

Interviewer: This is ***. It is May the 2nd 2013, and I'm here with ***doing the writing study development exit interview. We're going to get started in just a minute. Oh beautiful. Thanks, ***.

Interviewee: Mm-hmm.

[...]

Interviewer: All right. We're gonna start by just sort of doing some general questions about writing, and then we'll talk a little bit about your writing experiences throughout your time here at the University of Michigan.

Interviewee: Okay.

[...]

Interviewer: Well, talk about your experiences throughout your time here at the university.

Interviewee: Sure.

Interviewer: We'll talk about the capstone course—

Interviewee: Mm-hmm.

Interviewer: - and your portfolio for the capstone course—

Interviewee: Mm-hmm.

Interviewer: - which is actually why I have the computer up here. We'll actually look at your portfolio—

Interviewee: Okay.

Interviewer: - in the similar way that we did with that early interview that we did after your gateway course.

Interviewee: Mm-hmm, mm-hmm.

Interviewer: Then we'll talk sort of about the arc you see happening between the gateway and the capstone classes.

Interviewee: Okay.

Interviewer: Does that make sense?

Interviewee: Yeah, mm-hmm.

Interviewer: We'll start with some general questions. The first is really broad actually [laughter].

Interviewee: [Laughter]

Interviewer: It's how do you describe yourself as a writer?

Interviewee: Oh, that is really broad, also hard [laughter].

Interviewer: Mm-hmm. It is a hard question.

Interviewee: I mean, well, I suppose that really depends on what is meant by a writer. If you're talking about how I wrote during college versus how I write during my free time, I think the answer would be quite different. For my college writing, I've noticed actually being a history major that I've kind of internalized how you're "supposed to write for history." Sometimes that bleeds over into other academic disciplines that I'm studying.

Interviewer: How so?

Interviewee: [Laughter] A lot of the history stuff that I've read are a hundred pages with very fancy, clause-dependent sentences and stuff like that. I tend to find myself kind of going to that sort of writing as kind of academic writing mode, which is not necessarily a good thing [laughter].

Interviewer: What courses do you feel like that's not appropriate writing for?

Interviewee: Actually, the courses that I found most were English kind of cognate courses, and also the writing minor. Simply because the writing minor is all about learning how to write in different forms and to different audiences. If you have this sentence that's well constructed but three lines long, that's not necessarily [laughter] the best thing.

Interviewer: [Laughter]

Interviewee: It's not necessarily the best thing to present super, super complex ideas all the time. For example, the blog posts. I had a lot of trouble kind of learning how to write when I was blogging, which is really interesting as well.

Interviewer: What did you find difficult about the blog posts?

Interviewee: Like I said, not making super long sentences, also keeping them short too because we would have to comment on each other's blog posts. I always felt really, not guilty, but I don't know kind of sorry for other people if it was really, really super long. Yeah.

I've actually found that blogging really helps because also what I tend to do with academic writing a lot of the times, especially for my first and second drafts, is to kind of write myself into the paper. You have a thesis sentence on the third page [laughter].

Interviewer: I do that too.

Interviewee: Yeah, so the blog posts kind of made me less afraid of just coming out and saying, "Well, I think this." I was kind of signaling to the reader. This is assigned post. This is what I want to talk about, rather than the reader being like, "Where is this going? Where's this going? Oh, I see."

Interviewer: Yeah, yeah. That makes a lot of sense to me.

Interviewee: Yeah.

Interviewer: How would you describe yourself as—cuz you sort of set up different [inaudible 05:06] for school and not for school.

Interviewee: Yeah.

Interviewer: How would you describe yourself as a writer outside of school context?

Interviewee: Worse [laughter]. No, I think that I kind of like I said have this mental picture of how I should be writing academically, which isn't really there when I write for fun or write informally. I think that it's both better and worse, that I kinda have the pressure kind of turned off me because I do do it for fun. I don't know. I guess I would describe my writing not for school as I guess more liberated and free, more just typing whatever I think, kinda more unvarnished.

Interviewer: You said typing. What kinds of writing do you do sort of in the extracurricular?

Interviewee: Yeah, so I write short stories. I have a really terrible 20-page start to a novel, and creative essays. Your typical college student writing the kind that you try to bury under a stack of paper [laughter].

Interviewer: Nice [laughter]. But you do it anyway.

Interviewee: Yeah, yeah.

Interviewer: Why?

Interviewee: Cuz it's fun. It is. It's really fun to kind of give yourself permission to be kind of a crappy writer at times and follow these really interesting ideas. Yeah, I don't know. I just do it cuz it's fun.

Interviewer: Makes sense.

Interviewee: Yeah.

Interviewer: That makes a lot of sense. How would you have described yourself as a writer before you started school here at the University of Michigan? As a high school student or before. How do you think you would have described yourself then?

Interviewee: Well, I definitely worked a lot harder at writing, I guess with the drafting process and everything. I think because the assignments were shorter and the ideas were less complex and the time length was more spread out, I think that in a lot of ways I had a better writing process before I came to college, if that makes sense.

Interviewer: Mm-hmm.

Interviewee: Because I never had to write two papers at once and stuff like that, so I could have more time to write and to labor over, “Well, if I choose this word here or if I switch around the order of the sentence...” I think I was definitely more of a careful writer, which isn’t to say I’m not a careful writer now. I think in many ways, with practice and having to write two papers at once, I think that I need to be less careful about some aspects of my writing like word choice and grammar and things like that, so...

Interviewer: Mm-hmm. Makes a lot of sense. As you graduate, what are your goals for yourself as a writer?

Interviewee: To keep on writing, basically. To write outside my career and school.

Interviewer: What kind of career are you hoping to have?

Interviewee: I’m hoping to go into museum education ultimately.

Interviewer: Oh, how interesting.

Interviewee: Yes, yeah. Which requires lots of varied writings for varied audiences too, so I guess the minor in writing is great for that. Yeah, mainly, I just want to keep on writing and keep on sort of being curious and explore ideas that are not necessarily related to my career.

Interviewer: As you’re sort of thinking about the writing experiences you’ve had here at the University of Michigan, right—

Interviewee: Mm-hmm.

Interviewer: - what do you think it means to write well?

Interviewee: [Laughter] I really think that first and foremost writing has to be about communicating ideas, which I struggle with because once again I have this mental map about how you're supposed to write academically. I think that being a good writer and being good at writing are kinda two different things.

Being good at writing, you can construct elaborate things and get large ideas across, but I think being a good writer you have to take your audience into consideration. You just have to make things clear. Writing's about, yeah, communication, so I don't know. I don't know [laughter].

Interviewer: It seems like what I'm hearing you say is there's a difference between being able to put together sentences and explain ideas and actually having an audience in mind and—

Interviewee: Yeah, yeah.

Interviewer: - presenting that information in such a way that it communicates to an audience.

Interviewee: Right, yeah.

Interviewer: That if you're communicating, you're communicating to someone?

Interviewee: Yes, and also kind of hopefully past that certain audience that you have in mind, so that you're not addressing just a certain niche audience. Once again, from reading a lot of history and secondary source material, I think that a lot of the writers had in mind, "Oh, this is for history professors who are interested in X and Y and Z topic. Which is wonderful and they have really elaborate and interesting ideas, but kinda me as the student, I'm thinking, "Well dang." [Laughter] I had to re-read the sentence three times, and I don't know what this word means [laughter]. You know?

Interviewer: Yeah, yeah.

Interviewee: Yeah.

Interviewer: Which of the upper-level writing courses have you taken?

Interviewee: I took [English course].

Interviewer: That's the...

Interviewee: That's the creative essay one.

Interviewer: Okay.

Interviewee: Yeah. Then I took history. It was colloquium. It was either—no, I think it was [course number]. I forget the section number. It was about Michigan and the industrial era.

Interviewer: Oh, interesting.

Interviewee: [Laughter] Yeah, just interesting [laughter].

Interviewer: [Laughter] Interesting's always a good word.

Interviewee: Yes, I did get to work on the archives, so that was pretty cool.

Interviewer: Oh, that is cool.

Interviewee: The subject matter was a bit dense, so yeah.

Interviewer: Yeah, I'd imagine it would be.

Interviewee: [Laughter] I actually took another upper-level writing requirement, and that was like through—no, cultural anthropology, I think, so it was about music.

Interviewer: Oh, wow.

Interviewee: Yeah, it was really interesting.

Interviewer: That sounds interesting.

Interviewee: Yeah, it really was.

Interviewer: You took three—

Interviewee: Yeah, so I took three.

Interviewer: - upper-level courses.

Interviewee: It's just how it worked out.

Interviewer: What were your sort of experiences like in each of those courses and as sort of maybe in a kind of general sense?

Interviewee: Yeah, I mean, I really liked each and every one of them, and I think that the way that they were—they were organized really differently from class to class because you have to write 12:51 how many pages? Thirty pages, somethin' like that. How they organized that 30-page requirement was different across each class.

I found each one of them really super useful for becoming a writer. The cultural anthropology one focused on one single paper, but we had to write drafts of it throughout the semester. That really focused my attention. It was really great too because I had no idea about world music or anything [laughter].

Interviewer: Yeah.

Interviewee: It was really interesting and allowed me to really become comfortable with the topic in a discipline where I normally wouldn't do anything with it. Then the [English] class was just a blast because I like writing essays anyway. That was split up into three distinct essays. The history colloquium was centered around a research paper, but we just had a—I think it was about 20 pages, a 20-page paper due at the very end of the semester.

We were kind of left to our own devices to kind of do research and write. The professor was always there and willing to schedule appointments with you and stuff like that, but it was mainly up to us to kinda figure out what spin we wanted to take. I find that actually the most liberating, and I'm really glad that I took it senior year. Because otherwise, I would have had no clue [laughter]—

Interviewer: [Laughter]

Interviewee: - how to do any of it. Yeah.

Interviewer: What do you think helped you be able to sort of manage that kind of—cuz that's a big task—

Interviewee: Yeah, it is.

Interviewer: - for an undergraduate course.

Interviewee: Mm-hmm.

Interviewer: What do you think helped you manage that kind of large writing task?

Interviewee: I mean, a lot of my history courses actually kind of did focus on definitely smaller papers, but research papers as well, that we were kind of left to our own devices. It was kind of like outside the lecture. Also, the professor was really helpful too. He was really great.

Interviewer: What kind of help did he give you to sort of work up to?

Interviewee: He assigned books for us based on our topics.

Interviewer: Okay.

Interviewee: We did have to read as a class—I think two books about the progressive area—together and came together and talked about it and discussed it. From there, he helped us refine our proposals cuz we would have proposals due to turn into him. He would help us create reading lists and stuff like that and decipher handwriting sometimes [laughter].

Interviewer: [Laughter]

Interviewee: It was actually a lot like the writing capstone class in that you were kind of given a shove. It was kind of show me what you can do. Yeah, I still think that the writing minor kind of helped. I don't know. The long and short of it is really I guess everything helped [laughter].

Interviewer: The whole perfect storm [laughter].

Interviewee: Right, exactly. I was meant to learn about Michigan and the industrial era, so who knew [laughter]?

Interviewer: [Laughter] I had another question [mumbling 16:27]. Have you taken any other writing courses while you've been here? You took the three upper levels. What other writing courses have you taken?

Interviewee: No strictly writing courses. I mean, I take some English courses as cognates, but no other specifically writing courses.

Interviewer: Did you take [English courses]?

Interviewee: Oh, oh. Yes. Sorry. I did take [English course]. That's [fading voice 16:54].

Interviewer: [Laughter]

Interviewee: Yeah, I took that one.

Interviewer: Feels like a long time?

Interviewee: Yeah. Oh, oh. Then I took [higher level English course], which was the—

Interviewer: Okay, so [English courses].

Interviewee: Uh-huh.

Interviewer: It's the —

Interviewee: [Upper level English course].

Interviewer: [Upper level English course]. You [inaudible 17:06] the 25s.

Interviewee: I guess.

Interviewer: It's the academic argumentation course, right?

Interviewee: Mm-hmm, mm-hmm. Yeah, yeah.

Interviewer: Yeah. What was your experience like in those classes?

Interviewee: The [English] course was interesting. Not super challenging, but I think that it kind of helped me get a sense of what college writing should look like. Just focused on mechanics and rhetoric and drawing the triangles and stuff like that, so it was sort of review for me. It was also helpful as kinda this is what we're expecting in your undergraduate career.

Interviewer: Mm-hmm.

Interviewee: Then [higher level English course] [laughter]. I actually had a really hard time with [higher level English course]. I think it was because I took it junior year? By that time, I was already in the "this is how you should write academically with your sentences three lines long" [laughter], and so that doesn't really work with [inaudible 18:12] argument so much.

Interviewer: [Laughter]

Interviewee: Because you really have to keep your audiences in mind. I actually struggled with that. I had to rewrite a paper for—I was with [instructor] 18:26 and I had to rewrite a paper for her a couple times, which at the time I was sorta like, "Gosh, why do I have to do this? I'm a junior." Looking back at it, it really kind of did reinforce my poorly articulated idea before that writing is really about communication. That you have to actually come out and say what you want to say, and you have to argue a point and be like, "This is the point I wanna argue." Yeah, it was challenging, but I think it helped kind of challenge the history major model of writing, so yeah.

Interviewer: Isn't there a first-year writing that's a history course [cross talk 19:09]?

Interviewee: There is now, yes.

Interviewer: Oh, there is now?

Interviewee: Yes.

Interviewer: There wasn't then?

Interviewee: Yes.

Interviewer: Okay, so that wasn't an option.

Interviewee: I was an old history major, so yeah. I'm jealous of the new history majors. They get to design their course of study. I did not get to do that. So sad, so sad.

Interviewer: When did they change that?

Interviewee: They changed it a year after I declared, and by that time, I didn't want to redeclare.

Interviewer: Right, right.

Interviewee: Yeah, cuz I declared late, so sob story.

Interviewer: I was gonna ask why you chose the English instead of the history, but if the history didn't exist, then—

Interviewee: Yeah.

Interviewer: - you couldn't have chosen it.

Interviewee: Well, I did want to be an English major so badly, but I decided not to.

Interviewer: How come?

Interviewee: [Laughter] Because a friend of mine summed it up perfectly. She said that history majors are exactly like English majors only with better evidence 20:05 [Laughter].

Interviewer: [Laughter]

Interviewee: Which is kind of snobby, but I did really like the whole—you grappled with text and primary sources, so you got the kind of good literature analysis, but you're also grappling with you [inaudible 20:21] ideas as well and context. I really appreciated that more holistic view, but if I had all the time in the world, I would be an English major and history major as well as my double minor [laughter].

Interviewer: [Laughter] I was gonna say and some minors and [laughter] ...

Interviewee: Right, exactly [laughter].

Interviewer: Oh, you're a bit of an overachiever. I like it [laughter].

Interviewee: [Laughter]

Interviewer: I have a question here about writing courses in your concentration.

Interviewee: Yeah.

Interviewer: I want to make sure we have it right.

Interviewee: Yeah.

Interviewer: You took one history class.

Interviewee: Yeah.

Interviewer: One upper-level history course.

Interviewee: Mm-hmm, mm-hmm.

Interviewer: Then three English classes—, [list of English courses].

Interviewee: Yep.

Interviewer: Then the anthropology class, right?

Interviewee: Mm-hmm. Yeah.

Interviewer: What led you to take the anthropology class, just out of curiosity?

Interviewee: Oh, no. That was an elective for my other minor [laughter]. It was [cross talk 21:12].

Interviewer: What's your other minor?

Interviewee: Museum studies.

Interviewer: Oh, that's right.

Interviewee: Yeah, yeah.

Interviewer: Cuz you're into the museum thing.

Interviewee: That was for society and culture or something like that and collections. I don't know. Yeah, it was the only class that really fit in with my schedule, but it ended up being a blast. It was kinda scary though because like I said, I was a sophomore. I had no idea how this whole anthropology thing worked. It was an upper-level class, and I was sitting there. It was like, "I don't know what you guys are talking about [laughter]."

Interviewee: [Laughter]

Interviewer: It gradually got better [laughter].

Interviewee: I'm glad it got better.

Interviewer: That would be terrifying.

Interviewee: [Cross talk 21:26] [Laughter] So what's this mean again?

Interviewer: People like being asked questions they can answer [laughter].

Interviewee: [Laughter]

Interviewer: Do you feel like taking say that course in anthropology changed the way that you write cuz I know you see your writing very much as a history kind of writing.

Interviewee: Yeah, at least for academic. Yeah.

Interviewer: For academic stuff.

Interviewee: Mm-hmm.

Interviewer: Do you think the anthropology class changed the way that you write?

Interviewee: Sort of. What was really interesting about it is that the papers had to focus on music but also material things that are associated with music. It was kind of—you kind of had to write about and interpret material culture, which is strangely enough not something that I really got to do in history because it's normally primary documents and stuff like that.

I don't know if that changed the way I write, but it kind of clued me in to another way of interpreting things. It's also really interesting too because it fit in with my whole museum studies minor. Yeah, it was a nice experience. I don't know if it had a direct implication or change in my writing. I don't know.

Interviewer: Not everything does.

Interviewee: Yeah.

Interviewer: Would you say that you used any of the skills or strategies that you've developed in your writing courses in other contexts?

Interviewee: [Inaudible 23:41] all the way back to [English course]. [Laughter] That did me a solid 23:45 and taught me how to say things properly and put them in footnotes, which sometimes I still slip up on. It also kind of reinforced the importance of sort of the drafting process.

Interviewer: Mm-hmm.

Interviewee: That and [higher level English course] with kind of the intentionality of what your writing and what purpose it will serve. In my wide-scale writing, kind of concrete practices—when was that? Yes, my history colloquium, the one with Michigan and then the era of industrialization. It introduced me to the glorious world of index cards [laughter] for writing down things because I was having computer trouble and couldn't plug in my computer.

Anyway, so I was computerless when I was working in the archives. I had to hand write things, but I actually found that really helpful in that I tended to sort of make really insightful comments. I don't know. It just seemed like I was more connected to the process of writing.

Interviewer: Because it was tangible?

Interviewee: Yeah, and because I had to do it a little bit slower because when you're typing, sometimes your fingers are moving so fast that your brain's like, "Oh, wait. What was I typing again?" The writing out kind of forced me to fully form my ideas I guess. Yeah.

Interviewer: That makes a lot of sense. Those are good things to sort of take forward with you. You just finished the capstone course—

Interviewee: Mm-hmm.

Interviewer: -[Writing course].

Interviewee: Yes, [laughter]. Yes [laughter].

Interviewer: Yes [laughter]. What impact would you say that course has had overall on your writing?

Interviewee: Oh, man. Lots. It's kind of reinforced the idea that writing is sort of up to the writer, I guess. In many respects, it was kind of hands off. It wasn't like you have to turn in a draft to me and then I will give you feedback as the professor. It was more you could ask your peers to do that. I think it's really helped me to kind of hold myself accountable and help myself with deadlines because I may or may not have put the finishing touches on my portfolio the day it was due [laughter].

Interviewer: [Laughter]

Interviewee: It was really stressful. As I say, I'll never do that again, but who knows. It's also helped me I think become more confident that I can make really cool things and that I can make things better. I can draft, and draft, and draft. Yeah, it's also made me I think be a little bit more patient with my writing.

Interviewer: How so?

Interviewee: Because it's kind of I guess a subconscious sort of thing. Because if you're working all the time, all the time, all the time on a certain task, at a point you get stuck. I think for me it's good to actually step away intentionally for a day or two even if I feel like oh my gosh, I should be working on this; it's such a big project.

To actually step away for a day or two and then come back to it, it's often good to gain that distance because it's almost like you're too caught up in it. You're like, "Oh, it's my writing. I'm scared to change it." If you take the step back and then come back to it, you can kinda see it with more detached [cross talk 28:07].

Interviewer: Yeah. That makes a lot of sense. I just realized something.

Interviewee: Yeah.

Interviewer: When we were talking about the other writing courses, we talked about the ULWR [Upper Level Writing Requirement] courses you've taken—

Interviewee: Mm-hmm.

Interviewer: - and the other writing courses you've taken—

Interviewee: Mm-hmm.

Interviewer: - [English courses].

Interviewee: Mm-hmm.

Interviewer: You didn't mention the gateway course or the capstone course.

Interviewee: Oh, yeah. I guess I was thinking—

Interviewer: Do you think about those differently or...?

Interviewee: I think...

Interviewer: Or is that just assumed because we're talking about the minor today or—?

Interviewee: I don't know why I didn't mention that. I think I just sort of assumed that it was the other classes.

Interviewer: Mm-hmm. The non-minor classes?

Interviewee: Yeah, and plus, I think that it's really hard even now to reflect even on the gateway course because I don't know. It was more than a class. It was an experience.

Interviewer: Hmm.

Interviewee: [Laughter]

Interviewer: Tell me more about that. That's really interesting.

Interviewee: I don't know. I guess it was more consuming than another class, and in a lot of ways more demanding because you have history classes where you have to read a hundred pages a session and you have to write a term paper or two every semester. This one kept on—especially the gateway course—kept on making us read things and making us post to the blog and making us do reflection papers.

Kind of taking a project and writing it and then coming back to it and remediating it. All of the reflective pieces, I think it was more of a continuous kind of thing. It was more like a workshop than a class. I don't know. It was kind of like a—I don't know. It trained me to be a better writer [laughter]. It was like a fitness regimen or something.

Interviewer: Bootcamp [laughter]?

Interviewee: Right, exactly. Yeah, yeah, yeah, yeah. Yeah, yeah.

Interviewer: Huh. It's really interesting to me that you would say it wasn't a class; it was an experience.

Interviewee: Yeah. I don't know because I just kept on coming back to it and thinking about—

Interviewer: You mean after you took the gateway course—

Interviewee: Yeah, yeah. Mm-hmm, mm-hmm.

Interviewer: - you kept thinking about what? How so? What kinds of things did you go back to? Because that would be helpful for us to think about.

Interviewee: Oh, yeah. I keep on going back to basically all the options—

Interviewer: You mean the assignment options?

Interviewee: - that we had. No, all the options like new media writing and how to include pictures and how to make it work rhetorically and how to do a visual argument. How to storyboard and stuff like that. Oh, I suppose with the other question that you asked me about what influenced the writing head 30:57, storyboarding.

Interviewer: Storyboarding is awesome a thing.

Interviewee: Awesome. It's so awesome. Storyboarding and note cards, yes. Lots of scraps of paper [laughter]. Yeah, so it really helped me kind of have more options for when I was stuck for writing the big academic papers for the rest of my classes. It also kind of made me open to [laughter] including diagrams or pictures in my academic writing.

Interviewer: Yeah.

Interviewee: As long as the professor was okay with it. Some of them were like, "What? No." [Laughter]

Interviewer: Some of them take a while to come around [laughter].

Interviewee: Right, exactly. Yeah.

Interviewer: Ha, that's really interesting that it feels so different to you than your other writing classes.

Interviewee: Very different. Yeah, very different. Yeah, yeah. I don't know. Hmm [laughter].

Interviewer: It sounds like that both the gateway and the capstone courses have had a pretty big influence on—

Interviewee: Mm-hmm.

Interviewer: - your experiences here. What kind of an influence do you feel like the experience of the capstone project has had on you as a writer?

Interviewee: In some ways, it's too soon to tell [laughter].

[...]

Interviewer: [...]. One of my questions is just what sort of—as you were creating this—and it looks like it's about your museum projects. Oh!

Interviewee: Yeah.

Interviewer: Look at that. It's a museum guide.

Interviewee: [Cross talk 33:58] Yes.

Interviewer: Is that what you created?

Interviewee: Yes.

Interviewer: Oh, cool.

Interviewee: See, the writing minor has had an influence in the way I talk too. It's kind of a metanarrative [laughter].

Interviewer: Very nice, very nice.

Interviewee: About what it means to visit a museum.

Interviewer: Okay.

Interviewee: Yeah.

Interviewer: Why did you choose this particular project? Cuz you could do—

Interviewee: Anything, right?

Interviewer: Anything. Yeah.

Interviewee: Yeah. Actually, what I sort of didn't like about the museum studies minor is that it didn't really—I mean, it was wonderful because you got your internship and you got on-the-job experience with whatever you wanted to do, which is super great.

Interviewer: Yeah.

Interviewee: - but it didn't really provide any opportunities for an extended project or an extended piece of writing. Also, I am really super interested in museums in general and kind of interested in the way they work. As I was taking the museum studies courses, my eyes were kind of opened to this weird kind of dynamic that you see in the museums that's not necessarily great. That was really, really interesting to me because I grew up going to museums, and museums were always like whoa, these wonderful places.”

Then when I started studying museum studies, I kind of was let into the institutional side and practices and stuff like that. Yeah, I was really interested in how visitors process museums and how they see museums and also how museums see visitors because I think that kind of dynamic the average visitor thinks is really static, like these objects are here on the wall and they have labels. The labels tell me what I need to know, and that's it.

Museums are actually a lot more complicated and they have politics and ethics and cultural stuff kinda wound up in them. Yeah. I was really, really eager to explore that and really eager to brush up on my InDesign [publishing software] 36:19 skills, so that's that answer [laughter].

Interviewer: Nice. Well, that's really interesting. You chose to do a project of something that you thought was interesting about your other minor—

Interviewee: Mm-hmm. Yeah, yeah.

Interviewer: - and to use this opportunity to try this form of media, right?

Interviewee: Yeah. Yeah, yeah, yeah.

Interviewer: Nice.

Interviewee: I was actually really sad that it was over, so I guess that means that I picked the right field to go into.

Interviewer: [Laughter] Do you feel like it's done? Do you feel like it's—?

Interviewee: No, I still think oh, my gosh. If I had more time, I could go into the history of museums and how museums have viewed their visitors through time and all that jazz.

Interviewer: Oh, that sounds great.

Interviewee: Yeah. I'm kinda pleased with the way it turned out.

Interviewer: I feel like I should come and read this whole thing.

Interviewee: [Laughter]

Interviewer: So interesting. What kinds of things that you learned in the capstone course helps you create this artifact?

Interviewee: That's rough. I mean [laughter]—

Interviewer: [Laughter] I can see how that question might be difficult for you since you think of the capstone class as an experience and not as a class.

Interviewee: Yeah. Right, right, right. Yeah.

Interviewer: Maybe I should rephrase [laughter]—

Interviewee: [Laughter]

Interviewer: - and say what kinds of things did you experience—

Interviewee: Ahh, okay.

Interviewer: - in your capstone gatherings—

Interviewee: Gatherings [laughter].

Interviewer: [Laughter] - that sort of supported you creating this artifact?

Interviewee: I really think that [Instructor] 38:02 was really helpful because we would meet up with him outside of class, and he'd be like, "Are you sure you're fine? You have to produce things. What are you actually gonna produce?"

Interviewer: Yeah.

Interviewee: You have all these wonderful ideas, but you actually have to make something.

Interviewer: He held you accountable.

Interviewee: Right, exactly. Yeah.

Interviewer: Yeah.

Interviewee: Then we'd have class discussions about general things that we were all struggling with like how can you expand your interests. One of the ways he said to that, which was actually pretty interesting was okay, so what are people actually doing; what are people actually thinking versus what do they think that they're doing or think that they're [cross talk 38:53].

Interviewer: That's interesting.

Interviewee: Yes, it was really interesting, and—

Interviewer: How do you think that discussion helped you as a writer?

Interviewee: I think it kind of helped me kind of hold that question up and be like, "Well, that's an interesting way to look at things." It kind of broadened the way I looked at things, and kind of broadened my perspective because I think at that point I was really struggling with the tone. Because it came off as a sort of not what does it mean to visit a museum, but sort of more like why are you visiting a museum, which can be kind of like, "Whoa, what?" [Laughter]

Interviewer: [Laughter] A little intense.

Interviewee: Yeah, yeah, and also maybe imply that you shouldn't visit museums, which I don't think at all. I think they're fascinating places.

Interviewer: Yeah.

Interviewee: I think that really helped. Also, just being around the rest of my peers and kind of getting to see what they created. They were super inspiring and super helpful for peer reviews. I would snoop around their projects and be like, “Oh, gosh. I have to make it better.” [Laughter]

Interviewer: [Laughter] For the competition maybe?

Interviewee: Right, exactly. Yeah, yeah, yeah, yeah. Yeah.

Interviewer: Do you hope to do anything with this, beyond this project?

Interviewee: It could be nice for when I eventually seek employment, when I rejoin the real world [laughter]. Yeah, I think that would be good. I might—well, no, I will—revise it if I were gonna use it for employment purposes. Yeah. Yeah, I hope that I’ll use it after this cuz I put a lot work into it.

Interviewer: Yeah, it looks very polished and professional.

Interviewee: Like I said, my peers were all super, super helpful.

Interviewer: Yeah.

Interviewee: Yeah.

Interviewer: Yeah, that’s fantastic. Okay, so let’s talk about the whole portfolio.

Interviewee: Okay. It’s less fantastic [laughter].

Interviewer: It looks fantastic to me. I see you called it [title of paper].

Interviewee: Yeah.

Interviewer: Which is interesting since you talked about how the class—the music anthropology class—

Interviewee: Oh, hey. Maybe it did have kind of an effect. Yeah. That’s—

Interviewer: Made you write about material things.

Interviewee: That’s true, yeah, yeah.

Interviewer: Seems like there’s been sort of a thread that you’ve been able to pull through here.

Interviewee: Yeah, maybe. Yeah, yeah. Yeah.

Interviewer: Maybe. Maybe I'm reaching.

Interviewee: No, that seems good to me [laughter].

Interviewer: Now it's kinda interesting that you titled it [title of paper] when that was what you talked about from that music anthropology class—

Interviewee: Right.

Interviewer: - when that was different than your other experiences.

Interviewee: Right. Well, we also kinda talked about that as well in my museum capstone class—

Interviewer: Okay.

Interviewee: - which also immensely helped with my museum guide. In fact, my outside reader was my museum capstone professor, so I [inaudible 41:54] a lot of the sources from that class. It's kind of like an immersion.

Interviewer: [Laughter]

Interviewee: One class I'm learning all these sources, and then I'm doing other things with them in the writing capstone class, so...

Interviewer: Oh, that's really cool when that happens.

Interviewee: I know. I love it [laughter].

Interviewer: You get to bring threads from all different classes and put that together.

Interviewee: Right. It doesn't feel like so much work.

Interviewer: Yeah.

Interviewee: In fact, I was kind of sad that I had two other classes because I really wanted to spend all my time [laughter] on the two classes.

Interviewer: Like a peek into graduate school.

Interviewee: Right, exactly. Yeah [laughter].

Interviewer: It's cool. Can you just talk about maybe sort of your experience with putting together this portfolio and maybe the most memorable experience you had putting together this portfolio?

Interviewee: Sure, yeah. This is actually a complete start over. I did not use any—yeah, I didn't use any stuff structurally from my gateway portfolio, so that was also super challenging. Because I just had to do the nitpicky click and drag and upload.

Interviewer: How come?

Interviewee: [Laughter] Because my gateway portfolio is uhh, no. It was terrible. It was a terrible design.

Interviewer: You weren't happy with it.

Interviewee: Right. A lot of the writing minor pieces that I picked then—I don't know. I mean, I had the chance to revise some of the writing minor pieces as well and kind of polish them up and take them in different directions. Yeah. Also, I think because the focus of this portfolio was so different as well because the gateway portfolio was more this is my work from the [inaudible 43:44] writing. The portfolio is more like here is what I did during undergrad.

Also, this is what I'm interested in. I think there wasn't really a whole lot of overlap aside from the writing [inaudible 43:59] pieces, which I had to include in here so, yeah.

Interviewer: Sure. That makes a lot of sense to me.

Interviewee: Yeah.

Interviewer: You mentioned you changed the design.

Interviewee: Mm-hmm [laughter]. Yes.

Interviewer: Can you talk a little bit more about that?

Interviewee: I was brilliant and tried to use Google Sites, which was sort of limiting and kind of clunky, and I didn't really like any of the—

Interviewer: Templates?

Interviewee: Yes. I didn't really want to pay money for a site domain the way I did for here even though it's really cheap and everything, but I didn't want to then because I didn't really see any [fading voice 44:53]. I didn't really see any use for the writing, the gateway portfolio simply because I knew that we would kind of redo the portfolio at a later date. Since I wasn't gonna use the portfolio between now and then, I didn't really want to pay for a site domain. I didn't really like the WordPress [content management system] blog platform either.

Interviewer: Okay. Makes sense.

Interviewee: Yeah.

Interviewer: Makes [laughter] sense. As you were pulling together the different artifacts for this portfolio, did you notice any relationships between them?

Interviewee: Yeah, I think I came back to the idea of community and engagement in community. Also learning in the community. Yeah, I think that was really interesting [laughter].

Interviewer: Did you try to make it so that your readers might notice those relationships or was that something that you just thought about on your own?

Interviewee: I think sort of both. Like I said, I didn't really keep a lot of stuff from my gateway portfolio, so I had to actually go through physically and look at all my pieces. I was kinda skimming them and rereading them, and I would actually pull out pieces that talked more about community and engaging with community.

Interviewer: Mm-hmm. You chose pieces based on that theme?

Interviewee: Mm-hmm. Yeah, because I noticed that I was going, "Ah, hey. Look, that's kind of nice." [Laughter]

Interviewer: This is here. Yeah [laughter]. Might as well capitalize on that connection.

Interviewee: Right. Exactly, exactly. Yeah.

Interviewer: Okay, that makes a lot of sense.

Interviewee: Mm-hmm.

Interviewer: Do you think that creating this e-portfolio has had an effect on your writing in general?

Interviewee: Hmm. Well, it's definitely kind of really clued me in to my interests. I knew I was interested in alternative education, community engagement beforehand. Really seeing that my writing keeps on coming back to it, even if it's not explicitly the prompt has to deal with community and engagement, kind of really clued me into that.

I think it made me think about the themes that I include in my writing whether it's intentionally or unintentionally. Yeah, it's kind of really clued me in on my interests and maybe where I want to do some more writing to discover—

Interviewer: Some of the bigger pictures or [cross talk 47:25].

Interviewee: Right. Exactly.

Interviewer: Yeah, that would be nice. What do you think that people who are interested in writing development, including those of us who do research here at Sweetland [laughter]—

Interviewee: [Laughter]

Interviewer: - could learn about the ways that students develop as writers from your capstone portfolio?

Interviewee: Oh, yeah, because it does have that chronological element too, doesn't it?

Interviewer: Mm-hmm.

Interviewee: I mean, I think—obviously, you probably already know this—but obviously, the ideas get more complicated as you go on.

Interviewer: I don't know if that's obvious. That's important to think about.

Interviewee: Well, I mean, because as you go up from 100 to 300-level classes, you know your prompts are gonna get harder.

Interviewer: We hope so.

Interviewee: Yeah [laughter].

Interviewer: [Laughter]

Interviewee: Yeah, there's that. Huh, yeah. I also think that in a lot of ways—at least for me—I was kinda shocked that my writing didn't improve as much as I would think. I mean, it improved a lot in terms of thematic elements and things like that—

Interviewer: Yeah.

Interviewee: - but I was expecting my freshman year stuff to be absolutely God-awful, and it really—I mean, it wasn't. You could tell it was kinda of freshman, but it really wasn't, so I think maybe students don't give themselves credit for what they've been doing. For example, [fellow student] 49:04. She's in the [inaudible 49:08] with me. She was saying that it was really interesting because she chose to do a thesis, a senior thesis. She said that the first sentence of her directed self-placement essay kind of said the same thing as the first sentence of her senior thesis.

Interviewer: How interesting!

Interviewee: Yeah, and so I was like, "Oh, my gosh. That is so cool." [Inaudible 49:33] didn't do that [laughter].

Interviewer: [Laughter]

Interviewee: It did thematically oddly enough match up with a lot of stuff because it was about education and really taking a look at education and how we can branch out from our standardized system of education. I think that's really interesting.

Interviewer: Yeah.

Interviewee: Yeah.

Interviewer: That is really interesting.

Interviewee: Yeah [laughter].

Interviewer: See, that wasn't obvious at all, actually [laughter].

Interviewee: [Laughter]

Interviewer: Thinking back to the gateway course/experience—

Interviewee: Yeah, it was [laughter].

Interviewer: I feel like we should rename it and call it the gateway experience. It sounds like a ride at Disney World.

Interviewee: Yeah, you might get less applicants that way. They're like, "Oh, my gosh. What are they gonna do [inaudible 50:18] [laughter]?"

Interviewer: "What are they gonna ask of me?" How do your experiences in the capstone compare to your experiences in the gateway course?

Interviewee: Oh, it was like the gateway course on steroids [laughter].

Interviewer: [Laughter]

Interviewee: It really was, so a lot of the same requirements were there. Attention to methodology and what are you really gonna try to say and how can you express that not just through words on a page, but how can you make it engaging and new audiences and all that jazz. The capstone course, obviously, was much more focused because we each had our own project, and there was a personal component. We were held accountable.

Yeah, so I think they're very similar, but I did rather like the capstone experience better than the gateway simply because of the whole freedom, which is kind of strange because in the gateway course we were given that same opportunity basically I mean to do the remediation and stuff like that—and then the purposing and then the remediation.

Interviewer: What do you think the difference is then?

Interviewee: I think the difference is that the project that I did for the capstone was something that I was really interested in, which is strange because my repurposing and remediation, that was about museums as well.

Interviewer: Mm-hmm.

Interviewee: I don't know. It might be just my age. I was a senior as opposed to a junior. Junior?

[...]

Interviewer: [Laughter]

Interviewee: I honestly don't know [laughter].

Interviewer: Well, you might have.

Interviewee: Yeah.

Interviewer: Maybe this is something you need to reflect on—

Interviewee: Yeah.

Interviewer: Yeah, a bit like maybe it's one of those sort of time kind of things. You need some time cuz you just finished this.

Interviewee: Right, exactly. Yeah, yeah.

Interviewer: Yeah, and I know you mentioned that you got some really good feedback from your peers. Talk to me a little bit more about your experience of working with other writers throughout the minor in general.

Interviewee: Yeah, sure. Yeah, it was really, really awesome. I think part of the huge benefit was that we were not working on the same thing. We were working on vastly different things, and I really think that helped because people have kind of different areas of expertise and interests so they can be like, "Oh, I'm a philosophy major, but what you're saying reminds me of [inaudible 53:30], and you should read with readable excerpts [laughter].

Interviewer: [Laughter]

Interviewee: Talk about your three-line sentences there. [Inaudible 53:39] Exactly. Yeah, yeah, yeah. I think that was actually very, very helpful. I know that some of the writing minor stuff kind of expressed reservations about that, if we should actually pick set

research partners so that we knew what each other was talking about. I didn't really feel like that was necessary.

In fact, I liked it that so many people were coming at it from so many different angles and so many different bases of knowledge because it really helped me kind of expand my ideas and kind of be like, "Oh, well, if so-and-so didn't get it, then that means there's a problem, and I have to fix it."

Interviewer: Yeah, yeah, yeah. The capstone and the gateway courses, both experiences, both emphasized reflective writing—

Interviewee: Mm-hmm.

Interviewer: - in different forms and ways of doing that, so how would you sort of describe your experience using that kind of reflection?

Interviewee: Yeah, it was really awesome, the comments function in Microsoft Word.

Interviewer: [Laughter]

Interviewee: It's awesome. I use it all the time now. Yeah, I think that's really good because it kind of got me able to kind of step outside of myself and just write like, "Oh, I don't like this." More than "Oh, I don't like the sentence." Why don't you like the sentence, right?

Interviewer: Mm-hmm.

Interviewee: It can even be like sentence fragments scrawled in the margins, and that really helps me kind of form—take a step back and think, "Okay, so what I'm really having trouble with here are these and these and these themes, and so I wanna change it."

Interviewer: Realizing the problems what are more—

Interviewee: Yeah.

Interviewer: - sentence level are actually connected to...

Interviewee: To what I actually wanna say.

Interviewer: To the ideas that you're trying to communicate.

Interviewee: Yeah, right. Exactly. Yeah, so it's more like what do I really wanna say [inaudible 55:35], yeah. Yeah, that was really helpful. I also found it really super helpful in the capstone and gateway courses to kind of talk it out with other writers.

Interviewer: With your peers or—?

Interviewee: Mm-hmm, mm-hmm, yeah cuz that was kind of a way of self-reflection because we'd go around the table and be like, "Okay, this is what I'm working with, and this is what I have a problem with." Then people are saying, "Well, no. I really think your problem is this instead of that, and maybe if we take a step back and look at it that way..." I liked that sort of reflecting too because it was more dynamic.

Interviewer: Mm-hmm.

Interviewee: Yeah.

Interviewer: I know you mentioned that you still use the comments in Microsoft Word.

Interviewee: Mm-hmm.

Interviewer: Are you still continuing to use that kind of reflection in your writing now?

Interviewee: Mm-hmm. Oh, yeah, yeah, yeah. Mm-hmm. Definitely.

Interviewer: Has that been helpful for you in other context other than the minor courses?

Interviewee: Oh, yes. Definitely. It's actually been really, really helpful for my work cuz I work at the museum and part of what I do is drafting student guides to the museum. Yep, right. Exactly. [Cross talk 56:50] [Laughter]

Interviewer: Kind of like your project.

Interviewee: Not really. It's more like circle the birds that are aliens to Michigan [laughter].

Interviewer: Students being K-12 or students being college students or—?

Interviewee: Yeah, K-12.

Interviewer: Okay.

Interviewee: Mm-hmm. Yeah. I'm doing rocks and minerals now. It's fascinating [laughter].

Interviewer: [Laughter]

Interviewee: Trying to make it fascinating. I find that I use those comments for meetings with my boss. Not necessarily handing her weird sentence fragments and margins 57:21 [laughter], but just for myself so I remember what I have for her. Yeah, it's really helpful. It's also really helpful for like I said papers when I get stuck.

Sometimes it's really helpful to just ask yourself, "Okay—" Give yourself a writing prompt. "Why am I stuck?" and go. Just force yourself to keep on writing until you have a page. I mean like, "That's why I'm stuck." [Laughter]

Interviewer: Yeah, I do that too, actually [laughter]. Has this kind of reflection using comments, free writing, that kind of thing—

Interviewee: Mm-hmm.

Interviewer: - do you think it's given you new ways to talk about your writing? Like terms or concepts? Earlier, you said something about a metanarrative.

Interviewee: Yeah. Yeah, yeah, yeah. I think the gateway course was really helpful for that because sometimes it was like a vocabulary word of the day. Can you repeat that? What does that mean? [Laughter]

Interviewer: [Laughter] Can you think of an example?

Interviewee: Metanarrative [laughter].

Interviewer: Metanarrative [laughter]. Meta anything [laughter].

Interviewee: Right, exactly. Also widgets, but that's not really reflective [laughter].

Interviewer: [Laughter]

Interviewee: It's like, "What?"

Interviewer: "What are these widgets everyone keeps talking about?" [Laughter]

Interviewee: "What are these doohickeys?" Right? Yeah, so that's really helpful. It's also kind of given me kind of internal language. Now I know more what I feel like when I'm like, "Uhh, my writing was just so flubbery."

Interviewer: That means something to you now.

Interviewee: Right, exactly. Because before, I would think that, but I wouldn't force myself to expound on what flubbery means and how I can fix it and avoid it in the future. Kind of a proactive solution.

[...]

Interviewer: We were hoping that in these interviews you might could give us suggestions for instructors or the administrators, the program; things that you think we could improve on; things that you thought worked particularly well that there's no way we should change ever, ever, ever—that kind of thing.

Interviewee: Right. Okay. Should make them continue to be an experience [laughter].

Interviewer: [Laughter]

Interviewee: Super helpful.

Interviewer: Experience versus class.

Interviewee: Right. Exactly. Huh, I mean. What is called? The archive.

Interviewer: The archive.

Interviewee: Not really helpful, sorry. It would be helpful if you had a search function or something, but yeah.

Interviewer: It's just too unwieldy or...?

Interviewee: No, no. It was like finding everything, but the thing is is that I don't know. If I have it on my computer—I'm pretty organized.

Interviewer: I see.

Interviewee: If I have it on my computer, it's gonna be within a folder, and it's gonna mean something to me, and I can go back and find it.

Interviewer: I see.

Interviewee: The archive was just a little bit superfluous. I mean, I understand how it was helpful for you guys because we have the annotations that we had to write and why we're gonna include it versus why we think it's interesting to have if it's not a requirement for the portfolio. I mean, I totally understand that, but I didn't think it was super useful.

Interviewer: For you?

Interviewee: For me. Yeah, yeah. I don't know about other people, but yeah. [Laughter] Also, because the capstone is fresh in my mind, the points 01:01:43, yeah.

Interviewer: You mean the grading?

Interviewee: Mm-hmm. Yeah, but 2,000. You have to get 2,000 points for an A, but it was all through micro-assignments. I didn't really find them super useful, how they were now, because I was really concentrated on reading things for researching the project and for making my project and drafting my project. In a lot of ways, I found that the micro-assignments were kind of distractions.

Interviewer: Okay.

Interviewee: I mean, they were really great opportunities for reflective kind of work, but I was sort of already doing that on my own. Once again, lots of scraps of paper. Yeah. I don't know. Because it turned out that I was finished with my portfolio. I was finished with my project, and then points were due on the 30th, but in that time period, I found that I had to do something like 1,500 points, which was kind of overwhelming. Especially since that was around finals season. It kind of just became something—another thing for me to do.

Interviewer: Those little micro-assignments didn't really support your project?

Interviewee: Right.

Interviewer: They didn't scaffold up to your project?

Interviewee: They supported the thinking process [laughter], I guess, but the thinking process that would lead up to you getting an idea. By the time that I'd gotten—I don't know. I didn't really use the micro-assignments to get an idea.

Interviewer: I see.

Interviewee: I used meetings with my peers and with [instructor] and bouncing ideas off people, and that could be just a personal stylistic kind of thing.

Interviewer: Yeah. It's good to hear though what your experience is like.

Interviewee: Yeah, but a lot of the micro-assignments seemed focused on that initial kind of what's your topic gonna be about.

Interviewer: I see. Once you have that, those don't seem useful?

Interviewee: Right. Once you have the idea. I mean, I think micro-assignments alone would be useful, but I don't think there's simply really enough time.

Interviewer: Right, right.

Interviewee: Because you have to get your idea really soon. I was thinking—this may be completely unattainable, but you never know.

Interviewer: Worth throwing out there.

Interviewee: [Laughter] Kind of borrowing from my other minor, part of the requirements, you had to take your intro class, your capstone class, your kind of electives to get [inaudible 01:04:26] for whatever you're interested in. Also your internship, and

your internship was actually pretty interesting because it was an internship, so you went. You also had writing assignments to do every week, and it was like credit, no credit.

Interviewer: I see.

Interviewee: Maybe if we kind of extend the thinking process for the capstone like the semester before you take the capstone you're enrolled in this experiential course. You have to meet with a faculty member maybe three times a semester and have yourself an assigned reading list. Do these micro-assignments to think of an idea.

Interviewer: Oh, that's interesting. Sort of expanding the capstone—

Interviewee: Mm-hmm.

Interviewer: - over two semesters.

Interviewee: Yeah, and kind of really giving yourself time to think about it. It could be a two-credit class, just to give yourself a head start, I'm thinking.

Interviewer: Or even a one-credit class.

Interviewee: Yeah, right. Exactly.

Interviewer: Yeah, that's interesting.

Interviewee: Yeah, yeah.

Interviewer: That's a very interesting idea. Thank you for that.

Interviewee: Yeah.

Interviewer: Then I have a sort of general question.

Interviewee: Mm-hmm.

Interviewer: What do you think that professors here at the University of Michigan in general should know about teaching writing at the undergraduate level? If you could sort of give a piece of advice to professors who are going to be teaching undergraduate courses—

Interviewee: Yeah, yeah.

Interviewer: - about writing, what would you say?

Interviewee: Really actually kind of makes me angry sometimes. Me and a friend who's in a different major were talking about this, and it seems that a lot of the times, especially

in the upper-level courses, you have term papers due. Your professor's like, "Hi, guys. You have a term paper due. Here's your prompt, research, or pick your prompt or research or whatever."

They'll tell you how to research on the library website all the time, which whatever, and they'll show you to how to cite things and they'll give you some general resources. Then some of them will teach you about theses and topic sentences and stuff like that, which I mean is sort of a way of hedging your bets because there might be someone who doesn't know this. Then it always seems that the first writing assignment we have around the term paper, a lot of professors are like, "You guys are terrible writers! Blah, blah, blah. You guys are terrible writers. You really need to focus more. Otherwise, your term papers are gonna be terrible."

Kind of play the fear/guilt card. I actually don't really find that helpful to get told, "Oh, you guys, your writing is terrible. You have to fix it." The end. Okay, now back to medieval England [laughter].

Interviewer: [Laughter]

Interviewee: They usually do point out the Sweetland Center for Writing, so [cross talk 01:07:13].

Interviewer: They don't offer any—?

Interviewee: Right, they don't offer any [inaudible 01:07:16] and stuff. What I actually found particularly helpful for my history colloquium, was our professor was like, "Okay, so you guys found your topic and just write me a one-page summary of just generally what you're interested. Doesn't have to be a proposal. Just has to be a summary of what you're interested in." He told us upfront that there was gonna be no grade for it.

He just wanted to look at see what our writing looked like. If he thought that we had mechanical problems, he was like, "Okay, well, if I think you have mechanical problems with your writing or problems with your ideas, you're gonna have to come to my office hours and we'll kind of go over how you can improve. We'll talk as many office hours as possible to do it in."

I think that's really super useful. Probably not feasible if you have I don't know, a bajillion students, but I think that kind of the approach, the individual approach is really useful. Especially if you're in an upper upper-level where you do have to write a certain way.

Interviewer: Yeah.

Interviewee: That would be the idealized kind of situation [laughter]. Like, "Hey, just heads up. You have a problem with sentence clauses."

Interviewer: “Your sentences are three lines.” [Laughter]

Interviewee: Right. [Cross talk 01:08:41] [Laughter]

Interviewer: Do you have any other comments you’d like to add since we’re sort of getting this chance to be on the record?

Interviewee: [Laughter] No, I don’t think so.

Interviewer: No?

Interviewee: No, yeah.

Interviewer: Not the minor?

Interviewee: Not at all.

Interviewer: The capstone course or—?

Interviewee: Aside from it was awesome—

Interviewer: Good.

Interviewee: - and terrible at the same time [laughter].

Interviewer: Well, we like them awesome and terrible. It’s better than just being terrible.

Interviewee: Right, exactly. It’s terrible in a good way [laughter].

Interviewer: Yeah. Well, lots of things are like that.

Interviewee: Yeah.

Interviewer: Things worth doing are often like that.

Interviewee: That’s what I keep on telling myself, yeah.

[...]

[End of Audio]