Sanctuary

The Pursuit of Light · Painted Prayers · The Dance

1. He stood in a Paris downpour for over an hour and nearly quit at minute forty-five. Tell the group about a time you left — and what you suspect you missed.
2. He sleeps under a quilt made for someone else, by a woman who outlived two of her three sons. Is inheritance a gift or an obligation? Does passing something along carry more meaning than the item on its own? What is the most meaningful thing that has been given to you — and did it mean something beyond the object itself?
3. In a murmuration, no bird leads. Each one responds only to the six or seven nearest it, and from that alone the whole shape emerges. Who are your six or seven? Do they know that's what they are?
4. Twice a day a generator started, and a neighborhood came with buckets. What is the generator in your community — the signal people move toward? What does it mean if you can't name one?
5. They set out to log a million acts of kindness and logged roughly a hundred thousand. The book says it didn't matter that they fell short. Does it? Would you have kept counting?

MOVEMENT IV

The People We Walk With

She Chose Wonder · A Certain Light · Look

1. He went looking for Frida Kahlo in an old folder on his computer and found his mother instead, on a pink blanket on the Blue Ridge Parkway. What would you find in the oldest folder you have? Have you looked?
2. *She always stopped.* He assumed that was simply what mothers did; it took him decades to see it as a choice. What did someone teach you without ever naming it as a lesson?
3. Iván Fernández Anaya gave away a race he had effectively won. In the instant before you can calculate — what do you actually choose? Answer honestly, not aspirationally.
4. Fireflies die if you keep them in the jar too long. What are you holding too tightly, and what would releasing it actually look like on a Tuesday?

Questions for the Whole Book

Save two or three of these for the end, when the group has warmed up.

1. The book's central claim is that wonder requires no trip to Paris. And yet a great deal of it takes place in Paris, Barcelona, London, and a series of museums. Other moments happen in backyards, at a creek bank, on a porch with a friend. Did the book make the case that wonder is as available in exquisite places as it is while walking your dog? Did you find some of these stories more convincing than others about where wonder lives?
2. The research cited here says the thing that most reliably ignites wonder is not sunsets or cathedrals. It is noticing human goodness — courage, kindness, generosity. Does that match your experience, or does it sound like something a kind person would want to be true?
3. Nearly every essay pairs a moment from the author's life with a stranger's from another century. Why build it that way? What would be lost if he had written only his own life — and what would be gained?
4. The book announces early that it is not a program, not ten steps, not advice. Did some part of you want advice anyway? Did you learn any lessons about noticing regardless? What were they?
5. Several of these essays are about people who made something knowing they would never see it received — the monks, the oak planters, the seed vault, Voyager, Schubert. What are you making that you will never see received?
6. The word *look* is the last word of the book, and it's an imperative. Who is being commanded, and does the command work? Did anything change in how you paid attention this week?
7. *What is in your jar? What lights your way?* Answer it out loud. This is the question the book ends on, and it is the only one it actually asks of you.
8. If you were giving this book away, who would you give it to — and why that person in particular?

Wonder Practices

The book is about attention. A kit that only asked questions would contradict it.

Before you meet

- Pull over once. One time this week, stop when you would ordinarily keep going. Bring what you saw.
- Bring an object. Something ordinary from your own house that you have stopped seeing.
- Sit on the floor. Ten minutes, in a room you know well, at the height a six-pound dog lives at. Notice what is down there.
- Go looking for one thing. Pick a single item from the looking list and actually find it — online is fine, in person is better.

When you meet

- Open with the round. *What did you almost walk past this month?* One sentence each. No discussion until everyone has gone.
- Read aloud. Each person brings one passage — no more than a paragraph — and reads it without explaining first why they chose it. Explain after, if you want to.
- The jar. See page 4.

After

- Send one firefly. Within a day, tell one person outside the group about a moment you noticed. That is the whole practice. It is also, more or less, the whole book.

*“Wonder lives in that thing you almost walked past. That concert you almost skipped.
That conversation you almost didn’t have. That door you almost didn’t open.”*

CHAPTER TWELVE · LOOK

The Listening List

Music runs through this book like a spine. Play it in the room, before or during.

Movement I

- David Bowie — “*Heroes*” (and, if you can find it, the 1987 concert recording at the Reichstag)
- The Beatles — *Across the Universe*
- From the Voyager Golden Record: Chuck Berry’s *Johnny B. Goode*, the Georgian folk song *Chakrulo*, Peruvian panpipes, a Navajo night chant

Movement II

- Schubert — *Quartettsatz* in C minor, D. 703 (the movement he set aside and never returned to)
- Schubert — String Quartet No. 15 in G major, D. 887, written in ten days
- Bach — the *Chaconne* from the Partita No. 2 in D minor, ideally in Joshua Bell’s hands
- Beethoven — Symphony No. 9, fourth movement

Movements III and IV

- Mendelssohn — any of the string quartets
- Something you have never given your full attention to — for forty-three minutes, the length of Joshua Bell’s subway concert in Chapter Five

The Looking List

Pull these up on a laptop and pass it around. Several are the actual subject of an essay.

Sculpture and objects

- Klara Sever, *Come to Me* (Austin Productions, 1973) — the sculpture in Chapter One
- Duane Hanson, *Old Couple on a Bench* — at the Palm Springs Art Museum
- Appalachian quilts, and the painted barn quilts of the southern mountains

Painting and paper

- Henri Matisse, *Jazz* (1947) — the full portfolio, and Plate VIII, *Icarus*
- Frida Kahlo — *The Broken Column*; *Viva la Vida*; *Las Apariencias Engañan*
- Claude Monet — *Femmes au jardin*; *Nymphéas Bleus*; *Camille sur son Lit de Mort*

Places and phenomena

- Sainte-Chapelle, Paris — the windows, in sunlight
- Casa Batlló and La Sagrada Família, Barcelona
- The Rosetta Stone
- The Svalbard Global Seed Vault
- A starling murmuration — the Danish *sort sol*, the black sun

For the Table

Four things to serve, none of them complicated — and each one already in the book, whether or not it looks like food.

Cheryl's Peas and Carrots

Serves the whole group. Serve it first, and read Chapter Eleven aloud after.

Near the end of the book there is a porch in North Carolina, a friend in a wheelchair, and a last goodbye that neither person can find words for. She asks whether he wants her to have peace. He reaches for the lightness that had always lived between them and offers *peas* instead. She considers it. *Well — if it's peas and carrots, then okay.* And they laugh, one last time.

It is the most ordinary food in America. That is exactly the point, and it is the reason it belongs on your table — though a book club eats standing up, holding a glass, so here it is in three forms you can pick up with your hands.

The green spread — peas, beans and pecorino

One preparation that does two jobs: spread it on grilled bread for bruschetta, and put the rest in a bowl for dipping the carrot fries below. That is peas and carrots, literally.

A small onion, finely chopped. Olive oil. A cup of cooked white beans (tinned is perfectly good, rinsed). Two cups of shelled peas, fresh or frozen. Salt and pepper. Half a cup of ricotta, robiola, or soft goat cheese. Pecorino to finish. A baguette or country loaf.

Soften the onion in a little oil over gentle heat until translucent. Add the beans and peas with a splash of water and cook five or six minutes, until the peas are bright and tender. Season well. Mash coarsely with a fork, or pulse briefly — you want texture, not purée. Fold in the soft cheese while everything is still warm. Taste again; it will need more salt than you expect.

Grill or toast thick slices of bread, rub them with a cut garlic clove if you like, and spread the mixture on generously. Shave pecorino over the top and finish with a thread of olive oil. Keep back a bowlful, loosened with a spoonful of water, for the fries.

Carrot fries

Hot, sweet, salty, eaten with fingers. The other half of the pair.

A pound of carrots. A tablespoon of olive oil. A teaspoon of Cajun or Creole seasoning (or smoked paprika with a pinch of cayenne). A tablespoon of nutritional yeast, which sounds odd and tastes savoury and faintly cheesy — don't skip it. Half a teaspoon each of salt and black pepper.

Peel the carrots, trim the tips, and cut them into sticks of roughly equal thickness. Evenness matters more than neatness here; thin ones scorch while thick ones are still waiting. Toss with the oil and seasonings until every piece is coated.

Air fryer: preheat to 400°F, spread in a single layer without overlapping, and cook fifteen minutes, in batches if your basket is small. *Oven:* 425°F on a sheet pan, twenty-five to thirty minutes, turning once.

Serve hot, with the green spread alongside for dipping. They hold their crispness at room temperature for about an hour, which is roughly the length of a book club.

Viva la Vida

A watermelon agua fresca. Frida Kahlo named it; we are only pouring it.

In the last days of her life, from the bed in the house where she was born, Kahlo painted a cut watermelon — the bright red flesh, the seeds, the rind — and wrote three words across it. *Long live life*. Not resignation. Not farewell. Something fiercer than that.

Six cups of cubed watermelon, seeds and all. Two cups cold water. The juice of two limes. A tablespoon of honey or agave, only if the melon needs it. A few mint leaves.

Blend the melon with the water until smooth, then strain through a sieve if you want it clear or leave it as it is if you don't. Stir in the lime, taste, sweeten only if necessary. Chill hard and serve over ice with mint and a wedge of lime.

For a cocktail: two ounces of blanco tequila or mezcal per glass, and a pinch of flaky salt on the rim. Make the pitcher without the alcohol and pour it in by the glass, so the mocktail and the cocktail are the same drink and nobody has to ask.

The Lake Cabin Lunch

Not a recipe. A re-enactment — and the easiest thing in this kit.

In Chapter Nine, Gary's grandmother is at a cabin near a lake in the North Carolina mountains, packing lunches the night before: sandwiches in paper bags, sodas wrapped in paper towels and foil to keep them cool.

So serve your book club a version of that. Brown paper lunch bags, one per person, with a sandwich inside — pimento cheese, egg salad, ham and butter, whatever your own grandmother would have made. Glass bottles of soda. No plates. Add some chips. Set them in a row on the counter and let people take one.

It costs little, and it does what a beautiful platter cannot: it makes the ordinary ceremonial. That is the book's whole argument, in a paper bag.

A Shopping Note for Hosts

Everything above can be bought instead of made. Nobody will judge you.

For the green spread

Frozen peas, a tin of white beans, a tub of ricotta or soft goat cheese, a wedge of pecorino, one onion, and a good loaf. If you would rather not cook at all, a tub of shop-bought pea or edamame dip on grilled bread with shaved pecorino over the top gets you most of the way there.

For the carrot fries

A pound of whole carrots — whole ones cut into sticks beat pre-cut coins here, because you want length. Cajun or Creole seasoning and nutritional yeast are both in the spice aisle of most supermarkets and keep for a year. Bagged fresh-cut carrot sticks work if you are short on time; they crisp less but nobody minds.

Peas, in a bag

Pea crisps are a real supermarket category now and they are genuinely good — baked rather than fried, with green peas as the first ingredient, in lightly salted, black pepper, tomato basil, white cheddar, and Caesar. They come in single bags, a party-size bag, and boxes of individual one-ounce packets. If you want zero cooking, a bowl of these beside a bowl of carrot sticks is still, unarguably, peas and carrots.

Or cook exactly one thing

A cut watermelon with lime and flaky salt, served while someone pulls up Kahlo's *Viva la Vida* on a laptop. The looking list and the table become a single gesture, and it takes four minutes start to finish.

One mason jar

A single wide-mouth pint jar, from any hardware store, grocery store, or the back of your own cupboard. This is the only item in the kit that is genuinely required.

Current brands and where to find them

Product lines change faster than a printed kit can keep up with, so the live list lives online instead:

garywaddell.org/bookclub — along with a printable shopping list, the mason jar slips, and anything else that turns out to be useful.

A Conversation with Gary Waddell

Questions your group is likely to ask anyway — answered before you have to.

Why this book, and why now?

This book is about paying attention — about noticing the wonder that is already present in our lives. We have learned to be effective. We get things done. But in lives this programmed and this managed, we have forgotten how to pause and notice the truly wondrous things around us every day.

Where did it come from?

It came out of my leadership work, which was itself informed by my background in the arts and in counseling. What I came to realize, leading through creativity and connection, was that all of it is really about presence. So I decided to dig into what wonder actually was. And then — like wonder — looking at it changed everything. Once you are tuned to look for it, you see how truly wondrous life is.

Which essay was hardest to write?

Some of these essays are deeply emotional, and writing them was an emotional process. Others — *Icarus Rising* and *Across the Universe* in particular — took a great deal of research, hunting for themes across art, music, and science. That was its own kind of discipline, and exciting in its own way.

Your mother always pulled over. What would she make of this book?

My mother was a deeply empathic person, and I think she would have loved the stories. She taught me by example to live in gratitude, to notice the wonder around me, and that people matter.

You spent a career in schoolrooms and boardrooms. What does wonder have to do with leadership?

I came to realize that wonder was, in many ways, the animating force behind my leadership — a leadership grounded in creativity and connection, and in abandoning the old models of command and control.

What did you cut that you still miss?

Always more stories. More historical examples. There are so many examples of wonder, once you start looking. But the goal was always to write a small book with a simple message that resonates — one that is easy to read, easy to give, easy to carry around. Much of the writing process is removing what isn't necessary and refining what remains. This one went through many, many revisions, and many of them were about taking things out so the stories that remained could shine more brightly.

Why a mason jar — and why let them go at the end?

Thinking back on my childhood and the part wonder played in it, I remembered chasing fireflies in the backyard. They were magical to me. Their light inspired me. But when it was time to come in for the night, I learned that you have to open the jar and let them return to their lives, to share their light somewhere else. These memories and these stories are the same.

What do you hope someone does the day after they finish it?

My greatest hope is that readers will look at their lives with new eyes, see the wonder that is already there, and find more connection, more magic, and more wonder in their days.



Invite the Author

This is a sincere offer, not a formality.



Gary Waddell is an arts advocate and former California school superintendent. He is the founder of Creative Spark Consulting, a speaker, and the author of *The Art of Everything*. He writes the weekly LinkedIn newsletter *Letters2Leaders* and believes that paying attention is among the most radically beautiful things a person can do.

He lives in Palm Springs, where the desert light is always revealing something new — usually while Picasso, his long-haired Chihuahua, is fast asleep in his lap.

Gary joins book clubs — by video anywhere, and in person when the geography cooperates. Thirty minutes of conversation, or a full hour with questions, whichever suits your group. He has spent a career in front of rooms and would rather be asked hard questions than easy ones.

He is also glad to talk with schools, arts organizations, museums, libraries, and leadership groups, and to discuss bulk or gift orders for graduations, retirements, staff appreciation, and volunteer recognition.

To arrange a visit
gary@thecreativespark.org · garywaddell.org

Tell him how many people are in your group, roughly when you meet, and which essay caused the most trouble. That last one is the most useful thing you can send.

Share the Book

If the evening was good, here is what actually helps.

- Leave a review. Three sentences on Amazon or Goodreads does more for a book like this than any advertisement. Reviews are how independent titles get found at all.
- Ask your library to order it. Most library systems have a one-minute purchase request form, and a single request from a patron is often enough.

- Ask your local bookstore to stock it. It is available to the trade through Ingram, returnable, at standard terms.
- Give it away. It was written to be given — to graduates, to retirees, to the person who is having a hard year, to the friend who notices things.
- Tag a firefly. Post one photograph of something you almost walked past, and tag @WonderWithGary.
- Get the letters. A short note arrives from time to time at garywaddell.org, along with the first essay as a free download.

Wonder: An Owner's Guide to Your One Extraordinary Life
Gary Waddell, Ed.D. · Creative Spark Consulting LLC

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