

Podcast 480: Live Ask Andrew Anything

Episode Transcript

Andrew Pudewa: The level of attention to detail and effort that a student will put into an assignment or a project when there's a competition, it's just almost always higher than you can get any other way.

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: Well, Andrew, another episode of Ask Andrew anything. So I've got a few questions.

Andrew Pudewa: Okay. Alright. No, no news?

Julie Walker: Well, no, other than it's June and you know what people are doing in June,

Andrew Pudewa: Getting sunshine?

Julie Walker: Hopefully.

Andrew Pudewa: Improving their vitamin D levels? Trying not to think about the next school year?

Julie Walker: No, that's exactly what they're doing. They are thinking about the next school year.

Andrew Pudewa: It depends.

Julie Walker: Well, a lot of our questions are related to curriculum, and specifically our IEW curriculum. So if those of you that are here live with us today, welcome. Thank you for joining us. This is Ask Andrew Anything, which means anything.

Andrew Pudewa: I hope there is a good "anything" one.

Julie Walker: Well, I have a hunch that at least one of these, you're going to flip this right back to me, so I'm going to start with that one.

Andrew Pudewa: You're loaded up...

Julie Walker: I am.

Andrew Pudewa: with materials.

Julie Walker: I am.

Andrew Pudewa: for the show, I guess.

Julie Walker: For those of you that are listening to the podcast, just know that we will have links in the show notes, but I will be showing—so we're going to post this on YouTube; this particular episode gets a video on YouTube—I will be showing off some products as we're talking about them. And if we talk about something that I don't have here at the table, I got a store room right behind me, I can run in and grab it if I need to.

Okay. Here's question number one. Some of the scope and sequence pages don't include the literature suggestions. How can I find out what books are recommended before I actually purchase my material?

Andrew Pudewa: I have no idea.

Julie Walker: Like I said, I figured he was going to flip this one right back to me.

Andrew Pudewa: I would have to go examine some of these books. So I knew we put literature suggestions in with all the SSS stuff, and we did it also with the history-based.

Julie Walker: I'm going to say with 95% of our theme-based books, now there's, I think there's only one exception, we include literature suggestions because you love it, and you want to see what recommendations we have for literature.

Andrew Pudewa: Yeah. Well, and people will often say to me, “Well, is this a complete, complete language arts curriculum?” And what they mean is. Can I count it on a transcript for everything like literature and composition? I don't know. I don't know much about transcripts anymore.

Julie Walker: But the answer is yes

Andrew Pudewa: Okay. Because,

Julie Walker: Well, because we include literature suggestions, but they are just suggestions. So if there is something in the books that you think, yeah, I don't think my kid would enjoy that, or maybe...

Andrew Pudewa: The lessons are not dependent upon anyone having read those literature suggestions.

Julie Walker: Right. Absolutely. Yeah. And there's actually one exception, and that is *Structure and Style for Students: Year 1 Level C*, we have in the literature suggestions *Treasure Island*. Exactly, yes.

Andrew Pudewa: But they have to read *Treasure Island* to do the Unit 9 critique.

Julie Walker: exactly, exactly. So in all of our books, our most recent ones, and like I said. I think all but *Rhetoric-Based*, the classical rhetoric book, which is an older book, we haven't revised that one yet. So there's two possible places that you can find the literature suggestions. So I'm holding *Ancient History-Based Writing Lessons* for another reason.

I'm going to share this later. But if you look in this scope and sequence, and you can find everything that I'm showing you right now on our website, on the sample pages, so you can see what's in the book. With the scope and sequence on this particular book, this questioner is saying, great. There's all the literature suggestions.

It's in the scope and sequence. We kind of said here, *A Place in the Sun* by Jill Rubalcaba. Kaba goes with units one and two.

And we kind of paced it out, but we did not do that for the books that we wrote in collaboration with Hillsdale College. This is our newest book [Investigations in Writing]. We've got two more that we're coming out with, and these literature suggestions are actually in the appendix because that way it's not tied to any particular, as you say, they're not tied to a lesson. And this way, here's just the reading list that we would expect you to cover, and it's an appendix. I believe it's Appendix One, so yes, there it is. So September, go through these books. October, go through these books, but it's not tied to a particular lesson.

Andrew Pudewa: Okay, and the reason for that is because these are part of the Hillsdale scope and sequence literature.

Julie Walker: Correct. Exactly. So this goes along with, in this case, the sixth grade curriculum that Hillsdale College uses. And that's the recommended reading list that we have for you. And that's in the appendix.

And so if you are wondering what literature suggestions before you purchase one of our theme-based books, you will find those literature suggestions in the sample pages, including our *Structure and Style for Students*. I know I brought one, so this is the *Structure and Style for Students* teacher's manual, and this has the literature suggestions in with the lessons. And when we chose these, Andrew, sometimes in your teaching, I can't remember which lesson, but you mentioned in the lesson the story of Dr. Doolittle. So I'm sitting at the back table going, we should include that in our literature suggestions. So I did. And so when you talk about it, that's how we chose books. So there they are. They are in the sample pages on our website.

Andrew Pudewa: Well, now everybody knows where to get that.

Julie Walker: Right? There's nothing more to say about that.

Andrew Pudewa: You started with that..

Julie Walker: Yeah. Okay. I'm going to give you an easier one now.

Easier for you. Not necessarily easier for me. “I don't think my daughter can handle both *Fix It! Grammar* and *Structure and Style for Students*.” This person must have bought the premier package that includes all the things, which is a fabulous value, first of all, and everything that we believe that you would need to have success.

But this parent is wondering, “what should I do first? She is nine and will be in the fourth grade.”

Andrew Pudewa: I would. Do just the SSS and wait on the *Fix It!* Wait a year, wait half a year. One of the things too that I always am trying to remind people of, you don't have to do everything in one school year. Honestly, I think it's good to not just stop stuff for two and a half, three months in the middle of summer if you go a little bit slower and take some breaks, and it lasts more than a school year. I even met someone who said it took them two years to do SSS 1A.

Julie Walker: Oh, okay.

Andrew Pudewa: And that's fine because they're just taking their time, and that's fine. There's no rush. You got plenty of time, and I think it's always better to err on the side of being a little slower than maybe you need to be, than being too fast and getting frustrated or overwhelmed. And the *Fix It!*, especially at that young age is a little more abstract. It's still kind of optional, and so just hang onto it for a year.

Julie Walker: Yep. And I will mention, again, bringing up the teachers edition for one of our *Structure and Style for Students*. This is Year two, level B. Every first lesson there's an overview page. It is actually recommending grammar, but it doesn't tie it to a particular week. Like just do a *Fix It! Grammar* lesson a day and you could, this is week four.

You could do *Fix It! Grammar* week 4 or or not.

Andrew Pudewa: There are more *Fix It! Grammar* weeks than there are SSS lessons.

Julie Walker: This is true.

Okay. “In the latest magalog, *Wonders of Science*, has a blue cover now and is listed as Level B”-- which I agree with-- “Did they change only the cover?” They meaning us. Did we change only the cover or is the buying a new edition necessary? Okay, that one's mine too. So, *Wonders of Science*. When we first created this book, we thought, oh, this would be maybe a fifth grade. And then as we put it out there, we realized this is probably better for sixth and older. So this truly is a level B. And so all we did, all we did was change the cover so that instead of a green stripe--which you're going to find that's what we're shipping until we run out of green stripes--we're switching to the blue stripe. 'cause blue stripe is correct, but these are, it's exactly the same book. The cover is exactly the same. It just has a blue stripe.

Andrew Pudewa: Well, and grade levels are so vague and approximate anyway, because I always say reading level, grade three to five, reading level, that's pretty broad right there.

Grade six to eight reading level. So that's how I think people should look at it. Not age of kid or what grade they think their child is in, but more where's their reading at? And if the reading is a little slow regardless of age, stick with the green stripe. If their reading is good, then move up.

Julie Walker: Of course that works really well in a homeschool community, but it doesn't work as well in a classroom, which is.

Andrew Pudewa: Which is why we have a team of people who help classroom teachers figure out what's best to use.

Julie Walker: Exactly. And I brought *Ancient History-Based* here because we did the same thing with *Ancient History-Based*.

Andrew Pudewa: Moved it to blue striped.

Julie Walker: It's really appropriately blue level. In fact, the pacing for *Ancient History-Based* writing lessons is very similar to *Wonders of Science*.

Here's the other thing that's new. We now include with each of our theme-based books, a set of digital vocabulary cards. So what I'm holding right now, these are the printed vocabulary cards. Let me just tell you the problem with these. I'm a homeschool mom, or I'm a classroom teacher, and I have all these vocabulary cards I have to rip out.

And I remember you talking about this, Andrew, one time with all the papers.

Andrew Pudewa: Oh yeah, confetti,

Julie Walker: Confetti flying everywhere, and then you've got to cut them up. And then you got to remember where you put them because you might lose them. So we said, let's just take them out of the book and let's make them digital. And then if the teachers want to print it on card stock, they can, but at least they have a resource available and it's not bound and stuck in the book. So we're still making the ones with the card stock available. But if you don't want to use that card stock, you don't have to because on the blue page it will tell you how you can get the PDF download of those vocabulary cards. So,

Andrew Pudewa: All right, good. What questions do you have for me?

Julie Walker: Okay. What are you reading right now?

Andrew Pudewa: At the moment, I am about one third of the way through a novel called *The Betrothed* which was written by, I think it's Alessio Manzoni. He lived in the 1700s. This novel was written in Italian and he was kind of a proponent for modern Italian at that time. And I guess there's a difference. I don't know a lot about him.

Julie Walker: Like the language modern Italian?

Andrew Pudewa: It's considered one of the great books written in the Italian language.

Julie Walker: see

Andrew Pudewa: And it's set before he lived. So more of a medieval setting, I believe. And it's kind of a mystery, suspense. A lot of character development, really a lot of backstory on a lot of characters. And you're not quite sure, why am I learning so much about this character?

Julie Walker: It's historical fiction written 300 years ago.

Andrew Pudewa: Yes, it's, it's exactly, but it's beautiful prose. It's also got lots of little, kind of the way Tolstoy does, lots of little embedded truths that pop up in the middle of the dialogues and I'm definitely enjoying it. I had to pick up something a little more positive because I spent a long time preparing for a talk I've been doing this year called "Martin and Andrew Discuss Painful Books."

Julie Walker: Oh dear.

Andrew Pudewa: So I had to read *The Plague* by Camus, *Lord of the Flies*, 1984, *Silence* by Endo, *Frankenstein*. That's just half of them. So

Julie Walker: So that's your book list of what not to read.

Andrew Pudewa: I spent a long time reading all these books that people would say, why read that? And Martin and I have been having a good time answering that question. But I tried to restore my cheerfulness about literature by picking up something that was a little more positive and comedic. So that's where I'm at right now.

With nonfiction, I recently finished a book called *The End of the World Is Just the Beginning* by Peter Zeihan, and it's about what happens if or when deglobalization occurs and we basically get a collapse of the world economy. And how's that going to look?

So, I really need, that was also on the, not, not terribly uplifting about the future. So, um, but I have, in my queue, I want to read Peterson's new book, *We Who Wrestle with God*. I'm looking forward to that one. So we'll see.

Julie Walker: When you mentioned the first book, what is the name of it again? *The Betrothed*? Yes, it reminded me of what my husband does when we, we listen to a lot of books together. It's what you can do when your kids are all grown up and out of the house. It's really fun. But he has a little index card, or actually he switched from an index card now to the Notes app on his phone, and he makes a list of the characters and fills in details about the characters, just so he can keep track of all those characters.

Andrew Pudewa: I think that's really good, especially with audio books because it might just go by and you know how you kind of space out a little bit and then you're not quite sure where, where was that? Then you're trying to figure out and go back. Whereas if you're

flipping pages, it's easier. And especially novels like Tolstoy and these Russian authors, some of their characters have two or three different names as well.

So kinda like Gideon Jerubbaal you, you gotta keep that in mind, otherwise you get confused.

Julie Walker: Yes, exactly. Okay. That was a legitimate question. What are you reading right now?

Andrew Pudewa: Oh, I'm glad someone actually asked that.

Julie Walker: Alright. Why do IEW online classes require watching the *Structure and Style for Students* videos if they are a live class, if there's a live class?

Andrew Pudewa: Well, we went to this, what I think is called the flipped class model because it becomes a much better use of the time.

Julie Walker: They only have one hour a week..

Andrew Pudewa: So that way everyone gets the same presentation. It's consistent. The teachers know the stuff really well, so then the kids have questions, they can do the *Fix It!* They can talk about individual things that come up for each kid. So it's just a much, much better use of time. In fact, I think some co-op groups are even doing it this way now as well. Kids watch the video at home, start writing. Come to class, get your questions, get help, interact, and then go home, finish it, start the next video, come back, read a few papers, talk about it.

It's kind of like getting two classes for the price of one, really, and it seems to be working very well.

Julie Walker: Yes, we have really good retention year after year. We offer six levels now of our online classes, starting with one A, going up to two C. We don't yet have 3B inserted yet. That's our newest *Structure and Style for Students* course, and that will be added in a future year.

Andrew Pudewa: But I know how hard it is to use an hour or even an hour and a half to introduce, especially if it's a new unit or there's a new style technique and you're taking time to explain all that, and then you don't have much time left over. Whereas with this flipped classroom model, it seems to work a lot better.

Julie Walker: yep, yep. I think so too. Okay. Is it beneficial for students to enter writing contests?

Andrew Pudewa: Absolutely. In fact, the more I see of this, the more I realize that as a teacher or a parent, you can use all sorts of techniques to try and get a kid to do their best, and sometimes they will, sometimes they don't. That's okay. I don't always do my best, but when you have this opportunity for competition, it puts the whole thing like not on you, but on the student.

Like, “I want to enter this contest. So I'll rewrite this a third or fourth time, and I will double, double, double check.” I guess that would be triple, triple check or double triple check, but just the level of attention to detail and effort that a student will put into an assignment or a project when there's a competition, it's just almost always higher than you can get any other way. So I'm a big fan of that. We also, I think, see that with our *Magnum Opus Magazine* submissions. The kids are,

Julie Walker: I should have brought one.

Andrew Pudewa: it's okay, people know you can put a slide up or something, but people, when the kids know, oh, this might get published. That's a big thing too. So those would be my two strong suggestions.

Julie Walker: Well, and we have a writing contest every year, and you can go to magnumopusmagazine.com to see the winners of our 2025 writing contest. So we usually announce our writing contest here at IEW in March, and it ends at the end of April. And do you know what, Andrew? It's kind of sad. It's very important when you're doing a writing contest, if you are a teacher or a parent, be sure that your student is actually reading the prompt and responding to the prompt, because we had to disqualify a lot of the papers because they did not actually answer the prompt. So follow the directions.

Andrew Pudewa: The prompts are pretty general though, and they're short. So I think with a little bit of reading and conversation, you can get in the ballpark.

Julie Walker: Last question. This is probably the most technical one. I saved the hardest for last. Maybe I shouldn't have done

Andrew Pudewa: Well, I.

Julie Walker: Okay, good. Here we go. “My high school student is going to need to take a college-level exam that will test his skills in analysis, argumentation, and synthesis writing. Out of curiosity, in which course does IEW go over these styles of writing?”

I'm going to let you look at that question just because I think you can speak to it generally before we get specific about what course do we address that.

Andrew Pudewa: Well. My experience is that if kids have learned the system, they know the structural models, they know the style techniques, and then someone gives them a prompt or an assignment or an exam question, they will do pretty well with that. And these skills of analysis, argumentation, and synthesis are not necessarily something that you would do all in one question, but there might be some questions that use these thinking skills. So this almost sounds like, I don't know if someone's in a college class and they have to do this, you would hope that the teacher taught something about that, if this is a or or an online class or something, there should be some guidance. If it's an application exam, then I would say just read the prompt very, very carefully a few times.

And then define the words: analysis is break things in into their component parts, address them individually, talk about their significance in the whole. And so mostly this happens in literary stuff, right? So literary analysis is talk about one or more of the characters, talk about the plot, talk about the setting, talk about the theme.

Then you have argumentation, and that's where you get this idea of have a thesis and then draw examples from the text to support your statement. And the synthesis would be helpful because now you have that skill of looking at the things kind of individually and their significance and impact, and then choosing which of those things are going to support the thesis that you come up with.

And then synthesis is when you kind of put things back together again and say. Well now we've pulled a few things out. We've applied them to this argument and here's the...essentially it's what we do at the end of the essay. What's the real significance of all that you just said?

So the skills we teach, while we don't use those exact words with younger students, that's what we're teaching. Then of course our SSS, even 1C to some degree, 2C definitely, and the university ready writing, which is probably the best one for that.

But I think there's this interesting thing. A lot of people, they read, well, this is what you're going to have to do, or this is what makes good writing. And the concepts are a little vague or fuzzy to some of the parents. And what we've found is just teach the system, get the kids thinking as best they can. Supplement it with some logic, take a little logic course or something, and then they'll be confident and they'll do really well.

I mean, every convention I've been to this year so far, someone, sometimes many people, will come up and say, "Thank you so much. We did blah, blah, blah courses. Now my son, daughter took, an online college class or enrolled in the community college or is it their first year at university and they're getting As on all their papers. Thank you so much. I'm sure you know a lot of that, or sometimes it's entirely because of the IEW courses we took."

So I think we can have confidence that they will do very well in these things that we don't. We don't have a specific unit on how to do analysis. Right. But it's embedded in everything from, even really from the beginning Unit 7 and 8 assignments in 1A and 1B.

Julie Walker: Right. We've got a conclusion. You've gotta write a conclusion and you've gotta come up with that "most word". It's on the checklist, so you got to use it. So I like that.

So I wanted to bring up, I'd like you to briefly share what we talked about yesterday about AI and I'm thinking in particular, there was a college professor that had a pretty good question and she got a really lame answer to it, and then she got this brilliant answer that seemed a bit contrived

Andrew Pudewa: Yeah.

Julie Walker: and the the brilliant answer was written obviously by chatGPT

Andrew Pudewa: Yeah. So it was, it was almost as though the point of that article was most of the students are either borderline incompetent or they give answers so good they couldn't have written them. And what do you do about that? And there was a statement in that article about how writing really is, this is not a direct quote, but to paraphrase exercises the muscles of the mind and if you don't do that because you outsource your thinking to AI, you're not going to get tougher. It's like muscles in your body. If you don't use it, you do lose it. And unfortunately, I actually kind of went down the rabbit hole on this, and I read a bunch more articles and on the positive side, there were teachers who are returning to the Blue Book exam, the in-class writing exam. On the other side, there's teachers who are just kind of giving up. And I think it's easy as a teacher to kind of get on the edge of despair. Like, how do I get these kids to actually do anything anymore?

Julie Walker: I just...speaking into that first group of students that are pretty much incompetent, not that anybody that I'm speaking to right now falls in that category, but I'm thinking really, you don't think your teacher knows that you're using a tool?

Andrew Pudewa: Here was the funny one. One statement in one of these articles I read was, "What's the biggest flag for a teacher to suspect that the student didn't write it?" All of the punctuation is correct.

Julie Walker: Oh gosh.

Andrew Pudewa: Because most all students can't use correct punctuation.

Julie Walker: Unless they did *Fix It! Grammar!*

Andrew Pudewa: And then I was reading another one and it was an analysis of Grammarly. So, one school district, the whole district is encouraging kids to use Grammarly, which in its free zone, it's kind of like a good proofreading tool, but you can pay extra and then get the whole AI that will give you suggestions for rewriting huge swaths of your composition, and there's no way to know whether how the kids are using the tool.

So, it's a brave new world here, and I'm not sure that any of us know exactly how it's going to come out. But I do suspect, I hope that this return to more direct in-class instruction, how to write sentences, how to write paragraphs, now do it while you're here, in this room, on paper, which is kind of a radical idea for some people.

Julie Walker: They might have to learn how to handwrite.

Andrew Pudewa: Well, yes, that that is true. Of course, we can refer people to the, it's kind of an older talk now, but I still get requests for it, *Paper and Pen—What the Research Says* about how writing on paper actually uses more of the brain than typing and in different parts of the brain, and you get a better engagement on the creative side.

So I suspect the conversations about AI and the teaching of language will continue and maybe even intensify.

Julie Walker: Yes, you and I are going to the NCFCA finals in a week or so

Andrew Pudewa: The nationals.

Julie Walker: Nationals. The nationals, yes. Where there's a group of kids that So smart and so polished, high schoolers. It's always so impressive. But they're asking us to do a talk on plagiarism. And is using AI—I mean, can we call a spade a spade? Isn't using AI plagiarism.

Andrew Pudewa: Some people would say yes, because it's equivalent to cheating because you didn't do this yourself and other people would say. No, you're not really stealing ideas or text from someone who owns them. You're just using a much larger database of resources that can compile and organize and present better than you can.

Julie Walker: So chatGPT has studied our unit six and knows how to create source outlines, fused outlines, and then present.

Andrew Pudewa: The biggest problem I still see is that the chatGPT doesn't really have a good way to filter what could be true and what might not be true, and it will present everything as fact. And that's, I think, where kids are most likely to be getting into trouble. It's where I've gotten into trouble. But fortunately, I'm old, and I grew up before there was internet, so I think the general knowledge about a wide variety of things has been a great asset to me in being able to determine whether what I'm reading that's been generated by AI is reasonably correct. But then still it's like you have to go fact check some and how do you even fact check anything now when books are rare in a kid's world?

Julie Walker: So I'm looking at our *Investigations in Writing*, one of our newest books that we've published, the Unit 6. I helped to write the rainforest, “Amazon Rainforest.” And Andrew, I have found the easiest way for me to do a Unit 6, it's not easy, but the easiest way is just rely on books from the library.

Andrew Pudewa: Well, I'm glad to hear that and I think that all of the users of these theme-based books will be glad to know that. I mean it, it used to be that publishers would be fairly rigorous about fact checking things in books they published. And of course, errors and confusions and misunderstandings slip through and even history changes, right?

And things that we believed. I'll tell you, for example, if you want to hear a fun one, how did Hitler die?

Julie Walker: I heard an explosion in a bunker.

Andrew Pudewa: Right? So I had heard suicide in a bunker in Berlin, while the last battles were happening in Germany was collapsing at the war. Well, evidently the president of

Argentina has recently released files that are somewhat conclusive that Hitler escaped Germany and lived 20 more years in Argentina.

Julie Walker: Oh my word.

Andrew Pudewa: Now, whether that's true or not, I have no idea.

And who knows? The president of Argentina is kind of a wild card there. But it is interesting to note that things that we all learned because that was in the textbook we had whenever we were in school, may or may not still be true.

Julie Walker: Right,

Andrew Pudewa: But you know the question, What is truth? goes back a long, long ways.

Julie Walker: Exactly, exactly. So I brought up the AI in that conversation that we have because of this question. And we don't have the name of who asked this actual question. Sorry about that. But I will say to this person, just know that if you are using our materials, *Structure and Style for Students*, or even, oh my goodness, my kid's a junior in high school, "I've got to teach them to write. I don't have much time. What should I use?" Even one or two years of *Structure and Style*, your students are going to be far beyond the average bear.

Andrew Pudewa: I want to finish this thought. It's true. Soon, if not already, but soon, everybody will have access to very high quality written information through AI better than most people can do. But if we just default and say, well, that's fine. Everybody can do that. That's fine if you're just dealing with information.

But when you're dealing with personal experience, personal needs, personal communications that happen to actually improve the quality of human relationships, you won't be able to outsource that. You don't want AI to write a thank you note or an apology letter to someone that you have a personal relationship with. And that's this kind of this horrible sterilization that is just not going to be good for society as a whole. And we have to remember that most of the best stuff we read are people who are having insight because of their experience, their thoughts, their beliefs, their knowledge of truth in a particular area, and they're bringing things out.

And AI couldn't do that because AI can't. It can get everything that everybody wrote, I suppose. But it can't get in our brain. So until we all have a microchip implanted in our brain with all of our thoughts being continuously uploaded to the master AI database of the universe, and I don't think any of us are looking forward to that.

Julie Walker: No, no. I don't want to end it on this sad note. I will end it on this happier note.

Andrew Pudewa: That's your job. The good news is I get letters every day, and I want to make a public apology. I get too many letters from kids to answer them all sufficiently, but I get letters every day from kids, 11, 12, 14, 9 18, who will just say, "I learned so much. I

enjoyed it. I used to hate writing and now I love it. Here's my new composition. I just wrote. I especially like unit seven 'cause I get to tell about what I am experienced.” The really visceral personal growth that happens as a result of kids going through our programs that is indisputable. We landed that plane not on a crash landing. Alright. Thank y'all.

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, 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.