

Interviewer: This is ***. I'm interviewing *** on Friday, November 9.

Interviewee: Sure, no problem.

Interviewer: Don't be stressed out about that at all.

Interviewee: Not at all.

Interviewer: Okay, great. Terrific, well as I mentioned our primary goal in the interview is to get a sense of how students see themselves as writers, what they see as helping their writing, things that have been helpful, things that haven't been helpful maybe. Let's just start there. At this point in your college career, if I ask you how do you see yourself as a writer, how would you respond?

Interviewee: Definitely better than freshman year. Let's see, I think I've taken some sort of a writing class every semester. [...]. In each one of those semesters I progressed as a writer. Then the gateway course was my second semester sophomore year. That was interesting because it was the new media and it was something I hadn't really done a lot of. I mean, blogging sometimes but I've never done, really ever, but then it was more of like a—that's something you don't do academically so it was interesting to kind of look at that as an academic class.

Interviewer: Interesting.

Interviewee: Now I'm in another. I'm in a creative nonfiction class, so that's testing my skills in another regard. It's just every semester it's like I'm picking something up from a class and becoming a better and stronger writer.

Interviewer: That's good to hear. Are you in your first term of your junior year?

Interviewee: Yes, yes.

Interviewer: Okay, I thought I'd just double check. Your previous answer sort of hinted at this, but I'm also curious to hear how you would've described yourself as a writer when you came to [University of Michigan] if you think back to fall term of freshman year.

Interviewee: I think relative, I've always thought I was a strong writer because it's been something that I knew I was good at it because it came easily. I thought I was a relatively strong writer in comparison to my classmates, growing in leaps and bounds since then.

Interviewer: What would you say is different now? Where do you sort of see that growth?

Interviewee: There's a lot more, I think, awareness of what I'm doing with my writing, I think.

Interviewer: That's interesting.

Interviewee: I think before I wouldn't write blindly, but I'd mainly just kind of do this head on progression and I'm just writing. I would use certain techniques but I wasn't realizing I was using them. When I was trying to—the big thing I've learned is that adjectives are not your friend. Describing seems like how you set stuff up without saying it directly, like how you make someone show love instead of saying they love someone. I think that's something I've become much stronger at as a writer is using writing techniques.

Interviewer: That's interesting. What aspect of your work at [University of Michigan] would you attribute that growth to?

Interviewee: I think, like I said, it was a little bit of every class I've taken

Interviewer: Just from different classes?

Interviewee: Yeah. Freshman year we did a lot of—well, in my first class we did a lot of you would look at a picture and then describe it in words. Then you'd try to keep the author's aesthetics in there. That was challenging because I was taking someone else's work and then trying to redo it, I guess. Then creative nonfiction is a lot of that. There's a lot of that.

Interviewer: Yeah. Right now as you're starting—you're sort of halfway through your college career, a little bit past the halfway point, hopefully, right? Do you have goals for yourself right now as a writer? Are there things that you're like, "I'm definitely working on x," or, "I want to get to—"

[...]

Interviewee: I've been talking—my professor and [...] we've been talking about developing a portfolio for that submission. Then just—I don't know.

Interviewer: Do you have some pieces in mind?

Interviewee: The pieces I'm working on in that class because it's doing a person, place, and a process. I've chosen to write about family and all three are connected because it's family. Those three are something that I really want in. Those are, as of right now, my strongest pieces ever because like I said, I keep growing.

Interviewer: That's great. Good luck pulling it all together. Are there aspects of the portfolio you did last spring that might be helpful?

Interviewee: There are.

Interviewer: This will be, I guess, quite a different body of work in some ways.

Interviewee: Yes. At the same time, when I was in—[Instructor] 05:06 was my professor for the gateway course. I talked with her about the final project I turned in besides the portfolio was something that I had been working on since freshman year. It was this thing that the rootless Americans and it's all about immigration to America and moving across America. That's something that I really like and I would like to revisit that. I spent a lot of time on it so it's always good to take a step back and come back to it with a little more maturity and knowledge. That's something that I'd also like to work on.

Interviewer: Great. The next few questions I have are kind of about transfer, meaning the idea of what you take from your writing courses and use elsewhere, in your life, in your other classes, maybe even in physics. Who knows? Thinking about your writing experiences that you have had, what do you think it means to write well more broadly, so not just in a writing course maybe?

Interviewee: Well, this past summer I did—I was an intern [...].

Interviewer: Interesting.

Interviewee: We did a lot—I worked one-on-one with the doctor and we wrote a lot of abstracts, and proposals, and research papers. That was a real big—it was really eye opening in terms of the different styles of writing. Science writing is very different than a creative nonfiction. At the same time, there's a lot of similarities where you need to follow certain rules. You need to know who your audience is. You need to know—there's just things about writing it transfers over. Your sentence has to make sense, and you can use grammar to your advantage by semicolons and commas. Using them you can make your sentence a lot stronger, and contain a lot more information than breaking it up into six different sentences, which in scientific writing is very important because the more pages you use the more it costs to submit.

Interviewer: Absolutely, right.

Interviewee: It's different because the content's different obviously, and the style is gonna be different, but being a good writer and being aware of what you're writing really helps.

Interviewer: That makes sense. I think you started telling me this earlier. What first year writing requirement did you take?

Interviewee: [...]. It was [English course] and it was [Title of course] with [Instructor].

Interviewer: Okay, that's what I—I thought that probably was your entry course. What were you—you started to talk just briefly about the class, that it had gone well for you.

Interviewee: Yeah.

Interviewer: Could you talk a little bit about some of your experiences in the class?

Interviewee: I had that class I loved, I think, as much for the professor. He was an unbelievable professor. I attribute a lot of why I was into writing to him just cuz he opened my eyes to a lot of different—just I want to say medium. I don't know if it would be mediums, but just—

Interviewer: How do you mean the word?

Interviewee: Well, cuz we were looking at comic books, and we were looking at pictures, and we were looking at photo collections, and photo journals, and we were looking at what the author of those and the artist was doing. Then we were writing about it. I've only thought about literary books, and taking quotes out of the text and analyzing them, and this was me taking—it was a, describing a picture in words and really trying to draw a picture for the reader, and then also trying to convey a message through my own words of what the author was saying. It made me think a lot more about my writing, and I really liked that. A lot of my writing was just, like I said, taking quotes out of a text and placing them into another text. This was something where I had to really conjure up my own words.

Interviewer: Interesting. Are there aspects of that class that you recognize that you're still using in your writing now in other courses?

Interviewee: I would definitely say yes. It's the describing. I think that's what really helped was the—

Interviewer: Yeah, you've come back to that a couple times.

Interviewee: Yeah, I remember going into a mindset when I'd look at the picture and I'd have to think, "How am I gonna tell someone what this looks like?" Especially now that I'm in creative nonfiction, I have this scene in my head that I want to get across to someone, so I think back to a lot of the styles and a lot of the conversations I had with [Instructor] about how to make that happen. Taking that picture and describing it and then taking a real life scene and describing it is very similar. I take a lot of the techniques that I used there and bring them back to this class now.

Interviewer: That's great. You did not take [Writing course]. That [English course] course was your first freshman year writing class.

Interviewee: I think I took [Writing course] was—

Interviewer: —that spring.

Interviewee: —was with [Instructor], yeah.

Interviewer: Okay. Oh right, you mentioned that at the beginning. Were there aspects of that class that you felt built on the [English course]?

Interviewee: Oh definitely, cuz that was also a creative nonfiction. It just so happened I didn't realize I was taking two of those classes, but that one built off of—that was more introducing the topic of creative nonfiction, I think. It definitely required me, like I said, again, to describe scenes. As I mentioned earlier, instead of using an adjective how can I use sentences to describe what that adjective means?

Interviewer: That's great. Now what is your concentration or major? Have you figured that out?

Interviewee: I'm a premed. I've been lazy in terms of picking a major because up to this point, all I've had to do is take the core classes and do all this stuff, so I haven't really thought about it. My latest venture is going to be biomedical sciences. I'm also a Spanish major, and then a minor in writing.

Interviewer: Interesting. Good, nice rounding out there. You talked a little bit about your experience this summer writing in the sciences as part of the internship. In your coursework so far have you had the opportunities to do writing in your concentration area, in the sciences for the school?

Interviewee: I have a little bit, yes. I'm in a biology lab class right now. We just had to look at a scientific article. We had to look at an article, summarize it, and then our summarization was the essay. That's the closest I've come. I've done that in another class as well, another biology class. That is also necessary cuz it's not writing a scientific article, but summarizing it you have to—with science you can't replace certain words because there's only one name for a species. It actually in some ways is much more challenging because you have to—granted you're not writing this fast paced novel, but you have to make sure that you're point's getting across without being entirely redundant or the reader can't even follow you.

Interviewer: Sure.

Interviewee: You have to walk that line where you're not being redundant but you're not being so abstract, because this is a scientific paper so the goal is not to get abstract.

Interviewer: Right. It's really interesting because you've been talking a lot about sort of your work in creative nonfiction classes and kind of, especially around things like description. My sense is that then this writing in your concentration has required you to draw on some different aspects of your—

Interviewee: Like I said before, I'm much more aware of what is happening in my writing and what I'm trying to accomplish, which helps me write. In the creative nonfiction class, [instructor] almost killed me with my first draft because I used the passive voice like a ridiculous amount of times. It was all over the place. Literally, it was awful. I attribute that to my scientific writing because scientific writing, a lot of it is used in the passive

voice. You just say this species was affected, and it's just kind of the process makes you say was and creates a lot of passive voice.

Interviewer: Right. No, different fields have really different demands. I think it's interesting that you're saying you have greater awareness of those demands as you're moving through.

Interviewee: It does help because I recently used in the creative nonfiction class, I used the passive voice to convey a certain scene where it was supposed to be vague and kind of—not robotic, but just not human. It was kind of trying to not be so personal. I used the passive voice in that because I could draw on the science part.

Interviewer: How interesting, but it was more—it sounds like a very specific writer-like choice.

Interviewee: Yeah, whether or not I accomplished that I think at least in my own opinion, that was me growing as a writer because that was stepping out of a boundary that I'm so used to and trying something new.

Interviewer: When you think about the science writing that you did over the summer, that you're starting to do in some of the biology courses, do you feel as confident in that kind of writing as you do in the creative nonfiction courses that you've been in?

Interviewee: It's yes and no. They're two completely different fields. Let's see, I feel like I have a better understanding of both, I think from creative nonfiction and the scientific writing, creative nonfiction because I grew up on NPR [National Public Radio]. My parents loved it. My parents loved it, my sisters love it. My whole family, we read David Sedaris. We love—I didn't even know what it was. I didn't even know I was reading creative nonfiction for all this time, so then I walked into it and I was like, "I love this because I grew up on this. I know what it's supposed to be." I think where I'm trying to go in creative nonfiction is a lot easier for me than my peers because I've just been around it for so much longer.

Then, like with scientific writing, the internship was very heavy in the writing. The doctor I worked with does a lot of writing. I came in at a time where some of the research was at a lull and they were actually doing more of the writing of the data, and writing the results up. Whereas some of my scientific peers have done a lot more research, I've done a lot more working with the research results. I'm more confident in writing up results, and summarizing results than I think they might be.

Interviewer: Interesting. Yeah, great experience, that sort of explaining what was determined. That's a really different kind of work than some of what you might have been doing in the coursework.

Interviewee: Yeah, definitely.

Interviewer: Alright, let's talk a little bit about the minor in writing then. Last winter, spring, you took the gateway course, is that right?

Interviewee: Yeah.

Interviewer: Can you talk a little bit about what impact you think it's had on your writing. You talked about some of the other writing courses.

Interviewee: Like I said, it was very interesting because it was a new media. We spent a lot of time in new media. It was bridging that gap because I'm on social networks. I'm on Huffington Post all the time. You're just constantly on the web looking at this stuff. I looked at everything a little bit differently.

Interviewer: What was different about sort of your view, do you think?

Interviewee: We read something about Andrew Sullivan by Andrew Sullivan and he talked a lot—I remember he vividly described the 9-11 happening, and how from the blogging, like the blogosphere how different it was from any other major catastrophic event because blogging happened. You saw when the first plane hit what the initial reaction was, and then the second reaction, and then the third reaction. You saw how the media was progressing. It was in print, this is what was happening. This is what people were thinking. This is how views changed, whereas the newspaper gets the end of the day snapshot.

Interviewer: Sure, sure.

Interviewee: Now I look at articles right when they're happening. You'll see it'll say updated from this time to this time. Now it's, like I said again, awareness. I'm thinking about this is what they thought at the time and how is this different. Maybe self-consciously I'm thinking that, but having been in that course I am thinking about this from a writer's perspective instead of just being informed.

Interviewer: That's interesting.

Interviewer: Do you feel like the gateway course had any influence on your writing process? Are there things you do when you're composing now that you took away from that class?

Interviewee: I don't think that I changed much of how I write, but I was open to different—we did a lot of—we had everyone bring in how they write and their process. My eyes were open to how other people do it and I tried some things. When you're stuck in a rut you gotta do something. I was trying some stuff, but I think by the second semester sophomore year, I'd kind of gotten into a rhythm and I know how I write and what really helps me out. The process not so much, but I was open to how other people write. It was cool to see that.

Interviewer: That kind of awareness both of other genre, other styles, other approaches, has that changed in any way your sense of yourself as a writer, again getting back to kind of your own identity as a writer?

Interviewee: I'd definitely say so. I think a lot of it has to do with the audience I'm trying to meet, where I'm writing, who am I writing for, because that was another thing. We did a lot of—in the gateway course we talked a lot about audience because when you're online anyone can see it and it's open. Who are you trying to get with your writing? That was something that I guess I did take that away in my process, if you want to say that. My process of when I was thinking, "Who am I writing for?" I developed a lot in the gateway course.

Interviewer: That's good. In the gateway course were there some projects where you were working with other student writers where you had either a peer workshop or revision?

Interviewee: We did a lot of—I think on every essay we had, we had a peer workshop afterwards.

Interviewer: Some interaction? We are interested to hear a bit about what your experience is working with other student writers, what it was like, what you took away, good, bad, indifferent.

Interviewee: It's always—with peer writers, you're always wondering how much of this are you trying. That's always kind of like, eh, and I've done a lot of different stuff. In every class I've done peer review. I think it is good because I have taken stuff away from other writers, other peers. They always have—they do have things to say. Sometimes I feel like it's a waste of time because I'll get two people who I know haven't really read my essay and if they have they've been really just halfheartedly doing it. Then one of the other peer reviewers will give me a very concrete and usable feedback. There are some good things and some bad things.

Interviewer: Is the primary concern that you've had in those interactions that you feel like just the other students didn't put the time in, or the work in, or didn't have the ability to help? It's definitely an issue that writing instruction keeps wrestling with.

Interviewee: Let's see, ability's hard to gauge because I'm not sure of how much they put in. Like I said, I've always—I do take something away from them. I don't think ability's necessarily something because just even someone telling me this is not working for you, I take that as very good feedback. I'm not always looking for someone to tell me where to go. Just tell me it's not working, which could be helpful. Just effort is—it depends on who's—my [English course] class right now, we do peer reviews, but we do it as a group discussion. People write up something. They write it up before the night, and then we do have the discussion. I think people try a little bit harder then because they're talking in front of the professor. The professor uses that as their participation grade. I found that that is the most constructive feedback I've had has come from that discussion.

Interviewer: That's interesting.

Interviewee: The only thing is you get one a semester. I had my feedback session the first paper and I won't get another one. There is that tradeoff where it's really intense and constructive, but it's a one-time thing because it takes up so much time.

Interviewer: Yeah. No, really useful ideas there. Also in the gateway course, there's an emphasis on reflective writing, thinking about how do you approach the piece, what you're doing. I was interested to hear your experience with that kind of reflection, if you've done it before, what you took away from it.

Interviewee: I don't think I've done it before in the way that [instructor] had us do it, cuz we had always did author notes.

Interviewer: What do you mean by that?

Interviewee: Author notes were our way of saying what we wanted to do with this paper, what we wanted to say, what we wanted you to get out of it, and just a little exposition. This is why I did it, or anything that was necessary. I don't think I've ever done something like that immediately turning the—you would turn that paper in and then you'd turn it in with an author's note. The author's note helped because at the end of the paper if I couldn't write the author's note, then I realized what am I doing with this paper. Having that author's note at the end made you really think, "Okay, well I have to give an explanation for why I wrote this and what I want to get out of it." It did very much help because it forced you to think, "What am I doing?"

Interviewer: That's great. Do you use any sort of reflective writing like that now in your other classes, for instance in the creative nonfiction course you're working on? Is that either built in or is something you are doing independently?

Interviewee: It's not built in, but I go in to talk with my—I go in to the office hours, and I guess I use that as my reflective. I go in and I'll give her a draft. She'll have read one of the drafts I turned in, or she'll have the drafts and I'll say, "This is what I'd like to do more with. This is where I want you to read. This is what I want to know if you're getting that message." It's not built into the course, but by going to the office hours I think I'm doing that kind of reflective process.

Interviewer: Yeah, that makes a lot of sense. You talked already a bit about the new media aspect of the gateway course, that it kind of opened your eyes to different kinds of electronic and digital writing. Are there any other aspects that we haven't talked about, in particular the remediation project that have sort of gave you sort of new insight about yourself as a writer, or forces you to try something you hadn't before?

Interviewee: I don't think it—it didn't force me to try anything new because in the remediation we did, I took the essay and I talked about the rootless Americans. I wrote an essay on it and then I remade it into an audio essay.

Interviewer: Oh, that became the audio essay, okay.

Interviewee: Yeah, I made it into an audio essay. I've had a little bit of experience with audio essays cuz, like I said, I grew up on NPR. I love them. I know how they're supposed to flow, cut, and all this stuff. It wasn't something where I was going out of my comfort zone, but for me it was—I used it as a time to learn more, I guess, about my topic. I was changing up the paper so I was kind of learning. I read a couple different books about rootless America and similar topics to try and maybe bring something in or some audio clip. I did a lot of online research so I could maybe find a video clip to put in the audio essay.

Interviewer: Oh, great.

Interviewee: That helped in terms of I stopped thinking so much as a writer and more as a listener and general interest into the topic. That helped just my general knowledge of the topic.

Interviewer: Yeah, interesting. I'm sure that sort of shifted in stance and influenced the final project, this idea that I'm also conscious of the listener not just reading on the page.

Interviewee: Yeah, cuz you have to make sure you know what's important.

Interviewer: Yeah, absolutely, great. Our last questions are about the portfolio. [...].

[...]

Interviewee: Yeah, here we are.

Interviewer: Oh great, okay. Alright, so I'm just kind of orienting myself to your page. As we're talking about it you may find me repeating what we're looking at. It's just for transcription so I can remember what we were doing. Can you tell me a little bit about what you found to be the most memorable aspect of putting together this site as you look? I don't know how recently you've been to it.

Interviewee: I spend a lot of time on it so I know it pretty well. It was fun to take a lot of things together, a lot of my writing pieces and look at it like, "Wow, that was what I was like freshman year," even though it was all of six months ago. Let's see, this I liked doing this because this is what I applied to the minor in writing with. This is more or less the same exact—these two paragraphs.

Interviewer: What is it that I'm looking at?

Interviewee: This is on the home page. It's a brief introduction of who I am and what the site is, and then I say why this all matters, and then I have two paragraphs here pretty much straight text, and it talks about how I'm a science kid but I love writing, and why that mixes. This is, like I said, I think when I applied to the minor this is—it was like why do you want to be in the minor? This is more or less—

Interviewer: This is a text from that application?

Interviewee: —what I said, yeah. It's fun because that wraps it, really brings in opening page this, and it's like how I started the minor.

Interviewer: Sure.

Interviewee: Then there's a lot of classwork here. That's from the gateway course. This is from freshman year. This is the tab under classwork.

Interviewer: Okay.

Interviewee: I think I did a pretty good job of navigation. You know what you get. The drafting process is also fun, I think, because we get to see who I am. This is another tab, the drafting process. On each page I give a little blurb about what they're looking at, and they are scanned copies of how I drafted.

Interviewer: Yeah, so just for transcription purposes, I'm gonna describe this a little. Actually on the page you have what looks like a notebook page and that's your handwriting that I'm seeing?

Interviewee: Yes.

Interviewer: Then you scanned it and put it up there. Then the electronic text, or the digital text, is some exposition about what we're looking at. Is that fair to say?

Interviewee: Yeah.

Interviewer: Interesting. Was this a requirement for your course or an idea you had?

Interviewee: It was something that I did because I think—actually, I think it was a requirement. I think it said something about how you draft or how you write, and I thought well I could tell someone how I write or I can literally show them how I write. On that tab, the drafting process tab, there's six more drafts. It's all the first page. Again, it's a scanned copy. This time it's that notebook paper after I've typed it up.

Interviewer: Okay, same essay?

Interviewee: Same essay, and then I've done some more drafting on it, and you can see in my handwritten marks, and this continues through the drafting process up to the draft four where even—and I love on draft four.

Interviewer: I was gonna say, that's a button issue. I apologize.

Interviewee: That's okay. It just won't make it down there. There we go. Even on draft four, I take out a whole chunk of text. This is one of the final drafts and I'm still slashing.

Interviewer: Right, so as I'm—I'm just again—so when you look at this screen here you can see not only are there—I don't know if that's easily four or five lines that you've just completely—six more that you've completely crossed out, but I'm also seeing in like a red or pink ink that you're going in and—

Interviewee: —line editing.

Interviewer: Right, indicating where you want to make changes. Very interesting. As you look back over the portfolio, as you think about compiling it at the time, did you have some kind of specific aims for it, whether for the course or beyond the course?

Interviewee: I don't think I was looking beyond the course. I know there were a lot of students who thought that they could use this on their resume, that they could really implement that. I never—I guess it's because I have been looking at science internships and science positions. I haven't really looked at it as anything else. For me this was strictly course based. I tried to make it fairly simple because I think that on websites when you add a lot of stuff people get a little overwhelmed. I wanted something that was simple but also interesting. I think I accomplished that. My title I'm not exactly happy about.

[...]

Interviewer: Okay.

Interviewee: I explained it in my intro, a little bit. It's like because in science you have so many equations and laws and you can't do a lot of stuff, so I'm writing because I can. That's why I'm doing this.

Interviewer: Interesting. In the portfolio you saw as kind of an extension of that sort of freedom—

Interviewee: Right.

Interviewer: —that you might not have had in another course?

Interviewee: Now I'm wondering—at this point it's for lack of a better title, it's still there. I think—cuz I know we're gonna revamp these or do something entirely new for

the final capstone course. The title will probably change, but I like my setup on this webpage.

Interviewer: There's aspects about it you would tend to keep?

Interviewee: Uh huh.

Interviewer: Yeah, the drafting work is really interesting. The process of putting together the portfolio and even thinking ahead to what you might do as you're wrapping up the minor, has it changed sort of how you sort of think of yourself as a writer? Are there aspects of composing this, choosing what you put up there, that have influenced kind of how you see your writing work?

Interviewee: Are you talking—what do you mean by that?

Interviewer: This was a different kind of writing, a different kind of composition, right, than writing an essay for any one of the classes that's up there. Just the process of composing the portfolio, did it make you sort of think differently about choice, about audience, about any of those other—

Interviewee: I think all of those, yes. One of the things that I had a lot of trouble with was making clear what my intention was on each page, on each tab, on each little segment, because in writing I know you have the paper and you're making your point on each part. Now I'm uploading all these papers and I know exactly what each paper means and how they're connected. That was one of those time things where only time could help me develop the webpage because I'd have to take a step back and say, these are here and I know why, but how am I gonna concisely explain to whoever's visiting the website why these are grouped as such, and why draft four looks different than draft three. I still haven't done that good of a job on it, but it's a little bit of a—it's a lot of shift in terms of, I guess, just creating and making people not confused, helping the site per se.

Interviewer: Kind of guiding through your ideas, sure.

Interviewee: Yeah, guiding.

Interviewer: As you're thinking about the portfolio still, are there specific things on here that came out of your reflective writing, out of the idea of those author notes?

Interviewee: There are author notes on there, yes.

Interviewer: Oh you have them on here?

Interviewee: Yes.

Interviewer: Okay.

Interviewee: If you want to look, let's see I'm going onto the gateway course tab under classwork. I go into "Why I write," and each one of these has the author's note.

Interviewer: Oh sure, okay.

Interviewee: Yes.

Interviewer: Was that a requirement for the portfolio from your instructor or was that something as you were putting up those essays you were like, "You know what? I'm also gonna attach my author's note?"

Interviewee: It was the author—it was just my personal choice. I think the guidelines may have alluded to it in terms of it would be nice to know why. I think at the time, like I said, I was having trouble describing why everything was grouped as it was. I saw the author's note as a very simple way to kind of guide the reader into essays. Above each author's note I have a blurb that says this is from the "Why I write," paper. It gives a little bit—like a very, very short version of the author's note is placed right above the author's note.

Interviewer: Right, sort of some thinking about the thinking?

Interviewee: Yes.

Interviewer: That's interesting. It orients the reader when they reach that link in your page as to why it's there and what the context was that you wrote it.

Interviewee: Right. There was a lot of—when I was designing this site it was did the author's note come first? Then if the author's note's coming first they're not even gonna know where this author's note is coming from. What's the basis of the author's note? I did—

Interviewer: Also in your own process it came after.

Interviewee: It came after, yes. I made sure to include the author's note at the end of each essay just by a link. I just had a link there so that if they hadn't pulled it up on the tab, they get to the end of the essay and then they go, "Oh, what's the author's note?" click on the author's note, and then that explains it and that wraps it up. If they continue to look through the website then they know that's what the author's note is for. If they choose to read it before or after it's on their discretion.

Interviewer: Okay. Other aspects of the portfolio that you would draw my attention to or as you pull it up after not looking at it maybe right before you came?

Interviewee: Well, I think what separates mine from other people is that I have more than just the audio essay did for remediation. [...].

Interviewer: Oh, okay.

Interviewee: That's something, cuz I know—

[...]

Interviewer: Sure.

Interviewee: Which require—I've gotten better, gotten better.

Interviewer: No, that makes sense. Well, we've covered all the high points. Is there anything else that I maybe didn't think to ask that as you're thinking about your writing experience and your coursework that you would draw our attention to about sort of writing development more generally?

Interviewee: I can't really think of it. I think I've explained most of it just over the course of just being in the classroom. Every class has something different to offer you.

Interviewer: Uh huh, no that's good. I mean, it sounds like your experiences have been really strong ones, which is nice to hear.

Interviewee: Yes. Maybe I've just been really fortunate to come across professors that I get along with and they understand me as a writer. I did have some—I butted heads with [Instructor] a little bit in terms of style, I think. I've learned a lot from that cuz it was—I learned that, again, audience, you kind of have to tailor your writing to who you're writing for. As much as I didn't want to, it actually made me a better writing because then I became aware of what I was doing and what I need to be doing.

Interviewer: Yeah, no you've come back to that idea about sort of awareness of your writing and your writing choices several times, which is an interesting point, especially even after just these first couple years. It's interesting to hear. Alright, anything else at all?

Interviewee: Nothing comes to mind.

Interviewer: Okay, great. [...].

Interviewee: Okay.

[End of Audio]