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Interviewer: This is *** interviewing *** on April 25th. All right, so how would you describe yourself as a writer?

Interviewee: Pretty good [laughter]. I don't know. Writing has always been strength of mine through all of school; middle school, high school, stuff like that. I kind of have a creative, like, informal voice, but my writing has always been very solid. That's always been my strength.

Interviewer: Okay. What do you mean by solid?

Interviewee: Grammatically. I have a wide-range of different words; vocabulary, stuff like that. It flows well. It's very easy to follow.

Interviewer: Great. How would you describe the role of writing in your life?

Interviewee: I'm not a fan to be honest. I actually don't like to write. I don't know if it's like I burnt out from all the writing at [University of Michigan] or—I don't know. I like to Tweet. I like the short and sweet stuff like that, but the long academic, 5 to 15 pagers; I've come to not—dislike the process. I like being done. I like turning in a final product 'cause it's—I'm very proud of it, but the whole process of drafting it and coming up with ideas, make it all work; not a fan actually.

Interviewer: Okay. All right.

Interviewee: Ironically as a minor in writing.

Interviewer: Then how would you describe yourself as a writer when you first began at University of Michigan?

Interviewee: Like [English course]?

Interviewer: Mm-hmm.

Interviewee: I was confident coming in. With the AP's in high school and stuff, I did fine in those and I came in knowing that writing was my thing. Math was not, and so I kind of took a—like a communications, pre-law mentality going into that to avoid as many math and science classes as possible. I expected to do pretty well in those classes, and just kind of hone my craft and get better just with different little nuance-y things in different classes, so like creative and professional writing; stuff like that.

Interviewer: Okay. Then to what extent would you say you've changed or grown as a writer?

Interviewee: I think semester from semester it's just like I've just picked up little things. It might be one or two little changes I can make or like ways to—I don't know, like write differently and use different punctuation and different approaches to sentence structure and things like that, but it hasn't been this, like, earth-shaking difference from day one to now.

Interviewer: Can you give an example of one of those minor changes?

Interviewee: Just like depth in my writing. During the Capstone portfolio I was reading my [English course] paper, and there were so many opportunities in that paper. Given that it was a five page paper so there's only so much you can expand on, but I was just reading—I had a lot of little paragraphs with lots of different ideas, and I've learned to take those little paragraphs and pick and choose which ones are actually important, and then really turn those into a page instead of a little three or four sentence blurb.

Interviewer: Okay. Great. Why do you think that change happened or that growth happened?

Interviewee: 'Cause I just realized that that's what good writing was, was expanding on your thoughts. When you start out—freshman year I was like, oh, I'm gonna impress 'em with my—quantity basically. How many ideas and how many things I can put down on paper, and I came to realize that good quality writing that actually sends a message or proves a point has some detail to it and is sort of supported by lots of different perspectives and stuff like that. I kind of picked up on that, that I needed to be more thorough with my explanation and stuff.

Interviewer: How do you think you picked up on it?

Interviewee: I just realized like—I don't know if it was through the readings or reading my classmate's stuff—'cause there was some kids—a lot of kids in my [English course], they were not good writers, and I just—I struggled to go through their papers because they were bad. I didn't wanna rip 'em up 'cause I'd—it was like, I'm a freshman. I wanna make friends or whatever, so there's kind of like that line. Then I read a couple of kids who are just brilliant writers, like amazing, and so it kind of showed me I was a happy medium. I had no interest in writing the way they did, but the length and detail kind of showed me I can do that.

Interviewer: Okay. From reading other people's writing?

Interviewee: Yeah.

Interviewer: Okay. Can you think of anything else besides reading your classmate's writing that helps you to change and grow as a writer?

Interviewee: Office hours. Just going in and just—I had an idea in mind but it was kind of like how do I—professors want me to craft it or word it differently, or sometimes they

had a different spin on what I was thinking and they had different ways I could take it besides the two or three that was I thinking. There's like oh, that's a good idea, but then you should think about this, and so—and I hadn't. I kind of ran with whatever they said most of the time 'cause, I mean, you are motivated by the grade at the end. You wanna appeal to what they wanted.

Interviewer: All right. Great. As you graduate, what are your goals for yourself as a writer?

Interviewee: I mean for me, writing's not going away. I'm going to law school so it doesn't matter. I don't know. It's a different kind of writing in law school, and I'll be doing way more of it so I don't exactly know what that's going to mean or how it's going to change, but it's not going away. Let's put it that way.

Interviewer: Do you have any goal for yourself as you transition into that?

Interviewee: I mean, take whatever I've learned in undergrad, like all of the little new things. I think I'm coming out of here as a pretty good writer; a better writer than I came in. I can take that strength and just apply it to the next stage.

Interviewer: Okay. Great. Thinking across your writing experiences at [University of Michigan], what do you think it means to write well?

Interviewee: I think there's a lot of—I don't know. You can't spell it out necessarily. You kind of read a paper and you're like, that was good, but as you're going along you're just, like, this kid knows what he's doing, like kind of thing like that. It's like a wide-range of vocabulary, correct grammar, you're not messing up your there's and your too's and your stuff like that. Little things like that that turn you off as you're going, like this kid is not as good as he should be kind of thing. That drives me nuts, that stuff. Just depth and how you express the way—your ideas basically.

Interviewer: Good. Can you talk about that a little bit and how you express your ideas?

Interviewee: I mean it's like—I don't know. It depends on the teacher. Some teachers want you—like, straight-up your thoughts on everything and others want you to back it up with scholarly sources and stuff like that. It kind of depends, but your ability to do that, like do you have—have you learned to find the right source and back it up, and incorporate it the right way and just make everything make sense?

Interviewer: Good. You said depth before. What do you mean by depth?

Interviewee: Just going into detail. You'll introduce an idea but you don't just let that be the end of it. You kind of just introduce why that idea is important and how it applies in many different ways. You back it up with your sources and the way you just explain it beyond the introduction of one idea.

Interviewer: Okay. Great. Which upper level writing courses have you taken?

Interviewee: [English 200 level course]. I don't know if that's upper level or not 0:07:39. [English 200 level course], all of my—a lot of com classes that were upper level writing, so 3-and-400 levels.

Interviewer: Okay. What were your experiences in those courses?

Interviewee: I mean, unfortunately com writing is very—class to class it's very similar. I thought it was gonna be like media writing, like you're writing—I dunno, press releases and stuff like that like you would for a PR [Public Relations] firm kind of thing, and it wasn't. It was you get a passage for like—interpret it and talk about it in the midst of a study and stuff like that. I don't know. I wasn't too crazy about it. That's probably part of the reason I burnt out on it was because there's just a formula for what you have to incorporate, and the length is usually 8 to 15 pages, and so you get in this kind of pattern of just—you need X amount of sources and you need to talk about it in this way. I don't know. All the com [communications] writing was very similar.

Interviewer: Okay. Do you think that that communications writing had an effect on you as a writer?

Interviewee: I think it made me better because I had a lot of practice. All of my com classes, a good chunk of the grade was a paper or two or three papers. The amount that I was continuing to write, that made me better because it was just repetition and practice and office hours and tweaking and whatever.

Interviewer: Okay. You said you did [English 200 level course] and [English 200 level course]?

Interviewee: Yeah.

Interviewer: What were your experiences in those courses?

Interviewee: Is it [English 200 level course] that's [Title of course]?

Interviewer: Mm-hmm.

Interviewee: I think so. I liked that class 'cause it was like—I mean, it's very simple stuff. It's how to write an email, how to write a proper email, like that. How to write a complaint letter that doesn't just complain but asks for something in return; things like that that'll actually very applicable to life. I came into college and I was writing—my emails were paragraphs, and nobody wants to read a paragraph. They wanna read a couple-sentence blurbs, it's short and there's a relative format to it. Stuff like that helped me 'cause there was a draft and we got comments on our draft, and then you turn in the final thing. That helped. [English 200 level course]? I struggled with the teacher a little bit because she and I had different ideas on how things should be done or how things

should be said, but at the end of the it did—sometimes I was wrong, sometimes I was right and she wouldn't admit it, but I don't know. It just helped me, different perspectives, but office hours were huge.

Interviewer: Okay. Can you talk about that process in [English 200 level course] that you were saying you would draft and they would respond, and you would—

Interviewee: Mm-hmm. There was a deadline for a rough of meaningless because it was for part of your grade anyway. You had to do a good job. There'd be the rough draft and then you'd submit it, and then you'd have a small peer group or whatever—I don't know, three people, somethin' like that, and they would read it a day before the next class or whatever, and do comments and all this stuff. Then you'd talk about it in workshop. Sometimes, if you were really lost—so it wasn't like the email ones where you were writing a couple—a paragraph worth of stuff, but it was the longer stuff, like a research paper and stuff like that. It was a group research paper. Then you'd go to office hours if you had more questions or whatever.

Interviewer: Okay. How do you think that process affected you as writer?

Interviewee: I don't know. It showed me there are many different kinds of writing. It's not always going to be a formal paper or a quick text message kind of voice. There are very different styles and applications for different kinds of writing. I didn't take [English 300 level course] or whatever, which is the next level of academic argumentation or art of the essay, or whatever it is, but I have a very well-rounded sense of what different applications for your writing are.

Interviewer: You think that those courses helped you to develop that?

Interviewee: Yeah.

Interviewer: Do you still make use of what you learned in those courses in your writing now?

Interviewee: Yeah. I think it all carries over, and if whether it's just emailing a professor or—'cause even for wait lists, I found that getting off the wait list, you have to come up with a decent email that's not just, like, let me in. You have to have reasons and—so it kind of taught me that. Otherwise I would have just been, like, yeah. This is my UM ID number. I want in your class. Thanks. You know? I kind of had to—I don't know, I learned or at least I thought it was important to explain why you wanted that class and how it applied, and why it was important to you and stuff like that. Just class to class you kind of—at least I did, took things that I learned and brought them to the next one. It was just little things. It was just little nuance-y, like things that I had picked up.

Interviewer: Can you give an example?

Interviewee: I don't know. One of my classes—I don't remember which writing one it was, but I was in this habit of making my first—like, the intro paragraph of an essay very short 'cause it was literally just introducing the topic and not all broad things that I was going to get into, and so I was taught to lay out the paper more than just this is my topic, this is my stance, here I'm gonna explain it. It was a lot of introducing the ways in which I was going to explain my viewpoint or whatever, but in the intro paragraph. Instead of it being half a page it turned into almost a page, and apparently that's a good thing, or so I've been taught.

Interviewer: You feel like you still use that now?

Interviewee: Yeah, every paper.

Interviewer: Okay. What other writing course have you taken?

Interviewee: [[Writing 200 level course] level course], which is [Title of course].

Interviewer: Mm-hmm. How has that affected your writing?

Interviewee: Well [[Writing 200 level course] level course], we had to write a fiction piece, like a long fiction piece. It wasn't a short lil' short story; it was a long ten page monster, and I had never done fiction writing like that before. It was always backed up with sources and it was real, or related to a reading or something like that. This was the first chance to make up your own everything; characters, plot, and everything. I had never done that before and so it was just kind of interesting. I knew the basic structure of a story, like reading books and stuff, how the progression of the thing goes, but I mean it was only ten pages. It wasn't a novel. It was just different. I had never done that before.

Interviewer: How did it affect your writing?

Interviewee: It just made it more well-rounded, I guess. It was just another style of writing that I was adding to my—I don't know, sort of tool box of styles.

Interviewer: Okay. What kind of style do you think you used in [[Writing 200 level course] level course]?

Interviewee: Well, there was a fiction and there was a non-fiction assignment, and they were both really big, like 12-15 pages or whatever. I still use the same voice. I tend to write stories about younger things, younger topics. This one was a kid trying out for the football team at U of M [University of Michigan] or whatever, as a walk-on, but it's always very easy to read, very fun. It's not very detailed, dense, boring stuff. It's always an interesting character, an interesting voice, and take on the situation.

Interviewer: Mm-hmm. Okay and you feel like that's affected your writing in your other classes now?

Interviewee: I mean, that was probably the only class that I had to do that in, so it was kind of just put on the backburner 'cause I never really applied that fiction voice to anything else, where I'm 0:15:38 making up things, like making up every situation, every character, every dialogue, so it was kind of just a unique experience in itself that I got to write that paper and then do a re-write of it as a final project for that class, but I didn't, like, apply the fiction aspect of making everything to anything else.

Interviewer: Okay. Did you take writing courses in your concentration?

Interviewee: Yeah.

Interviewer: Okay. What's your concentration?

Interviewee: Com.

Interviewer: Oh, communications?

Interviewee: Yeah.

Interviewer: Okay. How have those writing courses in communications effected the writing—your writing?

Interviewee: A lot of repetitive questions.

Interviewer: Yup [laughter].

Interviewee: I don't know. There's kind of a formula for com papers, actually, that you do the long introductory paragraph, and then you sort of, paragraph by paragraph, outline your stance, what you wanna talk about, and stuff like that. It's all the same. Really, I mean there's different topics, different readings; you're basing it off of different sources you're citing, but at the end of the day it's a very similar template effectively.

Interviewer: Okay. Okay. Now that you're about to graduate how confident do you feel about writing your concentration?

Interviewee: Very confident.

Interviewer: Okay.

Interviewee: Yeah. I mean, I always did well on my papers.

Interviewer: Do you have an example of a paper that you felt especially confident about?

Interviewee: I mean, there was one for [English 300 level course], which is one of the required com ones, not an elective, that I spent two weeks writing. I have never done that before. If anything I'd spend three days on a whole paper, the whole process. This one, it

was right before Thanksgiving so I just wanted to do a good job. The incentive was like—they were, like, oh, you can do a portion of it and then turn that in, and then we'll evaluate it, but that's also part of your grade was whatever portion you wrote. I actually wrote the whole thing, all 15 pages of it, in a week and just took my time, did a good job, and then submitted it. I had an A minus at that point, and so I tweaked whatever they wanted after break and there was no red on my paper at all, which was very weird. I was proud of that one just 'cause I took a lot of time and I had never—I don't do that typically. I don't spend that much time.

Interviewer: Okay. Great. How often have you used skills or strategies that you learned in one of your writing classes in another course?

Interviewee: I mean, I guess in my marketing classes and stuff, but in the—in [Ross Business School] 0:18:17 that are my—I don't know what they're called, but for com you have to take two classes out of concentration, and I've always ended up being the person to proof read or basically write the important parts of the memos or the write-ups and stuff like that. I was always that person just because—I don't know if it's I didn't trust them to do a good job or I just knew I could.

Interviewer: These are collaborative writing projects?

Interviewee: Usually. Yeah. I mean, so I'm not saying I did the whole thing but it was like—if it was done or all the pieces had come together I would kind of make it flow so it sounded like everyone wrote it but not completely different styles, all splotchy and separate. I just kind of made it all work usually.

Interviewer: Okay. You feel like you learned those strategies in your writing courses and in your communications courses?

Interviewee: Yeah.

Interviewer: Okay.

Interviewee: It just transferred over.

Interviewer: Mm-hmm. Did you have any other examples besides when you do—do you ever not-collaborative writing projects in those business courses?

Interviewee: I mean, PowerPoint slide took the grammar and writing of—like, the way things are—sometimes people put like—they just word things strangely, like as their—on their bullets, and I just like, can we say it this way instead? They're like oh, that makes sense. Yeah. That's just kind of where it comes in is just stuff like that, like where they don't—they might be more math-heavy or thinking that way, and they're just, like, oh, the words are on the page. That's good. We're getting what we need to say or whatever, but I just say it differently or better or whatever.

Interviewer: What about your own writing in those courses? You feel like you give good feedback to your classmates in those courses but what about your own writing?

Interviewee: There's never really the opportunity to critique each other's writing in those classes. It's usually just this write up has to be ten pages, so we split it up like everybody does too kind of thing, or I'll make mine a little bit more to compensate for other people who don't wanna write as much or whatever. I just read it and basically my—I don't really give them feedback. I just edit what they've done so it just sounds better or whatever. They appreciate it [inaudible 0:20:25]. They're like oh, yeah. Thanks. It's not like I'm offending them or something because I'm wording it differently. They're just improving it.

Interviewer: Yeah. What impact has the minor Capstone course [Writing 400 level course] had on your writing overall?

Interviewee: [Instructor] made me do multiple drafts, which I don't do. I don't know. I usually just like—I write and I edit as I go, so if I can't think of something I'll go back to what I've written and just tweak it or make it sound better, but it takes a long time for me to do that. It's kind of like writing a draft and a main—and a real thing at the same time 'cause I edit as I go, and then I just make little notes to myself on scratch paper. I don't write like—[Instructor] was all about the shitty first draft, like you write a bunch of crap and then you take those ideas and you write it again. In my mind that's a waste of time to waste your time writing crap, and then you take your crap and turn it into gold. It doesn't make sense to—for my style. It works for some people. Yeah, but [Instructor] like—I told him the first—we had one-on-one meetings at the beginning of the semester and I was like yeah, I don't do multiple drafts and tweak and all that stuff. I was like, I just write it as I go and it turns out good. He's like, yeah, that's not gonna fly.

He made me do track changes, comments on my own work, and then do a real draft where I added 2500 more words, just 'cause I—I mean I cut words and I added 2500 to what I had in the beginning. He made me write multiple drafts.

Interviewer: It definitely affected your process.

Interviewee: Yeah. It messed it up, but it—I mean my writing is way better at the end. I'll admit that.

Interviewer: Have you done multiple drafts in classes since then, or in other classes?

Interviewee: Well not since then 'cause it's the Capstone, but—

Interviewer: Right. Right, but in your other classes that you're in?

Interviewee: Yeah. I mean some classes I had to. For the most part it wasn't like my second draft was drastically different. It was, like, adding a paragraph or re-wording a couple sentences or something 'cause somebody wasn't exactly following or something.

It's just little things that I was tweaking, and that kind of made my teachers mad sometimes 'cause they wanted this drastic change. My peer editors or whatever, my group mates would just be like, yeah. It was fine. It was kind of like that, so I would just change little things that basically the teacher said. It was usually just adding a paragraph of something like that.

Interviewer: Mm-hmm. How has the [Writing 400 level course] course had an impact on your sense of yourself as a writer?

Interviewee: I don't know. It made me appreciate how much I've done. Where I started with [English course]—like, my DSP essay, I guess, was the first thing. My DSP actually wasn't bad. Some people are just like oh, yeah, I bull-shitted it in ten minutes and submitted it during the summer, and I took my time because I took it very seriously. I was like oh, like you have room to be 0:23:27 judging me on this. I could not get into [English course] when I'm supposed to be. They'll put me in a lower level. I gotta show them what I can do or—so I got a different outlook on it from the beginning. I took it real serious. Just seeing, I guess, the prime of my writing 'cause there is kind of a senioritis factor this year, but junior year, second semester was probably my prime of college writing and stuff like that, but it's night and day. You can see where I came from but it's very different from freshman year writing.

Interviewer: Okay. How is it different now—or in junior year?

Interviewee: Oh. Yeah. I mean, it's not bad now. I mean, like I said, with the [English course], it's just very short ideas, and that I've kind of grown to—I mean, I said it in one of my—it was my reflective thing for [Writing 400 level course] or whatever. It was all these ideas and then now, in hindsight I would have—like, with my current lens I would just look at it and be like oh, this should be a page instead of three sentences 'cause it easily could be. I don't know if I was motivated by the interest of five pages or quantity. I don't know, so I've kind of developed a balance.

Interviewer: What effect has the experience of the Capstone project had on you as a writer?

Interviewee: Well, I changed mine halfway through, which is very weird and I don't recommend it because it was a lot of work. I don't know. It just made me—it was an opportunity to write in a different way than I have in college. I was able to write from a first-person point of view, remember—reflecting on something that happened when I was in second grade living in [country]. It was just very different 'cause there were no sources. There was no bibliography. All there was were pictures that I had taken, or my parents had taken, and then all the writing describing their different stories or situations. It was just different. I never got to do that. It was always a very academic paper, and this stuff was very informal; just telling a story.

Interviewer: Okay. How did that impact you as a writer?

Interviewee: Another thing to add to the toolbox I guess. It was just a very—like, another style.

Interviewer: Okay. That's great. Why did you make the decision to change halfway through your Capstone?

Interviewee: It was a combination of the project I had chosen was harder than I had anticipated and—

Interviewer: What was the original project?

Interviewee: The original product was—I'm very into cars, so I wanted to write a project exploring why people drive the cars that they do; why they choose—why does somebody chose a minivan or a super car or a Prius or whatever. I wanna look at the motivations for that and the characteristics of the car, the characteristics of the person to kind of compare the two and try to draw some sort of conclusion from that information, but just describing it sounds hard. It's very ambiguous on how you would go about that.

Interviewer: Why did you chose that project originally?

Interviewee: 'Cause I like cars [laughter].

Interviewer: Okay.

[...]

Interviewer: Then when you switched, why did you switch?

Interviewee: I switched after the first workshop. It was after everyone had started writing their projects. They had gone through and done the proposal of the draft. They had done the outline of what's gonna be done by when kind of thing, and—so all that was done, I had done that for my own project, and then I turned in one of my papers and everyone else had their papers, and I was actually inspired by one of my group mates—like, group members that—she had a cool project that I kind of wanted to replicate or put my own spin on 'cause hers was a lot of personal stories about growing up and lessons she's learned. Her thing was basically don't take life so seriously and stuff like that. I didn't exactly adopt that overarching theme, but I just liked the personal story narrative thing of multiple things adding up to one was what I ran with.

Interviewer: Okay. Your group mate influenced you to switch?

Interviewee: Yeah after reading her stuff.

Interviewer: All right. Okay so these next few questions are about your portfolio, your Capstone portfolio, so we can pull that out 'cause it's right here.

Interviewee: That's not my Capstone. That's my Gateway.

Interviewer: Okay. Let's see. Can you find it? Do you know where it is online?

Interviewee: Yeah. It's like a Wix [website creator] site.

Interviewer: There you go.

Interviewee: Yeah, there's my Gateway for [Instructor]. I'd like to just view it. There it is.

Interviewer: Okay. Great. Can you tell me about the most memorable aspect of your experience with the e-portfolio?

Interviewee: I don't know. I ended up like—again, I started halfway through with the project. I changed it, so I initially had another WordPress thing going and then I saw one of my group mates projects and I was, like, that's cool. She was like oh, it's very easy to use, and for me using WordPress is not intuitive. I just don't get it. Doing my Gateway one took me probably twice as long as it should have just 'cause I was trying to figure out what tabs do what and how to change stuff, and Wix was so easy. It was just drag and drop and upload stuff and put it in. You can size it and it's just easy to use. I saw her site and I really liked it, and she was just going on how like, oh, I've done—I did this in one day at the library, and I had spent hours upon hours trying to figure out WordPress and I had made, like, two pages. It wasn't like I wasn't trying or being efficient. It was just hard to use. I got a Wix account and it just worked out really well, but I did change again halfway through.

Interviewer: That was most memorable, is your changing?

Interviewee: Yeah. It was just like—that was like the theme of this class, was changing halfway through and scrambling to finish with some sort of excellence.

Interviewer: What were your aims for the e-portfolio?

Interviewee: Well, I mean, first of all I kind of—it's just like an all-encompassing here's where I've come—this is where I am now kind of thing. I wanted it to be really easy to use with drop downs and just outline it so it's just whatever the evaluator goes through it's just like oh, it's very easy. Just make it as easy for them and any sort of viewer, I guess, but I don't necessarily anticipate using it for law school or even a job interview necessarily. No one's gonna read that stuff. No one's gonna read the 15-page, one-and-a-half-spaced linguistics paper I wrote junior year. It's more for the viewer than—or, the evaluators than anything, but it was interesting to just show from freshman year to now, like the nuance of writing and the difference 'cause my coursework writing section, it starts with my DSP and then it just goes class by class in order of semester. I just kind of described the class, described the assignment, and then—you can just see for yourself as you go. There's a link to a different tab, and there's all my [country] stuff.

Interviewer: Oh, cool. Great. You feel like your e-portfolio addressed those aims you had set out for yourself?

Interviewee: Yeah, just easy to use, very straight forward, but interesting. I didn't want it to be really boring. In my opinion, WordPress is boring to use.

Interviewer: Yeah. Okay. Do you feel like it told the story that you wanted to tell?

Interviewee: Yeah, just change over time.

Interviewer: Mm-hmm. Okay, so did you design the portfolio to create a particular reader experience? You said you wanted it to be easy to use, but anything other than that?

Interviewee: It wasn't like there was a huge takeaway to be had to anything like that. It was more just like this is who I am as a writer. This is how I feel about writing. This is how I see myself having changed from freshman to senior year, and see for yourself effectively. Go through this tab. Here's the stuff I've done out of class. Yeah.

Interviewer: Can you give a specific example of one of your design choices that you made?

Interviewee: Well, I mean just like the dropdown menu. I made it just very easy. You go on here and there's a link, so it's like you can go see my intro essay here, but it also is the same—so you can read the whole thing or there's also the same site in a dropdown, so if you were anywhere else you can do the link or you can just read it from the dropdown. I did the same thing for the project one, but everything is just right there. It's very easy. With the [country] one you can either—here's the whole story, right there, or when you go to the main page, that downloads into a document.

Interviewer: Options for the reader.

Interviewee: Yeah, just very easy, however you wanna see it. If you wanna just read it right on the site or if you wanna download it into your folder and go from there, but that was the whole idea was just making it very easy in terms of explaining the class, explaining the assignment, and read it if you want.

Interviewer: Did you notice any relationships among your artifacts as you created your e-portfolio?

Interviewee: The reflective ones or anything?

Interviewer: Anything.

Interviewee: I just thought it was interesting, the jump between freshman year and junior year. There were different classes. There were different motivations and interests in each

one, but as you just go through there's a very big difference with one, what was expected in the class, like from—'cause you get into the Capstone and even the Gateway, and—of the minor in writing, and you're kind of expected to know what you're doing. They don't outline sentence structure and stuff for you anymore. It's just I want this and this. It's gotta be good 'cause you're with a lot of other people who know what they're doing, so—and some people that don't know, but—necessarily. I'll be honest. It was just the change was interesting.

Interviewer: [Inaudible 0:34:42] even the expectations for the different assignments?

Interviewee: Yeah. I mean, freshman year it was just—'cause you have a lot of kids that are like oh, I wanna be—you know, like everyone starts out pre-med or pre-something, and so you have kids that aren't necessarily skilled writers. Then you have a handful of people that are, but everyone's kind of measured by the same system. Then you get into like—as your progress into upper-level writing and stuff like that, you no longer have the kids that are chem majors 'cause that's just not their thing 'cause they discovered that math and science are. They don't take those classes 'cause they don't have to or want to. It's just more competition. The bar is set higher.

Interviewer: All right. You noticed those relationships among your artifacts. Did you have any relationships you wanted the reader to notice as they went through?

Interviewee: No. I mean, I keep saying it but just the difference. I just picked up little things along the way, and my prime was around junior year I would say. I mean, I didn't have a ton of writing senior year, but of the writing I did do—first semester I had a decent amount of writing but I just didn't decide to incorporate that.

Interviewer: Okay. Do you think that that process of creating the e-portfolio has had an effect on your writing?

Interviewee: Not necessarily writing the e-portfolio 'cause it was very straight-forward and simple, just like how I wanted to go about the description of everything. It's just very short and sweet, outlining everything. It wasn't like I learned a ton from the writing I incorporated and my little description and stuff like that. It was just very simple, so not really.

Interviewer: What did you learn from the reflective writing in the e-portfolio?

Interviewee: I don't know. I came to appreciate the difference. Again, just reading freshman year stuff and then everything else, and in [Instructor]—in the Gateway class I learned that it was okay to not like writing. It's okay to like—I mean, I guess the quote is, "I hate to write. I love having written," kind of thing. That, it just applies to me directly. That's exactly how I feel, is I hate the process. I hate drafting and editing and all that stuff, but once it's done I'm proud of it and I like the final product. I like submitting it 'cause I'm confident that it was what they were looking for.

Interviewer: You learned that from the reflective writing that you did for the e-portfolio?

Interviewee: Well, there was a paper in the Gateway that was why I—that the whole prompt was why do you write? That was in itself a reflective paper of five pages or more, and then there was also the reflective thing in the portfolio for just this is who I am as a writer. This is where I came from. This is who I am, basically.

Interviewer: Did you feel like there was a difference between the evidenced-based essay for the reflection and the contextual reflection?

Interviewee: Contextual reflection?

Interviewer: Yeah.

Interviewee: What's that? Good question.

Interviewer: Let's go to your reflective artifact.

Interviewee: Okay. Well, I don't know. These are deeper. The [English course] one was at the end of the paper. We were to basically write a page of what we were trying to say in the paper and how we went about it, and sort of our concerns for where we could have been stronger. Then the [Writing 200 level course] one was just like—it was a thing of [Instructor]'s for track change comments throughout your writing, so it was basically—I don't know, in my mind you're blueprinting its weaknesses and just like, here's where I think it's bad. In a way it might shape how they grade it 'cause some people are—other people are like oh, it's great. I just think this needs to be changed a little bit, and other people like me, I rip my own stuff apart, which is part of the reason why I hate it. Yeah, but it was track changed comments about why you—what you would change or what you were trying to say, or you can ask for questions, like did I get this across in a good way? She would be like, yeah, and whatever. It was just different. One, you're evaluating your own writing. The other one you're evaluating your reasons for writing.

Interviewer: Okay. There was a difference there for you?

Interviewee: Yeah, a little bit.

Interviewer: Yeah. Okay. What could people interested in writing development, including program administrators like those at Sweetland 0:39:15 learn about writing development from your e-portfolio?

Interviewee: To tell their students?

Interviewer: Mm-hmm.

Interviewee: Just to understand that it's a process and it takes time. Even the strongest of writers, they all have things they hate about their own writing and it's still never truly

done 'cause there's always things you can change or someone else has a different perspective that you may like or dislike. They might be correct regardless. It takes time. Everyone starts in a different place. You just have to, I don't know, appreciate the process and that it's never—it's always a work—a live document. It's never done, and that's okay.

Interviewer: Okay. All right, so now we're gonna reflect back on your Gateway course as well, which we've been doing throughout, but a little more specifically. How did the experience in the Capstone course prepare to the experience in the Gateway course?

Interviewee: The Capstone was very—it was much more open and just like—it was basically take a project and the class is yours basically. You just run with whatever you think you are. It's up to you to motivate yourself and you're not—you set your own deadlines, which is nice in theory 'cause it's like oh, I don't have to abide by someone else's schedule. I set my own. It's also bad because, at least in my case, I got really bad senioritis this whole year. After studying for the [Air Launch System Enabling Technology] was just done because it was the whole summer. I mean, I'm not—it's not just grad school but—well, it is people applying for grad school, but it's also people finding jobs and stuff like that.

One of the things I don't think that they understand or appreciate is that people are—have other things they're doing in their senior year to move on from college, and they just think that we wanna put—pour our heart and souls into this project when that's not exactly the case. People just wanna be done. They're kind of finished with the whole writing thing. They've learned what there is to learn basically. In the Gateway, she does—I don't know. I guess there's a difference between [Instructor]'s class and the other class, but [Instructor]'s, I thought, was pretty challenging. She had very high expectations for everybody. There were deadlines and you had to do the readings and you had to talk about them, and you had to come to office hours.

Interviewer: This is your Gateway course?

Interviewee: Yeah.

Interviewer: Mm-hmm.

Interviewee: Yeah. She was very like—she was a great teacher. Don't get me wrong. It was harder, I thought. [Instructor]'s class was very the ball's in your court. Do with it what you will kind of thing. He was there to help you if you wanted or whatever, but it was just a matter of getting started writing your stuff 'cause you're just like oh, deadline I made myself. What's gonna happen if I don't meet it. There's no problem.

Interviewer: Yeah. Okay, so what have your experiences been working with other writers throughout the minor?

Interviewee: They were just interesting to get different perspectives on your stuff. You know, you write your drafts and stuff and you're pretty okay with it. You know there's some changes to be had because you—'cause it's not your final thing, but it's just interesting to see how people interpreted what you were saying. If it makes sense to you it may not make sense to them, so you have to sort of change little things. I just thought it was cool getting their take on your writing. They know what they're talking about, too. It's not like this really biased observer or anything.

Interviewer: Okay. What are the differences you see between the Gateway and the Capstone e-portfolios?

Interviewee: In the Capstone I have to describe myself as a writer, and here's where I've come from. I had the opportunity to do my own thing. The Gateway one was just like oh, meet these criteria. Fill this stuff up and make it nice to look at and easy to use. This one tells a little bit more of a personal story, and the idea is that you will build off of it and continue with it in the future for interviews or jobs or professional websites or whatever. I think this one's intended to be a building block.

Interviewer: In both the Gateway and the Capstone, you—they emphasize reflective writing, so how would you describe your experience with that kind of reflection?

Interviewee: I don't know. It's very subjective 'cause you—you have different motivations for—like reasons you say things and do things the way you do that you don't exactly say out loud. With reflections you're kinda expected to say those things. I said it this way because this, and that might be a totally different reason than what someone else thought. Yeah. The reflections just force you to be a little more transparent with your process and your rationale for doing things the way you did in both classes.

Interviewer: How would you say you experienced that?

Interviewee: I mean, in the Capstone—or, the Gateway, it was just its own individual project, was like why do you do this? I guess it's kind of a deeper question of why'd you take the minor in the first place? Why'd you wanna do this? Then the Capstone one is just like—Capstone? Gateway? The Capstone is just what you think of yourself as a writer now and how far you've come, who you are now, leaving.

Interviewer: Great. Are you still using reflection in your current writing at all, in your other writing?

Interviewee: Beyond the minor?

Interviewer: Mm-hmm.

Interviewee: No.

Interviewer: Okay.

Interviewee: No. It's just like, this is what it is, grade it kind of thing in all my other classes.

Interviewer: Okay. Has the reflection given you new ways to talk about your writing at all?

Interviewee: No. Not really.

Interviewer: Not especially?

Interviewee: Not really. No. Not really.

Interviewer: Okay. The minor program is still relatively new. Are there any suggestions you would have for instructors or administrators of the program?

Interviewee: For [Instructor]'s class we had a point system for grading and I hated it because it's so—I don't know. I say it works out because I got an A in the class, but it was because of quantity of writing basically, so it was word choice—or word count as opposed to how I said something. I could write I didn't. I wrote good stuff, but I could write complete dirt and it would be counted as an A because I wrote 10,000 words of crap. It's the ideas that you would change that and whatever, but it's all based on word count. It was like oh, you met these 500 words? That's X-amount of points, and you—oh, your original draft was this many words? That's this many points. Then when you edit it and you add more words it's less points but you add more words to based it off 0:46:24 of, so it works out and all this stuff. I didn't like the point system 'cause it's easy to manipulate.

There's that. I liked that it was—it gave you the opportunity to do whatever you wanted though. You could write any sort of—anything. People did screen plays. People did research papers, personal stories. There was a ton of variety, which is nice. Yeah. I mean nothing crazy different that I would change. I mean, it's obviously very new so there's gonna be a lot of input, negative and positive from everyone.

Interviewer: More generally, what do you think professors should know about teaching writing at the undergraduate level?

Interviewee: Not just in the Capstone or not just in the Gateway?

Interviewer: Yes, in general. Mm-hmm.

Interviewee: Hm. I don't know. I mean, I think they pretty much understand that people have different styles, different skill levels, stuff like that, so nothing crazy different. I mean, some teachers are better than others within the same grade. I found that like in [English course] I had to work really hard to get an A minus in the class just because she didn't believe in A's, basically. You really had to earn it, but then I—my roommates,

who are really bad—not really bad, but they’re not very good writers, they got easy A’s in their [English course]. It was just like—I don’t know if mine—if that was because mine’s a CSP [Comprehensive Studies Program] class or—I don’t know what it was but there’s no reason—‘cause I read my final papers and their final papers and it was like night and day. That mine were way better but mine got a worse grade. I don’t know if it’s a level grading system. I don’t know what it is, but I guess it’s based on the teacher. Yeah. I mean, I wouldn’t change anything necessarily.

Interviewer: Okay. Do you have any other comments you wanna add?

Interviewee: Nope. I mean, I’m glad I did it. I’ll put it that way.

Interviewer: Why are you glad you did it? The minor you mean?

Interviewee: Yeah.

Interviewer: Mm-hmm.

Interviewee: I don’t know. It was just interesting. The people I met and the experience I gained through [Instructor]’s class and [Instructor]’s class, just tweaking stuff and different takes on things, like different ways of going through class and coming in as a pretty good writer and then just sort of getting better semester to semester and then being able to polish it junior year, and then have something to take away from it. At the end I thought that was just really cool ‘cause otherwise I wouldn’t have had a minor. I don’t know. I think a minor in writing helped with law school apps and stuff too ‘cause like oh, this kid can write and he actually takes a lot of classes so he’s pretty good.

Interviewer: You said the people you met too, like the other students?

Interviewee: Yeah. Yeah, just getting their take. Some of them are my good friends now.

Interviewer: That’s great.

Interviewee: I wouldn’t have met them otherwise probably. Yeah.

Interviewer: Awesome. Anything else you wanna add?

Interviewee: Nope.

Interviewer: All right. Well thank you.

[End of Audio]