

Media Literacy with Nate Noorlander

Transcript of Episode 456

Andrew Pudewa: The cynicism affects not just the thinking, but also the emotional well being of so many students. And I think we're really suffering a could-almost-look-fatal level of cynicism.

Julie Walker: Hello, and welcome to the Arts of Language Podcast with Andrew Pudewa, founder of the Institute for Excellence in Writing or as many like to say, "IEW." My name is Julie Walker, and I'm honored to serve Andrew and IEW as the chief marketing officer. Our goal is to equip teachers and teaching parents with methods and materials, which will aid them in training their students to become confident and competent communicators and thinkers.

Julie Walker: So, Andrew, it is with great, a little bit of jealousy, but great enthusiasm that I get to share. We get to talk to someone today who was actually published on Education Week.

Andrew Pudewa: Yes. And a lot of our listeners may not even know that that's one of the largest teacher publications out there.

Julie Walker: Yes. And I've mentioned before on a podcast about my desire to someday have IEW have an article in Education Week because it's very influential. And so we have a guest today who is talking about, I believe, a very relevant subject for today's educators. Whether you're a teacher or a teaching parent, you need to know more about this topic.

And this topic is media literacy. So our guest today is Nate Noorlander. Nate, thank you so much for joining us today.

Nate Noorlander: I'm so happy to be here. Thank you for helping me understand how significant I am. I didn't know that media literacy or that education week was such a gold star.

Julie Walker: Yeah, it really is. It really is. And I know that you and Andrew met rather recently.

Andrew Pudewa: Well, yeah, we've known each other for several years, and I remember the first talk I went to, I just thought, wow, this guy has a very different idea about what history and the study of history and the teaching of history, and then we got a chance to spend more time together.

I still have a very fond memory just last April of being with you in Juneau and we got to walk up to the Mendenhall Glacier in the park and it was a stellarly beautiful day. I mean it was one of the prettiest days that I can remember, and of course being in Juneau on a beautiful day is a priceless experience anyway, and we had dinner and got to talk and you had just come out with the new talk on this media literacy, which I sat in, and aside from a couple of very small

technical problems due to the room, I was fascinated because I have been feeling increasingly this tremendous frustration.

I think a lot of people do. I just don't know what to believe anymore. I read something and I just think how can I possibly know if this is true?

Julie Walker: Well, and Andrew, I forgot to do this, so I'm going to just insert this right here. One of the things that we talk about, especially in our Unit 7, 8, 9, is the importance of an attention getter in the introductory paragraph.

I want to read to our listeners what Nate wrote for his attention getter. "You can read this essay in a number of ways...." He's just like completely honest, right? "You might skim it and forget it. The fate of most internet content. Or you might take it seriously. Consider against your own intuition and experience, and note points of agreement and disagreement." Hmm, he's inviting us to be more thoughtful, right? I like this. "From a certain perspective, it's interesting that you would take either of these approaches. You wouldn't allow me physically into your home or office just to divert you with my opinions without knowing who I am first. Is it possible that when it comes to media engagement, you're moving too fast?"

I was riveted. Couldn't put it down. It's a great writing, Nate.

Andrew Pudewa: Yeah, there you go. We the only thing that could be better than that is if he was like an IEW student when he was younger and grew up to be a writer.

Julie Walker: As it turns out...

Nate Noorlander: I think it sounds like this is the passing of the torch.

Andrew Pudewa: Well, okay, so give us a little background on what you do with the Nomadic Professor, just so we know your corporate attachments there and what you do with that, and then how you came into the idea of creating a course on media literacy and give us just a little bit of history there and what sparks you.

Nate Noorlander: And so I was a public/charter and international school teacher from 2012 to 2020. I was teaching history and English. And when I got into IB schools in Beijing, I started teaching a course called Theory of Knowledge, which is an epistemology course. My degrees, I double majored in history and philosophy.

Philosophy was my first interest, and I decided against grad school and had to scramble for something that would give me a career. So I got a history teaching certificate and then an English teaching certificate and I went that route. In 2020, my brother-in-law and I had been talking about working together for a long time because he's a history professor, and I'm a high school history teacher. There was a lot of opportunity for working together.

And so in 2020, we decided the opportunity or the, the time was right. I stopped teaching in Beijing. We were there when COVID started in, it totally blindsided us like everybody else.

My family left sort of in an emergency situation, very expensive flights out, very hard to get out in March of 2020. I stayed around for another month or two, didn't really know what was going to happen, if we were going to finish out the school year or not. But when the city was just a ghost town for another six weeks, I came home as well and finished out the school year teaching online in the middle of the night for a few more months. And then from that point on, I've been doing this full time.

So the collaboration is in a couple of ways, a high school approach and high school sort of support and structure of the classroom kind of pairs really nicely with a rigorous college content. So we have that pairing that we think is pretty effective in the history space.

The media literacy element comes from, I think probably, studying philosophy and history and English. This, you'll see hopefully as we talk that there are so many disciplines in my approach, wrapped up in studying and understanding the media in a really sophisticated and profound way.

So you have context and perspective as well as sort of tools to hit the ground running. And I think that approach just sort of stems from those studies of history and philosophy and kind of getting behind the surface of what's going on and asking the right questions about the sources we come across.

So I'll pause there, but I'd love to get into what I mean by the most effective approach being coming at it from lots of different disciplines.

Andrew Pudewa: I think what I liked when I first heard you speak was this emphasis on questions. We, in the world of teaching writing, discover the biggest problem for kids is, "I don't know what to say, I don't know what to write about, I can't think of anything." And the doorway they have to get through is to be able to ask themselves some good questions.

So, I felt a particular alignment with your approach, which was not, here's all the information, remember it and we'll test you, which is so much of our experience, but what are some of the questions that we need to ask to understand the situation a little better? I think also just so people know, your history material is very engaging in that your team, I guess, travels all over the world and does these history lessons on location, which is a lot more engaging, especially for today's modern student than just another book and turn the page and look at a picture and read blocks of text and all that. How did you come up with this? Or I guess your brother-in-law or you as a team said, well, let's, let's invest in this idea of going somewhere.

Julie Walker: Well, and even the name, the nomadic professor.

Andrew Pudewa: Yeah and making video, which is, a big undertaking, and then of course creating all the, the content. So you, you thought, oh this, this has potential, teachers in classrooms would love this, homeschoolers might like it, and it's very different. How did you come up with this plan?

Nate Noorlander: Yeah, so the partnership works well because of our different emphasis. My emphasis is, like I said, on structure and scaffolding and comprehension, teaching the students to read sources, get below the surface, all this stuff that requires that the students have something to look at, something to investigate.

So while I do original document lessons and we try to get below the surface of primary and secondary sources and all that translates very well into understanding the media, my business partner's emphasis is on rigorous content. And so that part of the business is totally original to him. That's what he brings to the table.

He started a YouTube channel in 2016 called the Nomadic Professor, where he traveled the world and recorded on location lectures, posted them to YouTube, and integrated them into his, he's an adjunct professor as well as a tenure track professor, and he integrates those videos into his original college courses, which he writes.

So he was doing that from 2016 up to 2020 and that's where the nomadic element comes in. And his success rate, his engagement, reactions from students were just so positive. We thought there's definitely something we could do here to wrap, to turn this into a high school curriculum. He homeschools his kids. It's an audience that he's familiar with. I don't homeschool my kids, but I've learned a lot about the audience and the demographic, and it seems like an audience that is ready and interested in kind of stretching themselves. And the engagement part is huge, like at the top of this, you mentioned having some kind of hook into your material.

Well, I can't think of a more difficult for us to produce, but also a more engaging hook than dozens, hundreds of on-location videos that kind of bring the setting to life and all of our. Our history classrooms, but beyond that, our goal is to stretch the student to help them appreciate nuance and rigor and gray areas and what makes the past complicated.

And it's this approach, you mentioned asking questions, and I didn't even speak to the biggest overlap between history and media literacy. When I introduced my interest in the subject, the biggest overlap between the two subjects is in the way historians work with sources. That forms a core set of skills that translate outside of the history classroom in a major way.

So historians, when we're being casual or not particularly thoughtful, we think of history as the stuff we read in the books as this kind of fixed, not dynamic, not full of massive opportunities for interpretation and difference of judgment and opinion and conflicting evidence and contradictory points of view and all of that.

So when you look at a book that's kind of nice and tidy and wrapped up, it gives a false impression about what it took to generate that narrative. And historians have to work with really challenging bits of evidence, whether it's archival or some kind of physical artifact or witness testimony or secondary research. They have to cobble together their conclusions from such a wide range of source material, and some of it is not good source material, it's not reliable, or it doesn't produce the kind of conclusion they're looking for, and they have to go

back and edit their thesis or, or whatever. And what comes out is what looks like a kind of final, objective narrative.

But that, one, obscures the work it took to generate that, and two, it kind of gives the false impression that once the story is told, we're done. So anyway, that ability to work with primary and secondary sources to generate a defensible conclusion, that's the area that we just love to work in. And those skills translate so well to other subjects, other disciplines, a student who graduates from high school and never picks up a history book again should come away with the ability to be literate with source material in a thousand different contexts, regardless of their interest in the particular subject of history.

So anyway, that's a long way of bringing it back to media literacy, those skills for sourcing, contextualizing, reading closely, corroborating, that are at the core of the discipline of history, they form sort of the nugget that starts this subject of media literacy. And then we bring in lots of other disciplines and approaches, but that's at the heart of this overlap between the Nomadic Professor, history on location—what does that have to do with journalism, the news, the media advertising and all of that?

Andrew Pudewa: Yeah, I have given a talk called Fairy Tales and the Moral Imagination many times. And in that talk, I will often say, I have become convinced that there's more truth, like capital T truth in fairy tales than there are in textbooks because textbooks are always created by someone with an agenda of some sort. You may agree or disagree or like or dislike that agenda, but it's always coming through a filter, whereas fairy tales are. Unfiltered, raw, painful reality of what it is to be human and there's an intersection. So I find it very interesting that you're in that intersection between English and creative composition and imagination, history, and then the philosophy and the epistemology at the core of that conflict, I guess, and of course, everyone's heard the saying, well, winners write the history books, which is probably pretty much true. But I think what we don't consider is that current events are future history, right? So all of the media that comes into our life today about what's happening right now will be the stuff that people have to sort through twenty, fifty years from now, if there are people 50 years from now.

Julie Walker: Andrew.

Nate Noorlander: Yeah, there's, I don't know if you wanted me to jump in now. Do you care if I jump in for a second?

Andrew Pudewa: yeah, go ahead. Talk about the media, just build on that idea of the relationship between current experience of media and history and transferable nature of the skills. And then what is your course really? What are the nuts and bolts of your course and how is that going to help?

Nate Noorlander: So just one observation or anecdote first. I don't know where exactly this fits in, but it seems to be related to your observations. I heard this in a couple of places, but most recently yesterday in a book I was listening to there was this expression or sort of

common understanding in the Soviet Union. The expression was something like this, and I'm not gonna get it exactly right but it was like "the future is what is certain; it's the past that, can be reinterpreted and mined for sort of ideological purposes," which obviously flips the common understanding on its head, where it's the future is uncertain, the past is already written, this sort of Soviet style ability to manipulate the past to get it to mean what it needs to mean to support sort of contemporary ideologies and points of view, I think, is something that we all sort of instinctively feel. And you mentioned your uncertainty about, I don't know what to believe. Some of that is based on a misuse of the past, a misinterpretation of the past, or an ideologically driven interpretation of the past that makes you feel a little bit of dissonance, like you can feel something's happening, but you may not be able to identify it exactly.

I actually wanted to ask a question related to this. One thing that we, that I try to steer students away from, and I wonder how you address this in your work or interactions with students or presentations, there is this feeling that the word agenda, the word bias, the word ideology, all of these things that we sort of understand lurk beneath the surface of textbooks. There's a tendency to understand that and therefore become a little bit, not skeptical but more cynical because there's a healthy skepticism and there's a kind of I can't trust anybody. Nobody's right. Everybody is out to get something for themselves—the kind of cynicism that I think is not productive, even though it's understandable.

So we have this simultaneous task of breaking down people who might automatically trust a source simply because it's published. We got to break that down a little bit, but avoid going so far as to give the impression or build up a set of values that reject all authority don't recognize any agenda or bias as legitimate or don't know how to incorporate that into a full judgment.

There's just a reject or embrace kind of knee jerk reaction. That was my thought as you were talking about the fairy tales versus textbooks. We work hard to help students be sophisticated in their judgment, but to avoid a kind of cynical rejection of every possible claim and source. Does that, is that a concern that you run up against?

Andrew Pudewa: No, you're spot on with that because the cynicism is toxic, and it affects not just the thinking but also the emotional well being of so many students. And I think we're really suffering a widespread, contagious, could-almost-look-fatal level of cynicism in high school age students today. And then they grow up and become young adults who move everywhere with that kind of. So that line between healthy skepticism and hopeless cynicism, it's such an important area for growth. And we all want to believe people. I mean, there's an instinctive desire to just trust whatever someone says is true. And it's very jarring. It's very almost disorienting to the mind, the soul, when you discover intentional deceit. And it's, it's hard to accept the fact that someone deceived you for an ignoble purpose, for their own gain at your expense.

And it's just so painful. We want to reject that and pretend, no, it didn't happen. And I think this is one reason why perhaps books that help us deal with this in a fictional environment are

really helpful as well. All the way from Aesop fables with the deceptive fox to *1984* and memory hole.

And where are we in that and how do we discern and know which is what your course is aimed, I believe, at helping us figure out, so tell us how it's structured. You said you've got five units or modules, and I assume that you looted various, perhaps actual sources that are specious or disagree, or where did this come from?

So give us an overview of how this course works, because I think there'll be a lot of people. And of course, this intersects with us hugely. Because we teach research, and it's an important part of the general big skill of composition. And a lot of people are very comfortable in the creative writing world because, hey, you don't have to worry about facts. You just make up whatever you want, and be creative, and say whatever, and everybody knows you're just doing that. But once you have kids start doing research papers, you're now into a whole different universe of how do you determine your source credibility and convince your reader of that, and if you wanted to mislead people, how would you do that?

So tell us how, how you've brought that to us.

Nate Noorlander: Okay, so you're going to force me to get into the nuts and bolts. I like staying in the clouds.

Andrew Pudewa: Yeah, I know that about you, Nate, which is why before we run out of time, I want our listeners, and I want, to have as clear as a possible sense of how this course is lined out and why and who should use it.

Nate Noorlander: Yeah, well, thank you. So you're right that our aim is to help students walk this line between healthy skepticism and cynicism. That could be a tagline for my objectives. We want students to come away from this course with confidence. I should interject that we often suggest that families do this or parents do this course with their students. It may not be entirely age appropriate for like a fifth grader. They would get something out of it, but a lot of them go over their heads.

Julie Walker: So this is high school, then would you say, Nate?

Nate Noorlander: Yeah. So we're targeting high school students, students who have some facility with doing source work, they have written some papers in the past, they might be thinking about what are they doing after high school, um, they might be getting more attuned to media arguments, political or scientific or otherwise, or they're having conversations with their friends about things that matter and whatnot.

So we're targeting that group. But I bring that up just to say that I think this is probably a course or a skill, at least that adults weren't raised with because the internet is new enough that most of us, I'm in my late 30s. I didn't grow up with the internet. I had dial up as a teenager, but in terms of the way it's being used today, it's new.

So adults could benefit from experiencing learning how to deal with sources on the internet. You mentioned, you're probably a very sophisticated reader, Andrew, but it's confusing, being online is confusing. And so some of these things could help, I hope.

So the way the course is structured, we have five units. It's a one semester program if you do, 2 to 3 lessons per week. it could easily be stretched further because some of these are very condensed. And so we'll do like 1 or 2 source activities. But in a given setting, you might say this, this wasn't enough. I kind of get it, but I need to do 3 more source activities, and it can be stretched beyond a semester.

But in terms of the way we structured it and built it on our platform. It's a sixteen week course, half credit, kind of English language arts elective. The five units include our foundational unit. Starts kind of abstract, and then we build toward the concrete skills, but we start abstract enough that we can kind of help students develop a very broad and very deep understanding and perspective of what they're moving into.

So that includes principles from philosophy, from psychology, from technology, that will kind of help contextualize things like an emotional reaction versus a reflective take on something. What is the research on how we react to emotive headlines and things like that? That all comes, it's a bit more abstract because we are talking about things like psychology and technology as opposed to what do I do when I'm on Google?

So we start there in our unit on fundamentals. Our second unit is also broad, but you could think of this kind of like a pyramid, starting with a very wide foundation with the fundamentals. And then we're going to kind of step at a time move toward the point, which is right at the end.

Our second unit is history. I feel like it's important for students who are just starting to engage with the media or maybe have been on social media and other platforms for a long time to have an understanding of where we've been and that provides perspective on today's media. What were newspapers in the 1700s? Is an online, is a website a digital newspaper? Is it something different? Who's the audience? How is it funded? What does the advertising economy look like and how did that come about? How did we reach a place where news matters 24 hours a day instead of once a day or a couple of times a week and how does that influence our values, our judgment, our sense of perspective and what we can and can't influence the pressures to be informed? All this stuff is there's a way to contextualize it and provide perspective historically that allows us to arrive at 2024 feeling like. Okay, I'm making a decision, an intentional decision about the media I consume and I know how we arrived at this place historically. There's just something intangibly confidence building about knowing that.

Our third unit is on politics. This one I think would be particularly helpful for politically engaged adults, cynical adults, confused adults, because our media presents a politics that, at least on the surface, is extremely partisan, and it's difficult to make a judgment about who's

being honest, who's...politicians are just wily. It's a wily space. It's hard to grab a hold of anything. So we want to do a bit of laying the groundwork about politics. What does the left mean? What does the right mean? How accurate are these? How historical are they? What do they mean today? What are the stereotypes versus...we come back to psychology in this unit as well in terms of: is politics more like two people on a stage debating ideas or two people in an auditorium cheering for teams. And there's a perspective shift there that can also be very helpful.

And then after that third unit on politics, we get into the lower hanging fruit, our fourth and fifth units, fourth units on language and the fifth units on tools. So in the fourth unit, we'll get into stuff you'll be familiar with from other language arts classes, bias and point of view, framing, implications, inferences, word choice and tone, rhetorical triangle, figurative speech, logic, all this stuff that will help students once they have some perspective on the articles that confront them. Once they kind of have a broad understanding and they're a little bit more deliberate about what they're consuming, now they actually have to read stuff and make judgments. So now we get into how do you interpret, how do you read between the lines? All of these skills that are much more where the rubber meets the road.

And then the last unit is tools. So how do you read laterally? How do you find the original source? How do you Google in a way that is not merely clicking on the first result, but finding effective results? Kind of working past algorithmic results as much as possible. How do you conserve your attention so you're doing one thing at a time and making deliberate judgments instead of kind of being scattered across the surface of lots of different noisy tabs at the same time?

And that's where we finish is how do you use the Internet and what tools will allow you to be kind of a sophisticated reader who can quickly make judgments about sources and institutions and whatnot to pay attention to and which ones to ignore? There's no silver bullet here. It's not, you're not going to come out of this and be automatically perfectly reliable, but at the very least you'll have more confidence and a better ability to more efficiently make deliberate decisions about what you spend your time with and what you ignore, how much you allow the noise to kind of be constant and how much you are willing and able to turn it off until it matters.

Andrew Pudewa: Yeah, this, this really excites me because I don't know of anything else out there that is seeking to help people in this way. And, as you've described it, I obviously am thinking, well, I need this for myself. I need to rescue myself from hopeless cynicism. I need these better reading skills and ability to sort and make better judgments, even though I know I'm not going to always judge perfectly, especially as to the veracity of something you read.

You're just kind of at the mercy of. And reminds me of that old idea of rhetoric as, is it a tool or a weapon? The early argument, the early Christian said, well, rhetoric can be used to deceive people, therefore, should Christians study rhetoric? And it was a debate. And the end of it was, yes, we should. Because Christians of all people should be able to use rhetoric in a

positive way. It's kinda like, do guns kill people or do people kill people? Right? Is rhetoric harmful or can people use rhetoric to harm each other? And so a lot of our audience here I think are very concerned about equipping their young people and themselves to be able to use the tool well and to perceive when that tool is being used in a harmful way, either against them directly or a way that is selfish and therefore harmful to society.

Julie Walker: So I do have a question, Nate. What's the media? What's the delivery method of this course? Is this an online course that you are personally teaching to the masses or do we get to see some of the Nomadic Professor videos? How is this being delivered?

Nate Noorlander: Well, you're tempting me to get back into the clouds, but, um,

Andrew Pudewa: Well, if I buy it, what do I get?

Julie Walker: Yeah. What? That's good. That's good. What am I getting?

Nate Noorlander: Now I feel handcuffed. So the, the cloud part of that is what is the, the irony of some of this is that we have to deliver a course on the media through a medium that we investigate very closely within the course itself. So the medium is very influential. I'm sorry, can you repeat your question?

Andrew Pudewa: I buy this, what do we get? What comes with the course? Is there any printed component or is it all online or is it all video or what?

Julie Walker: Asynchronous learning? All these questions, like what's the deliverables is what we ask ourselves here when we're doing a new course.

Nate Noorlander: So it's all online. You can purchase or you can subscribe. Purchasing gives you access for life, and you can use it for younger students as they age up. Subscribing gives you access for as long as you're subscribed. And it's all asynchronous, so it's pre-recorded video. The videos are usually some combination of introducing a concept, modeling how to engage with a source.

And then there is an activity where we engage with real media in some way. If you get into the course, you'll see I use the group Ground News a lot. So we've sort of collaborated with them on building this course. They are a third party group that brings together research from people—like all sides and a media bias fact check with the goal of providing you with a one stop shop for how is a given story being covered by all the different outlets on the spectrum. So you can go to the ground.news, and you can search for a headline, something political or something scientific or related to education. Anyone who's covered that story will appear all on one page. So you can see, oh, this is how the left is framing it. This is how the right is framing it. This is how many sources are ignoring it.

Oh, look, it's being covered by 50 sources on the right and zero on the left. All that kind of is a good first place to go if you're concerned about political bias. And so I use their tools. Occasionally to teach certain skills. So we will get into ground news when we're talking

about lateral reading or when we're talking about bias. So we'll reference them, and we'll get some real life articles from current events and the headlines there. There is a lot in here that could be recorded on location. To date the branding of the Nomadic Professor is consistent with this course because of the rigor and the nuance and the approach to thinking and questioning, but the on location element has not yet been incorporated into the course. So all of the video components are just filmed in an office.

Andrew Pudewa: Are there writing assignments or assignments that students work through after each lesson?

Nate Noorlander: So there's a range of assignment types. One is just daily quizzes. So every time they're in a session, they'll do a brief comprehension quiz. Another is dealing with source material. So activities where they're engaging with the headlines in some way or with secondary research on the concept for that day in some way.

And then there is a short research paper, a four to six page research paper on some topic of the student's choice. I offer a range of suggestions for people who struggle with an open-ended assignment, but then I do ask them and teach them how to kind of structure an argument across multiple pages in the course with the goal of helping them dive into one of these subjects a little more deeply, whether it's politics or language or history or philosophy or psychology, technology. There's a lot of opportunity to dive into any of these subjects deeper. So we do a short research paper.

And then as far as the delivery, users can sign up to have the parent or the instructor grade the work. That's our self graded track. They can sign up to have us grade the work. We have a Nomadic Professor graded track, or they can sign up for live instruction, which we do through AIM Academy online. All these options are on our site, so you can go and click through and choose the option that suits your needs, but we have all three delivery options available.

Andrew Pudewa: Excellent. Well, I don't trust myself to do the course because I've bought courses and I've never done them all, but I do want to. So I think my method will have to be, I get some teenagers and learn it with them and do it and facilitate it. But I'm very much looking forward to see how this unfolds for you.

It seems like a course that could actually be offered through universities for college credit. And I think of all the things I've heard you talk about this, perhaps in my view at this moment, is one with the greatest potential for positive impact for families. So,

Nate Noorlander: Well, I appreciate that. We are working on dual enrollment options, and we have connections with various colleges. And we're aware of the urgency for undergraduates to understand the media as well as kind of the appropriateness of the content. It would be appropriate for an undergraduate student.

So that's on our radar. But in any case, we hope families get something out of it, wherever they are.

Andrew Pudewa: Now you've got a little bandwidth having completed this, you probably should start working on a “how to deal with AI in your academic world” because that is the next hot topic. I'm sure.

Nate Noorlander: We do have two sessions on AI. They're not in this media literacy course. They're not comprehensive because it's such a fast moving world, but we at least try to provide a perspective on the basics, some introduction to how to conceive of it.

Julie Walker: Well, there has been a lot of information shared and I'm sure our listeners are really grateful, especially for this podcast, for our show notes. So we will include a lot of the links, a lot of the resources that we've discussed today, including a link to this five-unit, one-semester course appropriate for high school and potentially a dual enrollment option.

Andrew Pudewa: And what's the website to go to?

Nate Noorlander: It's nomadicprofessor.com, not “the” just nomadicprofessor.com.

Andrew Pudewa: Okay.

Julie Walker: Well, you are a delight, Nate. It's been a pleasure speaking with you. Thank you for joining us.

Nate Noorlander: Thank you.

Andrew Pudewa: God bless. Bye.

Julie Walker: Thanks so much for joining us. If you enjoyed this episode and want to hear more, please subscribe to our podcast in iTunes, Google podcasts, Stitcher, or Spotify. Or just visit us each week at IEW.com/podcast. Here you can also find show notes and relevant links from today's broadcast. One last thing: would you mind going to iTunes to rate and review our podcast? This really helps other smart, caring listeners like you find us. Thanks so much.