REFRAMING WRITING, RHETORIC, AND LITERARY STUDIES: A MIXED METHOD APPROACH TO INTERROGATING INTERSECTIONS

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Since the inception of literary studies in English Departments in American colleges and universities over a century ago, literature and composition have been pursued as largely separate fields of study. Many studies have looked at how they differ, but few have looked at how their similarities might benefit students. This study compares the underlying values of Writing and Literary Studies through conceptual metaphors (Lakoff and Johnson 2003). A mixed-method procedure of classroom observations, faculty and department chair interviews, student surveys, and textual analysis was employed to ascertain what conceptual metaphors are used in Writing and Literary Studies to determine where their values overlap and where they diverge as a first step in determining if those overlaps could be beneficial to students. Concurrent results of each method were used to triangulate overlap and/or divergence in values. Results show that there are 4 dominant metaphor groups that occur across both Writing and Literary Studies, with a special group emerging called "pseudo-metaphors," which at first glance demonstrate overlap in values but differ in context, demonstrating that while there may be overlap in values, the context of those values matter. Furthermore, overlap in values suggests that complementary instruction could be of benefit to students in both fields.

"I had the same questions," my professor said to me after class, "but I realized that all lit theory is fundamentally rhetorical. Then I had an easier time."

As a student double majoring in both writing studies/rhetoric and literature, I often saw connections between what we learned in rhetoric and literature courses, but this moment in the course was one of the first I had been given space to write about what I saw. The public rhetorics course that semester focused on African-American Rhetoric, and we had space in our discussion posts to make connections to our readings. I was particularly interested in the body rhetoric of Frederick Douglass and was reminded of Robert Scholes' mimetic and rhetorical axes from a class on literary theory. If either axis is complicated, the work is considered "literary." I wrote my post asking whether, by Scholes' definition, Douglass' speeches could be regarded as "literary" and, therefore, literature. It was decidedly not the type of connection my professor had in mind and had nothing to do with what we discussed

that day. But our conversation after class stuck with me; literary theory is fundamentally rhetorical, and we often draw from the same theories and sources, yet we think about and use them differently.

I added my second major in English: Literature after I had already begun my first in English: Writing (with a focus on rhetoric) at Montana State University (MSU). My experience in Public Rhetorics highlighted a frustration that vexed me in all of my English courses. When I made a connection between the two in either type of course, I had a hard time finding the space to work through those connections in a way my classmates understood and to determine how that current relationship affects students and why. They couldn't quite see the differences or, in some instances, the relationships I was trying to discuss. Many of my classmates majoring in only writing or literature were well versed in certain types of close reading and writing associated with their fields, and non-majors are only taught certain aspects of either writing or literature in first-year composition courses. This aspect of the current approach to teaching Writing Studies and Literary Studies creates noticeable gaps in student learning outcomes that could be closed by rethinking and reframing how we view the relationship between the two fields. Students have a hard time distinguishing what we do in Literary Studies from what we do in Writing Studies, and clarifying that relationship with Literary Studies by interrogating their intersections will help cement Writing Studies' identity as a discipline with language for talking about that relationship.

In this study, I explore the similarities and differences between Writing Studies (a term I use to include rhetoric and composition) and Literary Studies–their approaches to reading, writing, teaching, and learning, and how they apply their respective fields beyond the classroom. For this study, I call them the "gaps" and "overlaps" between Writing Studies and Literary Studies. Furthermore, I wanted to know if there would be a benefit to both fields and students if we were to reframe our thinking about their current relationship and find beneficial (re)integration sites. In my experience, going through both writing (with emphasis on rhetoric) and literature tracks, rhetorical analysis and literary analysis represent two different but equally important types of critical thinking that complement each other well. Both are necessary for students to learn as they move on with their studies and out into the world. The example of rhetorical and literary analyses speaks to the larger anxieties that the field of Writing Studies has held about its identity as a discipline. Being able to talk concretely about our relationship with Literary Studies—where we overlap and where we diverge—is important in describing our disciplinary identity, especially as we begin to see writing studies programs separating from the umbrella of English. To that aim, this study seeks to answer, at least in part, the following questions:

1. What are the gaps and overlaps in Writing Studies and Literary Studies, and how are they translated to classroom settings, specifically in ways of approaching texts

and teaching texts, as well as in student experiences in classrooms?

2. What can those gaps and overlaps tell us about the relationship between the two fields, and what opportunities do they present to enhance student learning?

In this article, I present the results of a mixed-methods study that includes classroom observations, close readings of texts, interviews, and surveys, but I begin with a theoretical overview and rationale for the study.

RATIONALE FOR THE PRESENT STUDY

To frame my questions, I have found conceptual metaphors (Lakoff and Johnson) helpful as a base unit of identification and comparison of field values to see how thinking can be reframed surrounding the relationships between Writing Studies and Literary Studies. Otto Santa Ana's *Brown Tide Rising* provides a powerful model for how conceptual metaphors can illuminate patterns of thinking and values. He applies techniques of discourse analysis to conceptual metaphors found in 1990s California newspapers about immigrants to interrogate the underlying values of California in that period towards immigrants. As a method of comparison, conceptual metaphors provide a way of tracking values and ideas across texts and observations that other methods cannot. An example from Santa Ana's work is "immigrants as dangerous waters." Applying discourse analysis to this conceptual metaphor, he finds that it denotes a growing fear and othering of immigrants. His method works well for finding and analyzing underlying values of particular publics, making it ideal for my endeavors.

Santa Ana demonstrates that conceptual metaphors can be applied to smaller publics, such as Writing Studies and Literary Studies; each has its distinct value systems and methods of transferring those values to students in the classroom. Because each text and classroom instructor varies, conceptual metaphors are a way to compare and contrast variables while taking them into account. They are additionally a way of quantifying the overlaps and gaps between the two fields' scholarly and teaching values that I have noticed.

THEORETICAL BACKGROUND

The majority of research into how students encounter the gaps and overlaps between Writing Studies and Literary Studies has been done at the first-year writing level and in courses for non-English majors (Bartholomae et al.; Tate; Lindemann). Judith Anderson and Christine Farris present courses for non-English majors that incorporate literature into writing curricula, particularly in the first-year classroom, as models for future instructors to consider. While first-year courses are integral to rethinking the relationship between Writing Studies and Literary Studies, my work looks at both fields more holistically at the undergraduate level. Other scholars focus on integrating Literary Studies and language as opposed to Writing Studies (Cushing and Giovanelli; Hussein et al.). J. Sinclair argues for an integration of language and literature on the principle of the "inextricability" of linguistic and literary techniques/theories when teaching what he calls

the "'command of language" (220). While very promising in its analyses, language is only a small part of writing studies, and Sinclair does not do the more encompassing work this study hopes to when thinking of classroom instruction and student learning outcomes.

Other scholars focus on the fields beyond the instructional classroom, delving into the complex histories behind why and how the two fields developed as they did. Prominent examples are Susan Miller, who has argued that while writing is of incredible significance in our country, it has become marginalized in English departments. Therefore, she believes it is crucial to demonstrate the importance of writing in its own right and not just in relation to literature. Her beliefs are shared by Robert Scholes. He argues for the need to stop teaching literature and instead teach texts without the frame of literature. The distinction between what is and isn't literature is the subject of many debates throughout Literary Studies and Writing Studies. Both scholars demonstrate the tensions between Writing Studies and Literary Studies and provide important considerations when thinking about reframing their relationship. Miller and Scholes remind us that fully integrating the two is not an ideal solution.

METHODOLOGY

I collected multiple data sets via a mixed-method design to identify what conceptual metaphors might be available in the fields already and might be in play in classrooms and students' and teachers' thinking. To get a sense of the two fields' habitual conceptual metaphors, I developed two textual groups of scholarly publications, one from Writing Studies and one from Literary Studies. Additionally, I observed eight writing and literature courses at Montana State University in Fall 2022 and Spring 2023 to see how and which conceptual metaphors were being used in the classroom. Furthermore, student participants in those courses were invited to take anonymous surveys to determine how those conceptual metaphors used in the classroom were transferred to students. These observations and surveys were paired with interviews with faculty teaching those courses to ascertain teaching approaches and approaches to the relationship between Writing Studies and Literary Studies. I then interviewed current and past English Department Chairs to gather a sense of how the department has changed and how those changes reflect relationships between the writing and literature faculty. Enrollment data gathered from MSU records gave me a lens to determine how student enrollment trends have affected the department's Writing, Literature, and Teaching options. For this study, the Teaching Option was not investigated.

PARTICIPANTS

Participants were MSU students enrolled in English courses, including required CORE[1] courses that all students must take and first-year writing courses, and MSU Department of English faculty, including those teaching the

1. CORE courses are required for all MSU students. These courses span writing, science, math, and humanities courses. Students have some options for fulfilling each CORE requirement, except writing.

English courses observed and current as well as past department chairs. All participants signed an IRB-approved consent form relevant to their role in the study and chose to participate in interviews (faculty) or anonymous surveys (students).

TEXTUAL ANALYSIS

I compiled Writing Studies and Literary Studies publications in both fields, chosen through the serendipitous nature of the research process. Maureen Goggin argues that "this 'falling into truth'... is far more common than many scholars admit" (113). These texts are not meant to be the most important texts to Writing Studies and Literary Studies but windows into how scholars in both fields think about their work. A complete list of those texts can be found in Appendix 1. The texts in both groups were analyzed for conceptual metaphors and cataloged under metaphor groups, created by conceptual metaphors showing up more than once in one text or course or multiple. One example is "writing or reading as game/play." The largest metaphor groups are the ones that utilize the same conceptual metaphor in multiple instances. Some metaphor groups span both Writing Studies and Literary Studies, while others are limited to one field or the other. These metaphor groups are then further consolidated into larger groupings based on similar qualities, such as similar effects and similar functions.

COURSE OBSERVATIONS

Observations of English Courses consisted of two recorded class meetings–the first and third days of courses. The first meetings were chosen because the first class meeting is when faculty generally explain their ideas and choices behind how they built and teach the course, as well as overarching ideologies. The third course meetings were chosen because faculty might still introduce the course during the second meeting. The goal was to ensure an observation of course instruction and course introduction without disrupting the natural flow of the course. Students in those courses were informed at the beginning of the first observation and given the option to sign a voluntary consent form or opt out of the study. Students who opted out of the study were taken out of observational notes. Conceptual metaphors found during these observations were cataloged and grouped like the ones found in the textual analyses.

I observed four writing courses and four literature courses. Seventy-five percent of the writing courses were lower division, as were half of the literature courses. My goal was to have an equal number of writing and literature courses observed and an equal number of upper-division and lower-division courses, but ultimately, the faculty that agreed to participate in the study dictated which courses I observed. (See Appendix 2 for a complete list of courses observed.)

FACULTY INTERVIEWS

Interviews with MSU Department of English faculty (both tenure and non-tenure track and instructors) were conducted in person and audio-recorded either immediately before or after the first observation. Interviewees were asked identical questions about approaches to

teaching the courses observed and views on the relationship between Writing Studies and Literary Studies. Question examples include: "How do you understand the relationship between writing and literary studies? Why? Does that relationship inform how you view your field and teaching in your field?" (For a complete list of questions, see Appendix 3.)

STUDENT SURVEYS

Students who signed the voluntary IRB-approved consent form during course observations were invited to take a voluntary, anonymous survey three times during the semester. Questions were asked about overall satisfaction with course approaches to reading and/or writing instruction, whether they are satisfied with literary and writing approaches in the course, and if they think the course would benefit from more or better integration. The questions were repeated throughout the three surveys with minor tweaks to reflect the time of the semester during which the surveys were sent out. The goal was to see if students' answers changed over time. Some questions were: "How do you think this class will contribute to your overall understanding of writing/literary/English studies? Why? What do you see as the purpose of this class?" (See Appendix 4 for a complete list of survey questions.)

DEPARTMENT CHAIR INTERVIEWS

Other interviews of MSU English faculty were conducted with the current department chair (a writing faculty member) and a previous department chair (a literature faculty member) who had been chair before the writing concentration was introduced. I asked about how they have seen the department change, especially with the addition of the Writing concentration and the new enrollment shifts in favor of the Writing concentration, and about their jobs and how the writing and literature faculty have worked and are working together. They were also asked identical questions about how they view the relationship between Writing and Literary Studies. The questions were similar to the faculty interview questions (see Appendix 3.)

METHODS OF ANALYSIS

All data was gathered into a spreadsheet with tabs for each dataset and additional tabs for analytical review. As discussed, conceptual metaphors from textual analyses and observations were grouped and then consolidated into larger groups. Additionally, I utilized ethnographic analysis of student survey results to look at the transfer of values in the classroom environment through student surveys and observations. In this case, transfer is defined by whether students echo the instructor's language in the classroom.

FINDINGS

The key findings from my data are that writing and literature faculty use many of the same metaphors in both writing and literature classes, and those overlaps sometimes differ in context, which has implications for students. Each dataset provides insights into those relationships and possible sites of overlap and

solutions for reframing the overall relationship between Writing Studies and Literary Studies for student benefit. Working with them together gives access to a wider range of data and possible methods of reframing and rethinking that relationship. Furthermore, faculty generally support collaboration, and students' satisfaction with coursework depends on the kind of course they take.

Conceptual metaphors from textual analyses and observations show overlaps in field values and their teaching values, though the difference in their contexts exposes divergences in goals and purpose. This article will focus on the four main larger groups of conceptual metaphors that have emerged: "Almost" Metaphors, "Writing or Reading as Physical Object or Idea," "Writing or Reading as Equivalent Activity," and "Other" (see Figure 1).

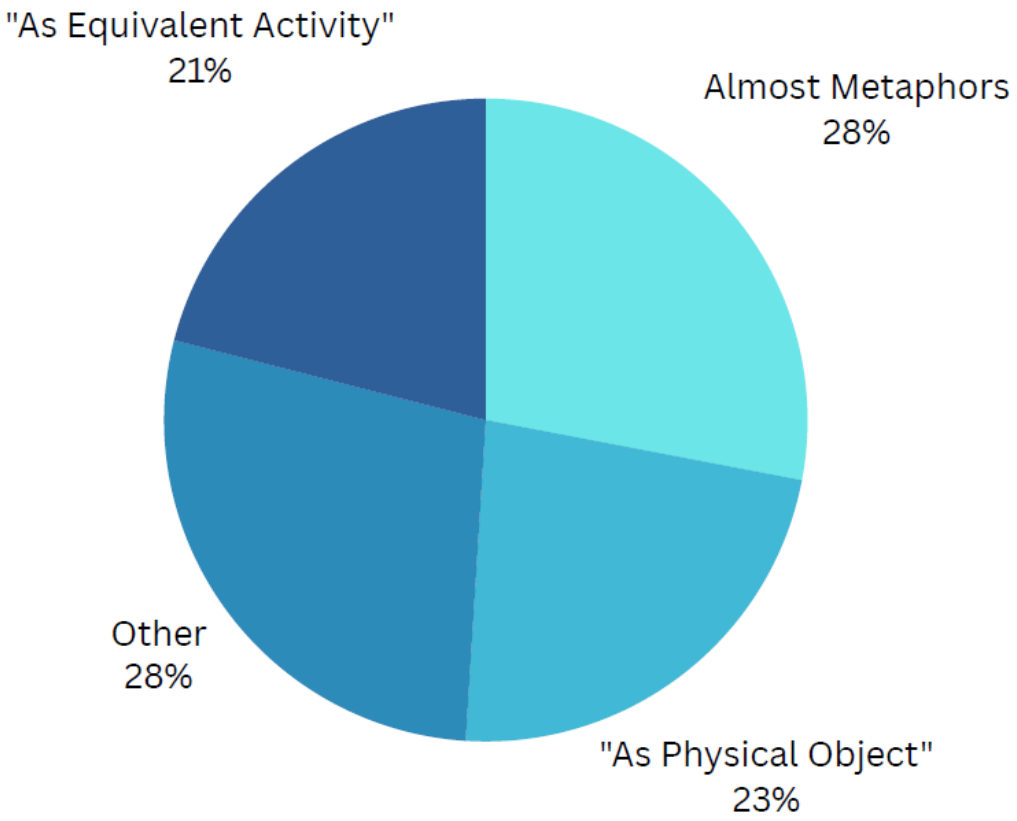

Figure 1: "Metaphor Groups"

"Almost" Metaphors have come up often in both textual analysis and course observations. They are equivalencies, or pseudo-metaphors, that function like metaphors but don't quite fit Lakoff and Johnson's definition of metaphors since they are not a direct comparison but demonstrate a feature or quality as an abstract concept. Some of the most prevalent are "writing and literature as power" or "literature and rhetoric as empathy," which more overtly demonstrate how each field values power. Other examples of these "pseudo-metaphors" show quite a lot of overlap between Writing and Literary Studies, with some being only field-specific. The table below includes overlapping, writing-specific, and literature-specific conceptual metaphors.

Table 1: "Conceptual Metaphors"

Overlapping	**Writing-Specific**	**Literature-Specific**
"writing or literature as community"	"writing as vision"	"literary scenes/archetypes as metaphor"
"writing or reading as metamorphosis"	"writing as chaos/mess"	
"writing or literature as power"	"rhetoric as a frame"	
"writing or literature as empathy"		
"writing or literature as action"		
"writing, rhetoric, or reading as amplification"		
"language/rhetoric/literature as source"		
"speech/reading/writing as revealing"		

Those values overlap between Writing and Literary Studies more than anticipated, and this paper will focus on the ones that do overlap in the left column, though there are slight contextual differences. For example, with "writing or literature as power," the writing context is "power to…" whereas the literature context is "power over…," which shows that, despite similar values, the goals those values apply to differ. Those contexts are crucial to considering what those overlaps in metaphors and values mean. They indicate that, while the fields

have intersecting values, the goals attached to those values differ, and when thinking about reframing and (re)integration in some sites, they are important to note and understand. Furthermore, they represent the most direct transfer between faculty and students of field values–these pseudo-metaphors require less dissection on the students' part as opposed to the other conceptual metaphor groups.

The other two large metaphor groups, "writing and reading as physical object or idea" and "writing and reading as equivalent activity," reveal teaching methods and values rather than general field values. Two of the largest subgroups with 65 and 90 occurrences, respectively, are "writing as math" and "writing/rhetoric or literature as science." The contexts for "writing/rhetoric or literature as science" are more similar across fields than the pseudo-metaphors–it and "writing/rhetoric as math" are used as a method of translation between faculty and students. One direct example is from a course observation of a second-year writing course. The instructor had a presentation slide labeled "rhetorical geometry," where he broke down parts of rhetoric and the writing process through the extended metaphor of geometry. Later in his interview, he mentioned that, since nursing and engineering majors are required to take the course, he breaks down his lessons in terms they will have an easier time understanding. He actively translates between disciplines' "languages" to help students understand rhetorical concepts. This type of translation occurs often in the two larger metaphor groups.

The "Other" section of the pie chart (Figure 1) is made up of other conceptual metaphors that did not fit into the other three groups and could not be grouped together themselves. Some examples are: "writing, reading, or literature as performance" and "rhetoric or communication as anatomy." With limited textual analyses and classes available for observation at MSU, these conceptual metaphors will need to be explored further to see whether they appear more in other studies. For this paper, analysis and discussion will be limited to the first three large conceptual metaphor groups.

Interviews with observed writing and literature faculty found them more willing to reflect than predicted. Similar keywords came up throughout conversations with both writing and literature faculty, such as "looking back" and "upon reflection." In their interviews, they were able to talk about the similarities and differences between writing and literary instruction, especially at the level of writing instruction. Themes surrounding how writing instruction showed up in classrooms, particularly around genre, came up often. Many talked about how they could work together more with their colleagues. One literature faculty member agreed, stating that "there should be just one English department that allows students to focus more on writing or literature depending on their interests, one that creates a curriculum where all courses work with one another." Of course, it is not as simple as putting everything under the umbrella of English–both are fields in their own right with their own goals and purposes–but there is an attempt to try to imagine what a reconciliation between the two fields would look like, including having the courses from both work with one another

to create a more cohesive learning experience for students. Students who took the survey also expressed the desire to know a little more about why they're learning what they are and how all of their courses relate to each other, as well as their frustrations. Therefore, it looks like students sense that there are opportunities for further collaboration, much like faculty.

ANALYSIS AND DISCUSSION

These data sets allow both fine-grained and broad-view analysis of relationships between Writing Studies and Literary Studies, particularly with reference to conceptual metaphors and their underlying values and entailments. Conceptual metaphor findings from both textual analyses and observations yield several findings that merit further critical analysis and discussion, one of the most important and nuanced being that, while Writing and Literary Studies may have overlapping values through "pseudo-metaphors," the context in which they talk about those values varies, and those contextual differences have implications for students. With the example of writing as "the power to" versus literature as "power over," we see that these have different implications for students' relationships with reading and writing. "The power to" implies action, with the student doing the writing as the one acting, giving agency to that person. "Power over" also implies a kind of agency but with a hierarchy of power. That hierarchy can often translate to students in the classroom, with various effects depending on the instructor and the students. The example of "writing or literature as power" demonstrates that the context of the conceptual metaphors is just as important as the metaphors themselves, meaning that future studies will need to consider the context.

Additionally, these metaphors reflect larger cultural values and ways of thinking. "Writing as math" and "writing as science" reflect the high value our culture places on math and science, which in turn leads to a necessity of translation between faculty and students, especially at a STEM-focused university like Montana State University. Both conceptual metaphors and their larger group indicate a preference to break down the writing process in instruction into formulaic approaches, which are then transferred to students. That knowledge is important in understanding how conceptual metaphors transfer understanding of the fields to students.

Conceptual metaphor transfer to students, especially as they move into upper-division courses, is crucial in preparing them for work in their fields. In the case of Writing and Literary Studies, both types of critical thinking–those gained from rhetorical analysis and literary analysis–are necessary to prepare students for future work in either field or both. Interviews with instructors from both tracks at MSU argue for the need for more cohesive and complementary courses. The metaphor groups found provide sites of intersection that need to be further explored to be used effectively for the benefit of students and both fields. Sites such as complementary instruction—a method of instruction in both fields that stems from an understanding of the other's work and language or together develop a shared language—are shown in both the overlap of pseudo

metaphors and "writing and reading as physical object or idea" and "writing and reading as equivalent activity" due to the fields having multiple overlapping conceptual metaphors within each group.

Students who took the survey also expressed their frustrations and the desire to know more about why they are learning what they are and how all of their courses relate to each other. Interestingly, despite the anonymous nature of the survey, most students chose to name the course or professor–hence, the data can be distinguished between students taking writing courses and those taking literature courses even though it was not designed to be. Most were satisfied with their writing courses, occasionally citing wishes for more structure to them. Those with literature courses mainly talked about learning styles that did not match with teaching styles, naming one or two literature faculty often in a given semester. Many students additionally cited wishes for more, different, or "better" writing instruction in literature classrooms, with one student putting concisely, "I think the approach could be better." This difference in satisfaction between writing and literature courses should be noted and could be traced back to the difference in context in overlapping conceptual metaphors.

Their observations are consistent with my experience going through literature courses–there were few instances of writing instruction or pedagogy in my literature courses. One upper-division course talked about genre expectations, but that was the closest to something like the writing and composition pedagogy we see in writing, rhetoric, and composition courses, especially at the undergraduate level. One example of complementary instruction would be a more comprehensive writing pedagogy for Literary Studies. There are many ways to achieve this, and one of the methods already in place would be Writing Across the Disciplines. This approach would give Literary Studies the support it needs while letting the field dictate the needs required of such a pedagogy. It would also give both fields the opportunity to work together in a capacity that requires mutual understanding of each other's practices and languages that might not occur otherwise. However, reflective and reparative work is necessary in both fields.

CONCLUSION

There are no easy methods to reframe our thinking surrounding the relationship between Writing Studies and Literary Studies, but conceptual metaphor groups from textual analyses and course observations, interrogation of theory, faculty interviews, and student surveys all provide pieces to understanding the puzzle of their relationship—a relationship that has a long, complicated history, present, and future. While further research is still needed to interrogate what complementary instruction might look like at the undergraduate level, we can see that there are sites of intersection that merit further attention.

These sites include intersections in values and teaching values through conceptual metaphors and pseudo-metaphors that demonstrate sites that can begin a conversation about complementary instruction and what that would look like. However, it is important to note and understand the contextual differences of those overlaps and what those mean for implementing complementary instruction. Faculty

interviews show that both writing and literature faculty are only partially satisfied with the current relationship between Writing Studies and Literary Studies, and some provide insights into how that relationship might look different. Student surveys show that literature students want more effective pedagogies for literary writing, which is one example of how complementary instruction can be implemented. Additionally, more interrogation of theoretical intersections and their significance is necessary to determine how to apply them in a complementary instruction setting. Furthermore, it is crucial to examine what realms curricula should be rethought in and how the fields' theory can support that rethinking. It is also necessary to work to clarify the relation among the fields' values and their pedagogies.

This mixed-method study was completed using particularly rich datasets from MSU. That richness comes from the network of information stemming from multiple data points, demonstrating the unique history and culture that comes with a particular institution, which can then be used to find common ground among Writing Studies and Literary Studies and its faculty. To gain a fuller understanding of larger trends of conceptual metaphors and additional datasets, other institutions would need to undertake similar work or engage in a multi-institutional study.

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APPENDIX 1. LIST OF TEXTS ANALYZED

WRITING STUDIES TEXTS

Aristotle, and George A. Kennedy. *On Rhetoric: A Theory of Civic Discourse*. Oxford U, 2007.
Karenga, Maulana. "Nommo, Kawaida, and Communicative Practice: Bringing Good into the World." *Understanding African American Rhetoric Classical Origins to Contemporary Innovations*, eBook, edited by Ronald L. Jackson II, Elaine B. Richardson, Taylor and Francis, 2014, pp. 3–22.
Parker, Robert P. "From Sputnik to Dartmouth: Trends in the Teaching of Composition." *The English Journal*, vol. 68, no. 6, 1979, p. 32, https://doi.org/10.2307/815921.
Rohman, D. Gordon, and Albert O. Welke. *Pre-Writing: The Construction and Application of Models for Concept Formulation in Writing*. Michigan State University, 1964.

LITERARY STUDIES TEXTS

Barthes, Roland. "The Death of the Author." *The Norton Anthology of Theory and Criticism*, edited by Vincent B. Leitch, W.W. Norton & Company, 2018, pp. 1268–1272.
Bourdieu, Pierre. *Language and Symbolic Power*. Polity Press, 1991.
Foucault, Michel "What Is an Author?" *Aesthetics, Method, and Epistemology*, edited by James D. Faubion, translated by Robert Hurley and others, New Press, 1999, pp. 205–222.
Van Hulle, Dirk. *Genetic Criticism: Tracing Creativity in Literature*. Oxford UP, 2022.

APPENDIX 2. LIST OF COURSES OBSERVED

FALL 2022

WRIT 101: College Writing I
WRIT 201: College Writing II
WRIT 205: Intro to Writing Studies
LIT 300: Literary Criticism

SPRING 2023

LIT 437: Studies in Shakespeare

LIT 110: Introduction to Literature
WRIT 376: Public Rhetorics and Writing
LIT 203: Great Books

APPENDIX 3. FACULTY AND DEPARTMENT CHAIR INTERVIEW STANDARD QUESTIONS

- Can you talk about your approaches to teaching literature or writing?
- How do you understand the relationship between writing and literary studies? Why? Does that relationship inform how you view your field and teaching in your field?
    - How have you seen that relationship affect students? (positively or negatively)
- Historically, writing and literary studies have been separated in academia. How integrated do you think they should be and how do you foresee that impacting student success? Why? Do you think the aims/goals of both fields complement or conflict with each other? Why? Why do you think they haven't been more integrated now?
    - How do you think that would impact students?
- In this study, I'm also looking at foundational metaphors within the two fields (writing and literary studies). Are there any foundational metaphors in particular that you use with your students to aid in their understanding? How do you see your students responding to these metaphors? Are there any metaphors in particular that you remember your professors using? How did that help you or impact your learning? What metaphors are you aware of for the other field (field you do not teach in)? How do they aid (or not) in your understanding of that field?

APPENDIX 4. STUDENT SURVEY

This is a voluntary anonymous survey for students who choose to further participate in my study about (Dis)Integration Between Writing and Literary Studies. Your feedback will help me understand student views on the way writing and literature courses are currently taught at MSU. Your answers will not affect your grade in any way and will not be shared with your professor. Any responses are appreciated. If you are in multiple courses and have volunteered to participate in multiple courses, you only have to fill out one survey. Thank you!

1. At the beginning of the semester, how do you feel about the course? Why?
2. How do you think this class will contribute to your overall understanding of writing/literary/English studies? Why?
3. What do you see as the purpose of this class?

4. How effective does the course's approach to teaching its material feel? Why/why not?
5. What ways can you imagine better integrating writing or literary instruction in this course?
6. Would such integration feel valuable to you, or unimportant, and why?