

*Interviewer:* I am here with \*\*\*. This is \*\*\* and the date is May 2. We're in the Winter semester. \*\*\*, my first question for you, today, is: How would you describe yourself as a writer?

*Interviewee:* Well, in high school I did a lot of creative writing, so generally I peg myself towards that. I wrote a lot of poetry, but then when I got into college my time went towards my projects and my assignments in school, of course. Since I'm graduating this weekend, I've been looking back at a lot of my previous writing and kind of getting inspired to go back in that direction. I would peg myself as I guess as a creative writer.

*Interviewer:* How have your experiences at [University of Michigan] changed or shaped your writing, or your identity as a writer?

*Interviewee:* Well, when coming into the university, I definitely didn't feel very—not necessarily proud, but—well, I didn't believe that I was a very good writer. Especially when it came to essays. Sure, I did a lot of fun writing, but when I came to academic papers I didn't have a lot of confidence in myself. Then when attending the university, after taking a couple of different English courses, I definitely felt more encouraged by the faculty, here, along with just learning a lot of the process and general writing. Yeah, I definitely feel more confident in my writing, both on resumes and anything like that to research and academic papers, to writing stories. The university definitely gave me more confidence in my work.

*Interviewer:* Could you talk about—you talked about faculty encouraging your writing. Could you just go in-depth about what exactly happened that encouraged you?

*Interviewee:* Well, my [Writing course] was my first—I took it freshman year, of course, like most people do. Immediately, the professor was very open to different kinds of writing. She wanted you to use your own voice and didn't restrict you in regards to how you had to write properly, or anything like that. Of course, she checked the grammar and all that sort of stuff, but she let you express yourself and wasn't very limiting. She had a lot of—she did group reviews and paired reviews of each other's work. She wrote nice comments on our work and all that kind of stuff.

Then, from there, I took a [History course] during the summer, which had a lot of writing in it. There were a lot of papers there. Both the support from the GSI [Graduate Student Instructor] and the professor, itself, helped a lot. He was very open to, what's it called? Office hours. His office hours were always available and I took advantage of that. I went in there and I talked to him directly about my paper. We went over some research problems and stuff like that. I feel like definitely improved what my papers would have been if I didn't have that kind of support.

The GSI was also very open to office hours, and they communicated together. It created a very comfortable writing atmosphere. From there, I went more towards—I had to write for some of my art and design courses. Not as frequently as in LSA. When I dropped LSA and it was only art and design, the only real paper I had was my thesis paper. Because of all the previous experiences that I had in LSA, along with the encouraging faculty in the Art and Design school, I feel it was a lot stronger than it would have been if I wrote it in freshman year.

*Interviewer:* Interesting. The Slavic class, can you remember what department that was in?

*Interviewee:* Film, so SAC, Screen Arts and Cultures.

*Interviewer:* Could you talk about any other ways that you feel you have grown and changed as a writer? You talked about confidence. Your professors giving you that support and building that sense of confidence and all the work shopping and things. I'm wondering any other ways that you have grown and changed here.

*Interviewee:* Well, I mean, I learned a lot in regards to format, if that's what you mean. A lot of just the technical, nitty-gritty stuff. That was generally improved. Oh, I learned kind of about the difference between writing for the art school, and writing research papers. For example, my thesis is probably a lot different than other senior thesis papers in like science or anything like that. Because we were allowed to make it a little bit more personable, and use more of our own language to explain our work.

*Interviewer:* This is in Art and Design?

*Interviewee:* Yeah, that helped, I suppose. That's something that I learned. I mean, I learned the importance of peer review, that's for sure-- just general review other than your own eyes. Because I used to generally—because I didn't have a lot of confidence in my work, I would kind of hoard it to myself until the final due date, then just sort of send it off. Over the years, I've been showing it to a lot more people. For example, my boyfriend, [...], knows a lot. He's a very, very good writer. He just majored in biostatistics, but he still has a lot of history with literature, and he reads a lot more than I do. He generally reviews my papers.

Something that was really nice was that for my thesis paper—because he's read all of my papers because we've been together all through college. He read my thesis paper and he said that it was the best one that I've written so far, along with the most interesting for him to read. That was really nice to hear.

Something else that I've learned is the fact that I don't read enough. That's definitely true. I've never been one for reading, really. Always been a struggle for me in regards to getting myself to read and for others to get myself to read. For

example, my mother tried to get me to—well, I was a part of the [Library] in [city], [state]—that’s where I’m from—their teen reading group that would meet outside of school sort of thing.

You were supposed to read a book a week and then come in and talk about it. I would usually come in and hear about it, rather than have done the reading, I hardly ever actually read the book. I mean, I’ve always had the support and the encouragement to read more. It’s always just been a struggle for me because, 1) since I didn’t read a lot when I was younger in the first place, I’m a relatively slow reader. I comprehend things really well and I remember what I read a lot longer than I feel other people do. I understand what I’m reading, but it just takes me a lot longer to read it.

Because of that, since I’m also an artist, a lot of the time it goes into I’m reading this book and I feel like I could be doing something else. That’s something that I’ve also learned is the fact that I need to read more. I have started to try to do so. I feel like reading definitely improves your writing, so I hope to achieve.

*Interviewer:* How has that played out in your courses, in terms of not enjoying reading?

*Interviewer:* Well [Film course] there wasn’t any reading. I mean, we had articles and stuff like that about the history and all that sort of stuff, and I did it. I read everything. When it comes to course reading, it’s not as difficult for me as when it comes to reading for fun. Because I find other things more fun than reading. A lot of the time I would want to choose to do that on my free time rather than read. For academics I do all the reading and all that kind of stuff. I think it definitely does take me a little bit longer than most people when it comes to the reading. When I took a psychology course and we had to do readings every week from the psych book, that was a lot of reading for me, 40 pages in 3 days or something like that. It was difficult for me to approach and to complete. Sometimes I wouldn’t, to be honest. I still managed to get by in the class because I consider myself a very studious person. I go to every class, I take notes in every class and I pay attention in class. When I do do reading, I remembered all of it. I didn’t get to all of the material, which did hurt me when it comes to the final exams. Because some of the material in there isn’t what they covered in class. I tried and I did my best, and I’m here graduating, so.

*Interviewer:* Going back to writing, what are some of your goals to yourself as a writer as you graduate?

*Interviewee:* Well, something that I really enjoy doing is blocking, actually. I’d like to do that more and clean up all the blogs that I have a little bit because I have so many. They are kind of scattered all over the place. I really want to centralize my work. Because as an artist, as well, I want to have an Internet presence that’s very easily searchable. Because there are so many of us out there,

so we need to make sure that we have at least a little defining corner of the Internet. I need to rearrange all of that and blog out more about what I'm up to, the projects I've done, the projects I'm doing from now on, reviews of movies and all that kind of stuff. I want to get into the entertainment industry, and writing about animation and all that kind of thing, as well.

Then it comes to resume and making sure that that reads well. A cover letter, I haven't actually written before, so I have to do that, still. General creative writing, as well, as I was saying. Because I really do want to pick up a couple of stories that I had written, before, again, rework them, redevelop the characters. Because after going through four years of art school, I definitely feel like more capable of creating those characters and that world than I did before.

My friends and I have a group, actually. There's only three or four of us in this group and it's kind of like our own personal club, rather than a public U of M [University of Michigan] club. We call it the [Club]. We come in with our stories and we brainstorm together and we bounce back and forth. I'm hoping that continues so we can all develop our stories and characters together.

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

*Interviewee:* That's a tough question. To write well. I'm usually a very split person, so I have to say that my mind goes two different ways for that. The academic side of me really wants to say proper grammar, easily readable, accessible for other people to experience, as well. For example, I was reading a book about—it was like research papers based around the theme of animation.

God, that is such a pain to get through because they just use unnecessarily complicated language. Words that you could easily replace with something that would be more manageable for a common person to read and get through. I feel like that sort of writing cuts off a lot of their audience. I don't necessarily consider that to be good writing. Because it has a lot of valuable information, but generally I feel if most people can't get through it, then it's not necessarily good writing.

Then the kind of more creative side of me says something that's entertaining to read is good writing. Something that's just fun and enjoyable for people to experience. Something that isn't like going on and on and on kind of stuff. I hope that answers your question.

*Interviewer:* Which upper level writing courses have you taken?

*Interviewee:* The [History course] actually counted for that, along with I think Race and Ethnicity, which is great. I mainly signed up for the class 1) because I'm interested in film, and 2) because it covered a lot of credits. I took that course—

*Interviewer:* The [History course]?

*Interviewee:* Yeah.

*Interviewer:* The other one was?

*Interviewee:* I think that's the only one I took, actually.

*Interviewer:* Did you say something about race and ethnicity?

*Interviewee:* Yeah. I think it covered that.

*Interviewer:* Is that a different course from the Slavic course?

*Interviewee:* No, the [History course] counted as Race and Ethnicity, as well as upper level Writing, which is another strong reason why I took it.

*Interviewer:* Got it.

*Interviewee:* Yeah, since I came into the school doing both LSA, and Art and Design, I kind of fumbled around LSA for a while. I needed to find courses that covered more than just one requirement. Yeah, so I think [History course] was the only real upper level class I took in Writing. Because after that I left the LSA school and I was only in Art and Design. I mean, I had to write my thesis, which was a big project.

*Interviewer:* Thinking about that Slavic course, talk about your experience in that course as a writer and the effect that that course had on you as a writer. You mentioned a couple of things, before, but give me the fuller picture of that.

*Interviewee:* Well, a lot of the time what we did was we watched a couple of different movies, maybe three to six films. We'd always have discussion afterwards. Because it was a summer course, everything was very jam-packed together. We would come in, get a brief introduction to the film, watch a movie and then have about an hour-and-a-half or so of discussion, afterwards. We were together for a very long period of time. Usually, as I said, we'd watch those films, and then we'd get to—he gives us a topic to write about, and then we reference those films and cite them.

Something that I learned, which was interesting, was the process of citing from film, other than the general research papers where you would cite from books and so on. That was fun to go into the library, sit down and watch the film and take notes and all that kind of stuff.

They were definitely pretty hefty papers, as far as just size. I don't normally write very large papers. What I mean is I've never really been asked to. For example, my thesis only had to be a minimum of 1,500 words, which is barely anything. My paper ended up being about 13 pages because I just had more to say. Yeah, as I was saying, I mean, that class was probably the most academic writing I've done at the university.

*Interviewer:* Any other ways besides learning how to cite film that you feel the upper division writing course had taught you or changed you as a writer—had an effect?

*Interviewee:* Once again, as I said before, it comes down to confidence. In regards to writing, itself, it taught me to be a little bit more critical about the work. Because we're dissecting these films to prove a point, basically. It taught me a lot about making connections between different materials, different resources, along with just being—writing critically and with a motive—with a point. I mean, I don't really know how to answer your question.

*Interviewer:* No, that was great. Do you still make use of what you learned in that class in your writing, now?

*Interviewee:* Kind of. More on the blogging side, then my papers. Because I've written reviews about different films that are being released, and different animated shorts and stuff like that. In that sense, it had an effect because of being critical and proving a point, while utilizing the material that you're referencing.

It helped me outside of my writing in regards to conversing with others and arguments, I suppose.

*Interviewer:* How so?

*Interviewee:* Well, because a lot of my friends are into film. A lot of the time we get into discussions about—we go together and we go see “The Lego Movie,” or something. Then we immediately come out of the film and we start discussing about ups and downs to it, whether or not we liked the story, the plot, the characters. What we thought was most important, the kind of aesthetic uses. Referencing it off of other films that we've seen and the kind of motifs they were using, and the general symbolism and whether or not we thought that, even though the plot, itself, with this hero character, was sort of cliché, whether or not it worked for the film, anyway. If it was done with a new take on it.

We'd have a lot of debate whether or not that, you know, that sort of questioning. Because one person would see something really deep and heavy about the film, and some of us will disagree and say that wasn't their intention to create that. It's “The Lego Movie,” I don't think it was trying to do that kind of thing.

*Interviewer:* Interesting. What other writing course have you taken?

*Interviewee:* It's hard for me to remember. It really is. I mean, I had the [Writing course], and I had Slavic. In the art school, you have ADP [Art-Design Perspectives]. I don't know if they do anymore, but we used to. For that, you had ADP1, which was Art History. You had to write a paper in there. You had ADP2, which was confusing in regards to what it was supposed to be about, but we had a lot of papers involved and research. Same with ADP3, it was about the environment. We had to write a couple of different responses to, for example, spending an hour with a tree was one of the assignments. We had to write at the same time about our experience and things we noticed and all that kind of stuff. A lot more of my experience of writing at the university has been abstract, I guess, other than my thesis paper.

I did try to take a creative writing course last semester, I think. I signed up for one. I got in there expecting a bunch of—that we were going to write about a bunch of short stories. That's really what I wanted to do, was just get a bunch of different ideas on paper, and then see what worked and what could develop into a bigger story. Because at the time I was trying to figure out what my thesis project was going to be, and I knew I wanted to have a narrative.

I thought the creative writing class would help me experiment with different areas, but when I got in there, I found out that there was actually going to be three really big papers really big stories, and that was it. After two classes, I dropped it because it was not what I was looking for. In that sense, I was disappointed because I just that it made sense for the first period writing course, the first level, to be more about experimenting, rather than dedicating yourself to three different papers, stories.

*Interviewer:* Interesting. How else have any of those classes that you did actually take, like [Writing course], affect your writing?

*Interviewee:* I mean, it I guess taught me the fact that there's more than just academic research papers because of those art classes I took.

*Interviewer:* What class was the art writing?

*Interviewee:* ADP1, 2 and 3. We don't necessarily have a dedicated writing class. Oh, actually, we do, but I didn't take it. [Laughter] Yeah, so it's more like throughout the years you're just sprinkled with writing assignments. With that, it showed me more of a creative side of writing because they weren't given a topic doing research, doing research about it and then writing that off.

I just remembered, in my psychology course, I had a research paper in there, for example. Writing for psychology and writing for Art and Design are completely different. I've learned how to turn—switch back and forth, and feel out what I am

most comfortable and how I like to write. I'm applying that to my blogging and more free-time writing.

*Interviewer:* About those three writing classes, what were those classes called, exactly, in the Art Department?

*Interviewee:* I'm tryin' to remember. They usually went by ADP for us.

*Interviewer:* Do you know what that stands for?

*Interviewee:* God, I don't. I really don't remember.

*Interviewer:* That's fine. They were or were not writing classes?

*Interviewee:* See, that's why it gets confusing.

*Interviewer:* What were the classes about?

*Interviewee:* I know, I know. That's kind of what we were asking ourselves, as students. ADP1 was Art History. It went through all of history in one semester, which is ridiculous and I don't think they do that anymore. You have to take an art history course, now, for that to apply, and my year was the last year where we could take that class to cover it.

ADP2 was really confusing and felt very unorganized. We had professors and faculty from the school and present their work and talk about their stuff. That was very beneficial because you got a sense on who was in the school. Other than that, we had to write a project about gift-giving, for some reason, and some other random papers that I can't recall.

ADP3 was specifically environment. For that, we had two books that we were reading. We'd meet up with our GSI about once a week and we would have to discuss about the book, and usually write a paragraph response every week. Then sometimes we had bigger papers but, again, they were very abstract ideas. For example, we had to keep all of our trash for a week. We threw it in our own personal trash bag that we had to carry around, rather than throwing things away.

*Interviewer:* What effect would you say those classes/the writing that you did for those classes, have on your writing, regardless of what those classes were exactly. What did you get out of those classes from a writing point of view?

*Interviewee:* Just I guess practice, in general. I really didn't pick up that much from it, other than learning how to I guess make some things up, and sound fancier than how it felt. Trying to sound like, "Oh, this project was a great idea," rather how I felt in regards to this was a waste of my time. I learned how to I guess balance all of that together and come out with a paper for the professor.

*Interviewer:* How confident do you feel overall about writing in your concentration?

*Interviewee:* In Art and Design?

*Interviewer:* Yeah.

*Interviewee:* Pretty highly confident, especially after this thesis that I wrote. Yeah, I feel like I could take on most assignments or any kind of documents that I would have to type up. I've had to do a lot of communication with people because I work at [inaudible 00:28:47] lab and we get commissioned by clients in the university to make projects for them, like research departments.

For example, I've been working on these [animations] for a professor who teaches here at the university, and he plays his animations during his lectures to help explain for the students. Working with him, I've gained a lot of client experience because we pass emails back and forth, and trying to be as clear as possible about what I've done and where I want to go with the project with only text or email. Then reading what he says back to me and trying to comprehend exactly what he wants changed, and then asking the appropriate questions.

The University of Michigan, in general, has definitely continued to feed my ability to ask questions. Same with any kind of writing course. Because in high school and middle school I always asked all the questions in class, and I continue to do so.

The Art and Design part of writing plays into creative writing plays into creative writing for storyboards and writing scripts and such, along with artistic purpose and working with clients is usually how I see all the writing in there. It's given me experience in all those fields.

*Interviewer:* Great. Thinking back over the last two years, what other experiences in or out of the classroom—and you can even mention that club that you guys do together—have had an effect on your writing? The greatest effect?

*Interviewee:* One more time?

*Interviewer:* Thinking back over the last two years, what other experiences in and out of the classroom have had an effect on your writing?

*Interviewee:* As I said, earlier, my friends and I started a group [...]. It's very minimal, kind of personal gathering, where just a bunch of friends get together and talk about their stories and their ideas and their characters. From there, we bounce off ideas and brainstorm what we need to change, what works, what doesn't work. Because you can have an idea in your head forever that you think is

brilliant and then show it to other people and be told that you need to really change the name of the character and not give them a Mohawk kind of idea.

It's really fun because not only are you working with friends, but you're working with like-minded people who are interested in creating worlds and doing these kind of creative writing. Usually it's pegged to the final outcome being an animation of a comic. That's usually how we work. You always have to get through coming up with the ideas, as well, and writing down a script a lot of the time. Yeah, so, that group has had a lot of influence on me.

*Interviewer:* What do you think the main effects of those things have been?

*Interviewee:* The main effect?

*Interviewer:* Yeah, or any effect.

*Interviewee:* I really have difficulty answering that question for some reason. The term "effect". I think literally, in those terms, it helped me develop a couple of stories that I have in mind and cleaning up other ones that I've been wanting to do for a while, too. They ask the questions that I really didn't want to ask myself. For example, "Why does that character continue to spend time with the character that's mistreating them?" Stuff like that.

Whereas, for me it was more of a it's fun to write them together kind of thing, having them bickering together. They would ask, "They probably wouldn't stick around them if they're fighting all the time." Then having to develop a reasoning for it and giving the characters reasons to do what I had planned them to do. Other effects.

Collaboration is definitely a field that that group has developed. We haven't necessarily done a project together, together, but just collaborating with other people and sharing ideas, and building everything together helps.

*Interviewer:* Great. Any other experiences that have had an effect on your writing?

*Interviewee:* I can't think of anything.

*Interviewer:* If I use the term "reflective writing," what does that mean to you?

*Interviewee:* Reflective writing?

*Interviewer:* Right.

*Interviewee:* I guess that takes me to, well, I keep a journal, for one, and that's pretty heavily reflective. I have two different ones. I have one that's filled with a

general, “Today I went to the mall and shopped with friends.” Hopefully, things were a bit more riveting than that. A more task by task thing and things that I need to do, and more reflection, specifically, on the events, itself.

Then I keep another journal that is more of an emotional reflection on the day, with writing out words like don’t necessarily feel would be appropriate to express to people, along with poetry usually ends up in there. Just emotional prose, I suppose. I consider those both very reflective, but in different forms. Because of is more of a direct response, and the other one is more of an emotional response.

Reflective writing, because of the Art and Design courses I take, or I took, usually to me reads like experiencing something and then writing about it.

*Interviewer:* What have your recent experiences been of working with other writers in your courses, or in another contexts?

*Interviewee:* Other than the [Group] that I have with my friends, I would say that I haven't had a lot of experience with other writers. I mean, even in high school I was a part of [a Writing Group], which was probably the most beneficial experience I could have had before coming to university. Because in there, you would come in with writing, literally, like a page or two of a story you’ve been working on, and then you would read it aloud or pass it around and people would give you literal feedback and critique on it.

I haven't necessarily had that experience here at the university. A little bit in [Writing course], only because—but a lot of the time people when they read it they’re mainly reviewing the grammar and the structure of it, rather than the story, itself. I think part of it has to come to the fact that they might be a little scared of telling you that something isn’t working and stuff like that.

I found that a lot in LSA, people being nervous about hurting someone’s feelings. Whereas, in Art and Design School, we have to do critiques every day and every class of our art and work like that. It’s a lot easier and we feel more open to giving feedback and critique. Because we’ve learned how to do it properly, and most of us do it properly and well, without holding onto the intention of this person is hurting my feelings and taking it very personally.

*Interviewer:* Totally. That’s awesome. Have you done any collaboration in writing classes at all?

*Interviewee:* What do you mean by collaboration?

*Interviewer:* What we were just talk about, group review and peer review and peer workshops.

*Interviewee:* Not really. Because I'm an artist and when I think collaboration I think two people working literally on the same project.

*Interviewer:* I see what you're saying.

*Interviewee:* Which is why I'm kind of confused. Because it's very difficult to both write the same story. [Laughter] I had a lot more collaboration I feel in regards to writing, as I said, outside of the university, along with before the university at my high school and at our library in our hometown. Because all of the friends that I had were interested in creating stories and so that's what we would do, is we would make them together. We used to have characters in the same world and interacting together. For example, I would have a character and my friend would have one, and then we would write back and forth prose about those characters interacting, which is usually called roleplaying. I used to do a lot of that, a lot of roleplaying.

We would join forums and we would be in chat rooms and stuff like that. We would write as our characters.

*Interviewer:* Interesting.

*Interviewee:* Yeah, interacting with everyone else's different characters, being in the same place and reacting to different experiences. Generally, the way that I would approach it is that I would have—we had this one forum that I made and I had five characters, and most people have one to two. Usually, what would happen is that I would make it so—not on purpose, but usually all of the events that would proceed would have to be started by me writing. I easily get bored of projects, which is a problem. The university has definitely taught me how to like be more dedicated to a project. I feel if I were to actually go ahead and write prose, again, I would be able to actually get to the end. I don't know if that answers your question.

*Interviewer:* Now that you're about to graduate, what advice would you give to college students about writing? What are some of the things they should think about as they begin writing a paper?

*Interviewee:* As much as people say do an outline, do an outline. When you hear it, you might think, "Oh, I don't need to do that," and just free write. An outline helps a lot with just organizing thoughts. On the other side of it, you really should a lot of free writing. That is the best way for me to get started. Usually, I jot down a couple of ideas and then I just sort of write it out. I don't think about whether or not my grammar is correct, whether or not flowing from one idea to another makes any sense. I just try to get words out and I just try to get the ideas down and I just write it. From there, taking it apart and putting it into format and paragraphs that make sense.

Because a lot of the time the most difficult part when it comes to writing, in my opinion, is just getting started. Because it can be really intimidating and difficult to get your thoughts out. That's why I put a lot of confidence in the idea of free writing.

*Interviewer:* Have you had any experiences with new media writing, such as writing for blogs or websites, making an electronic portfolio, an import folio, or a digital portfolio.

*Interviewee:* Yes. [Laughter]

*Interviewer:* Talk about what effect those experiences have had on you, and what those experiences were.

*Interviewee:* As I said, I blog sometimes. I want to blog more, for sure. The effect that it has had, I suppose, as I said before coming to university I would hoard a lot of my academic writing, more so, along with my ideas because they became very personal. Through the four years, I've learned to be more open to showing it to people, and then blogging definitely has a very strong hand in that because you're putting it out into the Internet to which anybody, anywhere, forever can read it.

Taking in the opinions of others and validating the fact that they think that, but not necessarily taking to heart. Thinking of it critically, but also remembering that you are writing it, so it's your expression and your beliefs. You don't have to always be afraid of hurting or offending others and that you should really just stick by your word. That's how I feel blogging has taught me.

*Interviewer:* You've been uploading pieces of writing to the study archive on Ctools [learning management system]. How has that process been going for you?

*Interviewee:* It's fine. I was worried a little bit a couple of different times just because of the fact that I was worried that I wasn't going to have any writing to submit. Especially when I dropped LSA, I was really worried that I wouldn't have anything to put in there. Every semester, I always ended up writing something, which I guess is a good statement on the university. The fact that whichever side you're on, you're still going to come up with some form of writing. Other than that, I mean, the process is very easy to upload and submit. Everything has generally been playing out fine. I don't know what else to say.

*Interviewer:* Why did you choose the pieces you chose to upload?

*Interviewee:* Well, part of it because of the lack of work that I had this semester. I didn't have that many choices. I was tempted a couple of times to just write something else for the archive, out of class. Just write it and submit it and be like, "Here's a thing I made." Just as an example of this is where I'm at with my writing and how I can. Due to time and the fact that they usually are requested at

the end of the semester, and with final exams and final projects and stuff like that, it's kind of a whirlwind. I would usually just submit something.

The choices—I tried to keep it with variety. For example, this semester, I submitted basically the final draft of my thesis, before professor comments. Then, the semester before that I submitted an abstract, which shows the development between the abstract of the project, to the final thesis. The abstract being a summary of what I was going for with the project in that semester, and then the thesis being the final this is where I ended up. Just juxtaposing the differences between where I began, to where I ended. I can't remember anything else I submitted.

*Interviewer:* What was it like sort of looking back at your old writing and uploading for the study? Did it make you think differently about your writing? How so?

*Interviewee:* Because of the fact that I haven't looked back at any of the first things that I submitted, which you can tell by the fact that I can only remember the things I posted this semester, in regards to things that I posted online, I can't really say. Yesterday, I went through my room, and started cleaning up and re-reading a lot of work that I had written in my notebooks and notepads, which to be honest was pretty much the opposite of what I was posting online for this research project. Because those were mainly academic papers and research papers. What I was reading yesterday was all the creative work and stories and such like that. It was very inspiring, to be honest, to see what I had written before, what I was capable of and coming up with—[...].

[...]

*[End of Audio]*