AN APPROACH TO TEACHING METAPHORIC UNDERSTANDING
AND METAPHORIC EXPRESSION IN THE VISUAL ARTS

by

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ABSTRACT

This thesis advances the proposition that a program of study designed to improve recognition and understanding of metaphor in the art and literature of others, will assist post-secondary Fine Arts students with expressing metaphoric thought in their own imagery. Twenty-two first year college students responded to a ten week investigation of metaphor, with a variety of visual and written assignments, demonstrating how their ability to recognize, understand and use metaphor was affected over the period of the study. Several approaches to the problem of expressing metaphor with visual language are identified and described, and the results are compared. Many of the products motivated by a preconceived, deliberate approach to visual metaphor relied upon visual and written information gathered from vicarious sources. These images lacked a sense of personal involvement between the student and his subject. Those images that relied upon direct, personal involvement with a particular set of qualities possessed by the subject, initiated more spontaneous expressions. The conclusions drawn from the study suggest that, while a theoretical knowledge of metaphor provides students with a necessary conceptual foundation to recognize and understand the
meaning of metaphor, authentic expressions of metaphoric thought are more likely to occur when a less deliberate approach to visual metaphor is taken. Theoretical knowledge of metaphor can be applied more effectively to the process of critical analysis and interpretation of visual imagery; while the making of visual imagery may be more appropriately served by intuitive use of metaphor.
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CHAPTER I

Introduction

Metaphor has been recognized for centuries as an effective way of conveying similarities between various domains of human experience. Historically, metaphor has been regarded as an effective literary device used to establish and embellish meaning. Consequently, most studies of metaphor have addressed the linguistic forms of metaphoric expression such as those occurring in poetry, prose, and plays. Since Aristotle, metaphor has been recognized as a natural, spontaneous expression of everyday speech and thought, but the principal manifestation of metaphoric thought was considered to be linguistic constructs. Whether metaphor occurred spontaneously or as an outcome of sustained periods of concentrated study, the pervasive notion, up until the twentieth century, seems to have been that metaphoric thought was associated only with the written language, and that metaphor must necessarily be expressed with words. (Johnson, 1981, p.5).

In recent years, the philosophical consideration of metaphoric thought has broadened to include examinations of other forms of human expression such as the visual and
performing arts. Consequently, metaphor is no longer thought to exist exclusively within the context of written language. It is now recognized that non-verbal languages such as art, music and dance, have the capacity to convey metaphoric thought - a revelation which might well carry significant implications for art educators.

Attitudes towards teaching metaphoric awareness in the Visual Arts may range from a non-interventionist approach, taken by those who believe that metaphorical understanding is natural and therefore, needs no instruction, to an interventionist approach taken by those who believe that metaphoric awareness in the Visual Arts can be stimulated and nurtured by helping students to develop a critical understanding of metaphor. The non-interventionist approach might be more accurately defined as a self-discovery approach to metaphor, whereby students are expected to develop metaphoric awareness independently. Given this approach, it is possible that students in the Visual Arts might finish their years of formal education with little understanding of what a metaphoric relationship consists of, what purpose it serves, or how it is expressed with visual language. A person who is not able to recognize a metaphoric relationship or engage in some level of personal,
interpretive analysis of metaphor, individually or in
dialogue with others, is a person whose ability to either
derive meaning from the arts, or express meaning through
the arts may be severely limited. If metaphoric
understanding is not developed during a student's years
of formal education in the Visual Arts, it might be the
case that his ability to understand or express metaphoric
thought in either verbal or non-verbal language would be
restricted.

Educators in every field of study, whether
scientific and empirical or non-scientific and
subjective, have a responsibility to assist students in
gaining awareness and understanding of analogic systems
of thought, whereby relationships are established between
sets of ideas or qualities of experience, and to show how
such analogies may be applied to the language used in the
field and the knowledge expressed by that field. An
education in the Visual Arts, like any other field of
study, should include conscious, critical analysis and
philosophical inquiry into patterns of human thought.
Metaphor, as a means of creative expression, may indeed
occur naturally and spontaneously, but art educators
cannot assume that their students will gain this ability
instinctively. The ability to recognize, understand and
use metaphor is, as suggested here, a cultivated, educational outcome and should be formally included in curriculum planning. If this position is a legitimate one, it carries with it the necessity of providing experiences by which metaphorical learning may occur: specifically, how metaphoric understanding can be taught within the Visual Arts context.

Statement of the Problem

The problem on which this research study is based is this: greater familiarity with how images and ideas are expressed metaphorically, and an improved understanding of the conceptual activity which underlies metaphor will expand the metaphorical sensibilities of students in Visual Arts programs.

For the purposes of this study two research questions are pertinent:

1. How do art students in a community college demonstrate their ability to recognize and understand metaphor used in the literature and in the art of others?

2. How do art students in a community college develop and apply metaphor to their own image-making?
Rationale

Metaphor is a process of thought which helps artists to describe similar and dissimilar connections between those aspects of human experience that elude scientific description. A systematic study of metaphor in a Visual Arts program, and guided experimentation with using it, should improve students' ability to express meaning with visual language.

At the present time, metaphor has not been given a separate identity in the curriculum for post-secondary Visual Arts programs in the province of British Columbia. Although some instructors may deal with metaphor at relevant times throughout the year, a program of study examining the use of metaphor with verbal and visual language does not presently exist. If a program were designed to include examination of metaphor as it has occurred in literature and art history, and guided experimentation with using metaphor to create images, students might recognize that metaphor is a fundamental product of creative thought that can be used effectively to convey meaning with words and with images. Exposure to strong, accessible examples of metaphor in both literature and art would not only help students to recognize parallel uses of metaphoric thought in printed
words and in visual images, but might also broaden their understanding and appreciation for meaning in the arts. Given the lack of verbal/visual integration in curricula, many visual arts students fail to comprehend the similarities that exist between art and literature or between visual images and ideas expressed in written language. Such students find it difficult to understand why they should be required to study English; consequently, they see it as having little relevance or value to them in the Visual Arts field. It is part of the responsibility of educators therefore, to provide students with a knowledge of the conceptual systems used to establish and embellish meaning in the Arts, and to encourage the use of such systems.

Design of the Study

The research study was conducted in the Winter semester of 1989, as part of the first year Fine Arts program at a community college in British Columbia, Canada. The study involved one section of students enrolled in Fine Arts 143 and English 121 at one campus location, (referred to as "Campus One"), and one section of Fine Arts 143 at a campus location in a smaller town nearby, (referred to as "Campus Two"). Both courses are
required for completion of the two year diploma program. During the foundation year, full-time students are required to take first year English, Art History, Visual Forum, Drawing, Directed Studies, Two-Dimensional Structures and Three Dimensional Structures. The full two year Fine Arts program is offered at Campus One while Fine Arts courses are offered on a rotating basis at Campus Two. Therefore, the majority of the Fine Arts students at Campus Two were part-time students, while the majority of Fine Arts students at Campus One were enrolled in the full-time program.

All courses within the Fine Arts program at this college are transferable to either the University of British Columbia, Simon Fraser University, the University of Victoria or the Emily Carr College of Art and Design.

The twenty-two students who participated in the study were all enrolled in Fine Arts 143, the first year Drawing course. Seven of those twenty-two students also participated in the study as part of their English 121 course. The study exposed students to a sustained examination of metaphor. All twenty-two drawing students investigated visual metaphor, while seven of the twenty-two also investigated metaphor as it is used with words.
Data Collected to Answer the Two Research Questions

The study was designed to answer the two research questions:

1. How do art students in a community college demonstrate their ability to recognize and understand metaphor used in the literature and art of others?

2. How do art students in a community college develop and apply metaphor to their own image-making?

To answer the first part of the first question, the data was collected in the English course, and was based upon written assignments designed to measure recognition and understanding of metaphor as it has been used by others in works of literature.

To answer the second research question and the second part of the first question, the data was collected in the Drawing course. The data collected was in the form of:

a) five visual assignments

b) one written assignment

c) recorded observations of the instructor/researcher.
Three Categories of Participants in Study

Group A- Seven students at Campus One who were enrolled in both the first year Drawing course and the first year English course.

Group B- Six students at Campus One who were enrolled in the same section of first year Drawing (as Group A), but not in the same section of first year English.

Group C- Nine students at Campus Two who were enrolled in the first year Drawing course but not first year English.

Consent forms were issued to each student in the study group, to gain permission to conduct the study. Appendix A contains a copy of the consent form. The teaching team involved in the study was composed of a first year English instructor and the researcher/instructor who taught two sections of first year Drawing.

Participants in the three groups have been treated as homogeneous. There are however, a number of situational differences which seem to have affected the results. These differences are described in Chapter III.
Definition of Terms

The dictionary definition of metaphor, and probably the most commonly known definition, is that metaphor is a figure of speech in which one object is likened to another by speaking of it as if it were that other, as in: "He was a lion in battle". Moreover, metaphor is distinguished from simile in that it does not employ any word of comparison, such as "like" or "as". (Funk and Wagnall, 1976) The word, "metaphor" comes from the Greek preposition "meta", meaning, beyond or over, and "pherein" meaning, to carry. The strict definition of metaphor then, is "to carry beyond". This raises the questions of what or whom does it carry and where is beyond? It also implies that there is a creator involved who uses metaphor for this purpose. If the metaphor is expressed as a figure of speech, this definition may be applied to a reader or a listener who is carried beyond normal understanding or perception of the subject presented. If the metaphor is expressed through non-verbal means, the meaning may be similarly applied to a viewer.

However, any in-depth analysis of metaphor requires a much broader definition than a dictionary can provide. Therefore, one must turn to philosophical thinkers to
discover that breadth. For centuries, philosophers have attempted to describe and define metaphor. Until the twentieth century, metaphor was considered to be a product of creative thought, expressed only in words (Johnson, 1981, p.5). As the research study is designed to investigate how metaphor may be expressed visually, the definitions used are those of twentieth century philosophers who have applied the concept of metaphor to non-verbal forms of expression and art educators who have specifically applied the concept to the Visual Arts. For the purpose of the proposed research, the guiding definitions of metaphor have been roughly divided into two categories of interpretation: philosophical definitions, which tend to accommodate a broader interpretation of metaphor, and structural definitions, which describe very clearly the relationship between the two parts of a metaphor.

**Philosophical Definitions**

Metaphor is broadly defined by Susanne Langer (1942, 1953, 1957, 1967, 1976) as an essential process and product of thought. She claims that works of visual art, because they are products of thought, can profitably be viewed as metaphors for non-scientific definitions of experience. The core of her argument is that experience,
to be conveyed and understood by oneself and others, must be transformed into symbols. She describes two categories of symbol:

**Discursive Symbolization**—describing experiences that are logical and rule-governed. Such a symbol system is used to create a literal-truth paradigm, represented in contemporary thinking by the whole range of hard, scientific thinking, or by truth tables in Philosophy and Mathematics.

**Presentational Symbolization**—describing subjective experiences: i.e., fragmentary, illogical, fleeting or Gestalt experiences. The symbol system used to create metaphoric truth, of the sort one finds in literature, music, painting and, in general, what critics commonly call the "Arts".

Langer (1967) claims that the visual artist is able to translate feeling into form by intense concentration on the potential of visual forms to symbolize feeling. This translation, according to Hermine Feinstein's recent interpretation of Langer, involves a transference of attributes from feeling into form. "The visual artist works with elements of visual organization and allows those elements to interact with materials being used; the
artist finds visual approximations for knowledge of feeling and renders them into visual form." Feinstein goes on to explain that, "Just as the artist engages in the metaphoric process to make an art product, so the viewer must engage in the metaphoric process to interpret the art product" (Feinstein, 1983, p.28). An understanding of how visual metaphor is created involves a recognition of the similarities between the finished form and the original feeling which prompted the artist to create the form. It is this transference of attributes which constitutes the metaphoric expression contained within the form.

During such transfers, clusters of attributes belonging to one kind of thing interacted with those of a different kind. The attribute clusters of both became 'filters' (Black, 1955, Johnson, 1981) that highlighted, suppressed, or redefined certain associations. In the metaphoric process, ideas, situations, and feelings are re-organized and vivified. Paradoxically, they are both condensed and expanded. The result is that associations are generated, new insights emerge, and different or deeper levels of meaning are tapped. (Feinstein, 1985, p.27)
"Metaphor, functioning to extend meaning through connectedness, economically melds the qualities," whether similar or dissimilar, "of one thing to another". Through the essentially comparative mode, "metaphor transforms [literal] experiences", arriving at "deeper or different levels of meaning". The arrival is marked by the viewer being forced to "look beyond the literal (truth) in both language and art". (Feinstein, 1979, p.42)

Gabrielle Rico's interpretation of metaphor, like those of Langer and Feinstein, is philosophical. She describes the expressive capacity of metaphor as:

a connection-making process of qualitative relationships between the world within and the world without, between the psychological and the physical, between the spiritual and the material, between the familiar and the unknown, irrespective of the medium in which it is expressed. Any medium...can be metaphorically expressive depending on how a knower (creator or audience) contemplates it. A line can be a [literal] line, but it can also metaphorically express joy or anger. The metaphoric quality emerges primarily through the mode in which the knower processes information and not in the material or object to be processed. (Rico, 1976, p. 83-84)
Rico's definition focusses more upon the inferential extensions of meaning embedded in metaphor expression than upon its comparative structure.

**Structural Definitions**

Lakoff and Johnson's interactional view of metaphor (1980) is similar to Feinstein's description of metaphor in that they too, see it as a conceptual filtering process, but their definition focusses more upon the comparative structure of a metaphoric relationship. An interactive metaphor, they claim, is composed of an entire, synthetic system of common qualities which operates like a screening process back and forth. However, the interaction of qualities generates a new conceptual organization and a new perspective on both sides of an imaginary screen: \( A \leftrightarrow B \). For example, certain qualities and behaviours of man are similar to certain qualities and behaviours of wolves, and vice versa. The focus becomes those qualities and behaviours which they may have in common, such as hunting techniques, aggression, or survival tactics. These common qualities thereby create a new set of associations, \( \langle C \rangle \), so that the relationship between \( A \) and \( B \) establishes a third consideration: \( A \leftarrow C \rightarrow B \). The meaning to be derived from an interacting metaphor, therefore, is open
to individual interpretation. Lakoff and Johnson claim that metaphors are often grounded in common experience but that they can also serve to alter the accepted conceptual systems used to understand the world, particularly when the metaphorical constructs lead to powerful contradictions, within a given culture. (1980).

Aldrich’s definition of visual metaphor closely resembles Lakoff and Johnson’s interactionist view of metaphor in that he thinks of it as:

a 'fusion' or 'interanimation' of two visual images (A & B), whose colours, forms, positions, (and meaning) cause us to link them visually into a single (though complex) metaphorical unit: so (A & B = C). The interanimation of A and B gives birth to a third thing, C, in which A and B are transcended. Thus though the realization of C may be logically dependent on A and B, and on some resemblance between them, yet to be aware of C is not to be aware simply of A and B or simply of their likeness, [but to have created a third, new entity, in the way that 'bird' plus 'Icarus' gives rise to 'airplane'.] The special evocative power of visual metaphor derives from the tensions created by retaining an awareness of the contradiction
[dissimilarity] between A and B as well as their fusion in C. (Green, 1985, p.63,64,65)

Since I.A. Richards' initial distinction in his *Philosophy of Rhetoric*, (1936), the structure of metaphor has commonly been analyzed in terms of two parts, a "tenor" and a "vehicle". Richards described the tenor as the core idea of the metaphor; while the vehicle was described as the concrete image used to convey that core idea. (Richards, 1936, p.96) The metaphoric relationship emerges out of the similarities and/or dissimilarities made apparent between the tenor and the vehicle. Given the widespread use of these terms then, rather than referring to the two parts of the metaphor as A and B, the terms tenor and vehicle were used throughout the present study, in both the English course and the Drawing course, as a structural definition.

Other Important Distinctions

It is important, in any investigation of metaphor, to distinguish the meaning of the word metaphor from that of analogy. Metaphor is often compared to analogy because the process of thought connecting one experience with another is similar, and because the purpose for drawing the comparison is similar; the intention in both cases is
to illuminate the original subject in such a way that it becomes more understandable. The word "analogy", like "metaphor", comes from the Greek. "Analogos", means proportionate or conformable; consisting of the preposition "ana" meaning "according to", and "logos" meaning "proportion". "According to proportion", suggests a comparison of closely fitting parts; however, there is nothing in the definition to suggest the "carry beyond" effect of metaphor. In other words, analogy is used to assist directly with the meaning of the original subject, but not necessarily to extend the meaning beyond the commonly accepted meaning of the subject, or to create new meaning. A principal difference between metaphor and analogy then, may be the degree of logic and expediency involved in making the comparison. Analogy is a more direct, practical method of illuminating and clarifying a position taken, and is often used to strengthen an argument or illustrate a claim. Also, analogy may be attacked on purely logical grounds, whereas metaphor would suffer abuse if logic were imposed upon it. The interanimation of qualities which Aldrich, Lakoff and Johnson each describe as a function of metaphor, is not a necessary function of analogy. The two parts of the comparison, A and B, do not necessarily
fuse or interact to create a third part, C, and the relationship between the qualities of A and B may involve a contradiction or a relationship of dissimilarities rather than similarities. Metaphor may involve analogical thinking, but the relationship between the parts generally requires a deeper level of imaginative involvement on the part of the creator, and a deeper level of interpretative analysis on the part of the viewer.

Equally important, for the purposes of the research, is to distinguish the difference between a metaphor and a symbol. A symbol takes on its symbolic function when it has become known and accepted as being representative of something else, or when it has achieved universality. It can be compared to the function of words in a language, or letters in an alphabet, in that a symbol is commonly understood and used by an entire population, to represent a specific object or idea, or a more loosely defined set of qualities which belong to an object or an idea. A symbol may, in this way, have originated as a metaphor, but when a metaphor becomes so firmly rooted in a culture that it is accepted without question or provocation, then it is functioning more in a symbolic capacity than a metaphoric capacity. For example, an eagle is the known
and accepted symbol for the qualities of freedom and autonomy, and as such, has become a symbol for the values embedded in the American Constitution. A beaver is designated as the symbol for Canadian values because of the qualities it possesses; beavers are hard-working, industrious, and maintain strong family ties. Thus the beaver represents Canadian cultural values. Symbolic representation of this sort differs from metaphor in that a metaphor draws together the qualities of two experiences in an unpredictable and original way, whereas old metaphors, when they have become commonly known and accepted, may lose the evocative power they once possessed.

The process of creating new metaphors, involves a combination or fusion of images and ideas whose genesis are not commonly known. Although it can be difficult to draw a distinction between old, commonly known metaphors and universally accepted symbols, for the purposes of this research, emphasis is placed upon the creation of meaning through metaphoric rather than symbolic relationships. Although metaphor is recognized as a form of symbolic activity requiring analogic thinking skills, definitions of metaphor distinguish it clearly from other systems and products of comparative thought, such as
analogy and symbolism.

Summary of Definitions

Several twentieth century interpretations of metaphor have been used to guide the research, but in order to apply these definitions to the study of visual metaphor, they were divided into two categories:

1. Philosophical Definitions - these include interpretations of Langer, Feinstein, and Rico.

2. Structural Definitions - these include interpretations of Aldrich, Richards, Lakoff and Johnson.

To guide students with the analysis of metaphor in literature and art, and to assist them with the creation of original metaphors, structural definitions were given greater attention. Principally, Aldrich's definition, in combination with Richard's tenor-vehicle analysis of metaphor, was used to ensure that students would gain a working knowledge of the concept as it is expressed with words and with images. As the study was undertaken within a Visual Arts context, the emphasis was more upon metaphor constructed with images than upon metaphor constructed with words. Moreover, this shift in
perception is validated by current thinking about metaphor. Despite the historical trend to think of metaphor as a written convention, the current view is that metaphor is no longer confined to words. This broadened understanding of metaphoric thought has created a new level of inquiry into non-verbal forms of human expression and has necessitated alterations and additions to previously accepted definitions of metaphor. As new questions are addressed within this expanding context, definitions of metaphor will continue to evolve.
CHAPTER II

Review of the Literature

This chapter traces the history of philosophical inquiries into metaphor, leading up to contemporary twentieth century views. A shift in understanding in recent years has opened up new avenues of metaphoric thought and expression, carrying with it, significant implications for art educators.

Historical Overview

Aristotle, in the fourth century B.C., identified metaphor and analogy as the basis of poetic language: "the greatest thing by far is to have a command of metaphor, ...it is the mark of genius, since a good metaphor implies an intuitive perception of the similarity in dissimilars" (Poetics, 1941, p. 1459a). Metaphor is provocative in that it gives: "style, clearness, charm, and distinction as nothing else can..." (Rhetoric, 1405a). A good metaphor, Aristotle claimed, "places things in a new light, so that we can see them in a way we have never seen them before." Metaphor displays "a vividness that induces an alteration of perspective. A striking metaphor then, is remarkably like a riddle,
the solution of which brings insight and delight."

Consequently, "an acute mind will perceive
resemblances even in things far apart" (1412a).
Aristotle's account of metaphor influenced rhetorical
thinking for centuries to follow, in that it continued to
be addressed as a literary construct, examined only
within the context of the written word, until the
twentieth century, when philosophers began to address
metaphor in a broader philosophical and aesthetic sense.

(Johnson, 1981, p.17)

Mark Johnson, in *Philosophical Perspectives on Metaphor*, traces the history of metaphoric understanding
and claims that: "[Aristotle's] definition of metaphor
limited the understanding of metaphor until the twentieth
century. Metaphor was restricted to the study of changed
meanings of words" (p.5). This definition, Johnson
suggests, "caused metaphor to be perceived as a deviance
from literal usage or ordinary modes of speech", which
initiated a "fatal separation" in the use and
understanding of "figurative versus literal" language
(p. 5). Moreover, the figurative use of language has been
considered by many religious philosophers to be a
dangerous misuse of language, intentionally designed to
mislead and seduce. (p.11) St. Thomas Aquinas, in the
thirteenth century, suggested that "There are some spiritual truths expressible only through metaphor." But he tied this thought together with the belief that "Metaphors are good when used in Scripture and bad when used to mask untruths with seductive figures" (p. 11). Empirically and scientifically-minded philosophers regarded metaphoric thought with mistrust. For example, Thomas Hobbes, in the seventeenth century, expressed the belief that man expresses thoughts in order to communicate knowledge, and that this function is frustrated and impeded whenever "words are used metaphorically; that is, in another sense than that they are ordained for, and thereby deceive others" (Leviathan, Pt. I, Chap. 4). This argument against metaphor, Johnson suggests, "flourished and even dominated philosophical thinking" (p.12), resulting in a human conceptual system which, since the eighteenth century, primarily accommodated a scientific paradigm (p.12). Truth could best be expressed by using the literal definition of words. This basic philosophical understanding of the Western world permeated all forms of human expression, including the Visual Arts. With the significant exception of religious imagery, this view of metaphor seems consistent with the manner in which
artists, up until the late nineteenth century, depicted their subjects. The focus was upon accurate representation of the material world. Rather than using words to express truth, artists expressed truth with a language of visual form by developing clever techniques of creating the illusion of the visible world on a two-dimensional surface. The philosophical underpinnings of art history coincide with existing and evolving human conceptual systems. The literal-truth paradigm was deeply imprinted into the collective Western psyche for many centuries and its impact is reflected in the art produced during this period of history.

Kant, in the eighteenth century and Nietszche, in the nineteenth century, made significant alterations to the paradigm. Kant regarded metaphoric capacity as an expression of creative capacity, and believed metaphoric representations generated more thought than literal concepts (Johnson, 1981, p.14). Kant's philosophical ideas corresponded closely with the Romantic period in literature and art:

Romantic artists and poets saw metaphor as a fundamental creative activity or principle of language that transcends [the] everyday literal understanding [of the world]. Worship of poetic
genius was based on its alleged ability to transcend ordinary rational categories to achieve a profound, intuitive insight into nature and life. Metaphor was thereby associated with art and religion and dissociated from sterile scientific understanding, the latter much despised by Romantics. (p.14,15)

This separation between scientific truth and spiritual or aesthetic truth was further articulated by Nietzsche, who considered metaphoric understanding to be pervasive in human thought and speech. "Metaphor is not merely a linguistic entity but rather a process by which we encounter our world" (p.15).

The literal-truth paradigm was gradually challenged by expanding definitions of truth. Towards the end of the nineteenth century, Freud’s psychoanalytic theory described significant discoveries about the human mind. His theory of differing levels of consciousness offered new metaphorical explanations to account for alterations in human behavioural patterns, and opened the door to metaphorical inquiries into human behavioural systems. Truth and reality could no longer be restricted to a single, fixed viewpoint about the world. The philosophical underpinnings of the Western world altered to accommodate this revelation, and as history reveals,
the change in perception was also reflected in the art. By the end of the nineteenth century, artists had shattered the literal truth paradigm and were expressing a new level of reality, a new understanding of meaning. In the words of Picasso, "Art is not truth. Art is a lie that makes us realize the truth" (Green, 1985, p.69).

The Cubist movement in painting, which started in 1907, exemplifies the sense of Picasso's statement. The Cubists tried to shatter the single, fixed viewpoint of static images on two dimensional surfaces, by depicting multiple viewpoints simultaneously, suggesting a lapse of time. This corresponded with developments in photography, which allowed for successive images to be projected in a continual series, creating the illusion of movement and time. The Cubist movement also played with the traditional understanding of reality and truth by ignoring the laws of linear and atmospheric perspective. These artists intentionally abandoned traditional efforts to create the illusion of three-dimensional space on a two-dimensional surface. This denial of traditionally-held views of reality soon developed into the "found object" and "ready-made" approaches to making art, where pieces of real objects were integrated into painted images and sculptural forms, to draw attention to the
fact that art presents only an illusion of the real world and that techniques employed to create such illusions could be considered as equivalent to the use of deceptive trickery. By integrating pieces of an actual object into their work, artists hoped to draw a parallel between the kind of tricks that were considered to be acceptable in visual expressions of truth, and those which were viewed as unacceptable. By raising questions about visual illusions of reality, artists contributed significantly to expanding definitions of metaphor.

**Contemporary Views of Metaphor**

Concurrently, philosophical inquiry into the nature of reality flourished in response to this eroding literal-truth paradigm that had guided human expression for centuries. Susanne Langer, in 1942, published *Philosophy in a New Key*, in which she suggests that the human mind uses symbol systems to express different levels of reality:

the limits of language are not the last limits of experience, and things inaccessible to language may have their own forms of conception, their own symbolic devices. Such non-discursive forms charged with logical possibilities of meaning, underlie the
significance of the arts. (Langer, 1942, p.265)

A sensitive mind uses its knowledge metaphorically.

The fact that very few of our words are purely technical and few of our images are purely utilitarian, gives our lives a background of closely woven multiple meanings against which all conscious experiences and interpretations are measured. Every object which emerges into the focus of attention has meaning beyond the fact in which it figures. (p.285)

Langer describes two different categories of truth, those outlined in the Definition of Terms section, in Chapter I. Discursive forms of symbolic representation, according to her theory, adhere to the literal-truth paradigm, while presentational forms of symbolic representation embrace a more subjective rendition of reality. Metaphoric thought and expression qualify as presentational forms of symbolization, in that the "meaning [extends] beyond the fact in which it figures" (p.285). Langer’s understanding of truth and her distinction between discursive and presentational forms of symbolization have influenced aesthetic inquiry throughout the past few decades. Moreover, much of the recent research into human creativity has been guided by this altered philosophical stance.
Ernst Cassirer, in *The Philosophy of Symbolic Form*, (1953), compares the symbolic function of artistic activity with linguistic expression, and states that:

linguistic theory, like the theory of art and the theory of knowledge, freed itself only gradually from the constraint of the concept of imitation and the copy theory...[Philosophy] should be concerned not with the genesis of language but with its truth and reality content. (1953, p.186) ...Even where language [verbal or non-verbal] starts as purely imitative or analogical expression, it constantly strives to extend and finally to surpass its limits. ...mimetic or analogical expression gives way to purely symbolic expression which, ...becomes the vehicle of a new and deeper spiritual content.
(p.197)

Such philosophical advances into the significance of symbolic form have also had an influence on theories of human creativity. At a symposium held at the University of Colorado in 1958, entitled *Contemporary Approaches to Creative Thinking*, Richard Crutchfield stated that:
one source of original ideas lies in the ready accessibility to the thinker of many rich and subtle physiognomic attributes of the percepts and concepts in his mental world and to the metaphorical and analogical penumbras extending out from their more explicit literal, or purely logical features. For it is partly through a sensitivity to such physiognomic and metaphorical qualities that new and fitting combinatorial possibilities among the elements of a problem may unexpectedly emerge. What is often required is a fresh, spontaneous, child-like mode of perception that sometimes vividly characterizes the man of genius, an ability to go beyond the stereotyped and narrower kind of objective reality which is denuded of metaphorical and physiognomic qualities. (Gruber, 1962, p.124)

Jerome Bruner, in his description of the creative process, suggests that a creative act involves three categories of effective surprise. The first is predictive surprise, defined as a slow accretion of knowledge plus intuition; the second is formal effectiveness, defined as an ability to regroup or reorder elements; and the third is metaphoric effectiveness, defined as the ability to connect domains
of diverse experience by the mediation of symbol, metaphor and image. He claims that all forms of effective surprise emerge from fruitful combinatorial activity. Such activity involves conflicts and coalitions within the set of identities that compose the person and are the source of the richest and most surprising combinations. (Bruner, 1973, p. 208 - 210)

Nelson Goodman, in 1978, also discussed metaphor expression within the broader context of the Arts, focussing attention on the resemblance between seemingly separate domains of experience:

The worlds of fiction, poetry, painting, music, dance, and the other arts are built largely by such nonliteral devices as metaphor, by such nondenotational means as exemplification and expression, and often by sound or gesture or some other symbol of nonlinguistic systems. Nondescriptive, nonrepresentational work functions as symbols for features they possess either literally or metaphorically. Such works induce reorganization of our accustomed world,...thus dividing and combining, adding and subtracting, effecting new discriminations and integrations, reordering priorities. (Goodman, 1978, p.102-105)
Four years later, Howard Gardner described an artist as one who:

has sufficient understanding of the properties and functions of certain symbol systems, to allow him/her to create works that function in an aesthetically effective manner - works that are replete, expressive, susceptible to multiple readings, and the like. (Gardner, 1982, p.61)

Art, because it is one of the principal manifestations of creativity, has been associated with metaphoric thought throughout most of this century. Jon Green, in 1985, critically examined the concept of visual metaphor, suggesting that there may be problems when:

an aesthetic principle associated primarily with one artistic medium is transferred directly to another: in this case, 'metaphor', a central concept in speech and written language, is used to define a special expressive domain of the visual arts (Green, 1985, p.63).

Intrigued by the concept of visual metaphor, Green attempted to apply the traditional Aristotelian definition of metaphor and Richards' tenor-vehicle theory of metaphor to a Visual Arts context, and
concluded from initial attempts, that:

because of the different manner in which the verbal and visual mediums render images - the former with greater individual imaginative latitude, the latter with more graphic immediacy - verbal metaphors tend to exploit the figurative pole [of symbolization], while visual metaphors gravitate towards the literal (p.63).

He goes on to suggest that "certain richly figurative images in literature become absurd when translated into actual images" (p.63). He illustrates his claim by attempting to describe a visual equivalent to one of Shakespeare's metaphors, comparing Juliet to the sun. Green then attempts to apply Aldrich's definition of visual metaphor to the medium of visual imagery, and discovers that art forms may indeed contain metaphoric content. Using Aldrich's definition as a theoretical base, he analyzes several well-known works of art, including Picasso's, Guernica, painted in 1937. He discovers that metaphoric content in visual imagery, may be described in terms of intrinsic and extrinsic metaphor:

in Guernica, we find intrinsic metaphorical
connections marked by the similarity of forms which lead the mind to extrapolate deeper philosophical significance. This occurs by means of formal associations (through likeness) that link together such diverse objects as halos, crowns, suns, bombs, flames, and light fixtures into the central thematic conflicts of *Guernica*. Extrinsic metaphorical associations are established by allusions to formal conventions outside of the painting itself, such as the classical pediment or pyramid, the medieval triptych, the cathedral facade, and the overlapping patterns of Christ's descent from the cross...Thus the prevailing structural metaphor depicts immanent cosmic disintegration. Certainly the total absence of any relieving color beyond black, white, and shades of grey bespeaks the absence of life... The color harmonies of *Guernica* are only the incinerated remains of life - ash and dust, one of the most ubiquitous and dehumanizing metaphors of all... Picasso exploits visual contrasts between light and dark, war and peace, truth and error, humanity and inhumanity, to generate some of his most potent and profound visual images. (p.68,69)

Green speaks of the metaphorical tension created by the
conflict between the literal and the figurative truth contained in the image, and compares that tension to the tension created with verbal metaphor. He concludes that metaphor, traditionally understood and defined as a literary construct, can be used effectively with the non-verbal language of visual imagery, but that new definitions may be necessary for analytic purposes.

It is reasonable to conclude from these investigations into the nature of creativity and aesthetics that an understanding of metaphor and an ability to use metaphor should be of fundamental concern to those wishing to derive meaning from or express meaning through visual forms. Given this new understanding of metaphor as a knowable construct for non-verbal forms of expression, educators in the Visual Arts today can play a vital role in determining the level of metaphoric understanding displayed by the artists and art educators of tomorrow.

Nicholas Roukes, in Art Synectics (1982) and Design Synectics, (1988), has developed an approach to teaching analogical thinking with visual imagery. He outlines a wide range of "synectic" thinking exercises to be used by art educators as design and image development strategies. The word, "synectic" is also a Greek word,
meaning "bringing forth together", or "bringing different things into unified connection". Metaphor is described by Roukes, as one example of synectic or analogical thinking that art educators can encourage students to use. Roukes describes metaphor as: "the symbolic extension of analogy....it [metaphor] does not analyze the idea it conveys; instead, it formulates a new concept for the imagination". Like Green, Roukes suggests that "all metaphoric procedures exploit the mutual psychological tensions between seemingly disparate entities" (1988, p.106). A metaphoric relationship, Roukes acknowledges, may be expressed through visual imagery, in the same way that it may be expressed with words:

the artist, [like the writer], is able to control the degree of accessibility to his art.....the artist may rightfully insist on providing his work with 'a cloak of obscurity' (a term used by Magritte)...the artist often uses personal metaphors. This is not to deny the viewer accessibility, but rather to allow for individual statement by the artist and to provide enigma and equivocality and encourage personal interpretation by the viewer. All metaphoric procedures exploit the mutual psychological tensions between seemingly
disparate entities. (Roukes, 1988, p.106)

Given that metaphor is now commonly recognized as a fundamental process and product of thought, expressed with verbal and non-verbal languages, the question of how educators may effectively assist students with the recognition, understanding and use of metaphor is no longer a question limited to courses examining Literature and Creative Writing. A study of metaphor is as much a part of the visual language as it is the verbal language, requiring research and experimentation to develop effective teaching strategies.

Summary

A shift has occurred from the earliest recorded accounts of metaphoric thought and expression, described by Aristotle in the fourth century B.C., to current understanding of it. Until recent years, philosophical inquiry into this uniquely human capacity to make metaphoric associations centered upon written evidence, found in literature. It was recognized for centuries as an effective literary device used to establish and embellish meaning, but it was not examined in non-verbal forms of human expression, such as art. As understanding
of truth expanded to accept subjective renditions of reality, metaphoric associations gained a new status. Meaning, expressed metaphorically, is now recognized as being a legitimate rendition of truth, whether it occurs in literature or through non-verbal forms of communication, such as art.

Driven by this new thinking about the nature of metaphor, this research study offers an integrated approach to teaching metaphoric recognition and understanding in literature and art, and an application of metaphoric thought to personal imagery development. The history of philosophical investigations into metaphor has provided the theoretical background for the study, while Nicholas Roukes' books on synectic thinking and image development have assisted with the implementation of the study.
CHAPTER III

Procedures

The Setting

The research study was conducted at two campus locations of a community college in British Columbia, Canada, during the Winter semester of 1989. The study involved one section of Fine Arts students enrolled in Fine Arts 143 and English 1Z1 at Campus One and one section of Fine Arts 143 at Campus Two. Both courses are required for completion of the two year Fine Arts diploma program. During the foundation year, full-time students are required to take first year English, Art History, Visual Forum, Drawing, Directed Studies, Two-Dimensional Structures and Three Dimensional Structures. The full two year program is offered at Campus One while Fine Arts courses are offered on a rotating basis at Campus Two. Therefore, the majority of Fine Arts students at Campus Two were part-time students, while the majority of Fine Arts students at Campus One were enrolled in the full-time program.

All courses within the Fine Arts program at this College are transferable to either the University of British Columbia, Simon Fraser University, the University of Victoria or the Emily Carr College of Art and Design.
**Drawing Course**

Both Drawing classes were conducted in the regular studio space designated for Fine Arts courses. The class at Campus Two was held from 6:00 to 10:00 pm on Monday evenings; the class at Campus One was held from 1:30 to 5:30 pm on Tuesday afternoons. Students had a choice of working at easels, drawing "donkeys", tables, or on the floor, and were expected to bring their own drawing tools, paper, and any other material or information they might require for their drawing projects.

**English Course**

The English course was held from 8:30 to 9:30 am on Mondays, Wednesdays and Fridays, in a regular classroom at the Campus One location.

**Duration of Study**

The study was conducted throughout the second semester in both the English course and the Drawing courses, but not every class was devoted to the study of metaphor.

**Drawing Course**

The study of visual metaphor was introduced gradually, beginning with the first class in January,
1989. This initial stage of the study is described in the Procedures section. Data was collected beginning week five, and continued to be collected for the subsequent nine weeks, until the end of the semester.

English Course

The study of metaphor was introduced at the beginning of the semester, but was not examined in every session throughout the semester. The English instructor selected examples of strong, accessible metaphor from the course reading list, and focussed on these examples as they appeared in the reading. This intermittent study of metaphor continued until the end of the semester.

Participants in the Study

All twenty-two students who participated in the study were enrolled in Fine Arts 143, the first year Drawing course. Seven of those twenty-two students also participated in the study as part of their English 121 course. The study exposed students to a sustained examination of metaphor. All twenty-two drawing students investigated visual metaphor, while seven of the twenty-two also investigated metaphor in written literature. The study group was composed of three categories of students. (See Figure 1.)
The twenty-two participants of the study were divided into three groups. The data collected from each group was colour coded as follows:

<table>
<thead>
<tr>
<th>GROUP A</th>
<th>Students # 1 - 7</th>
<th>Data identified with RED DOTS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Seven full-time Fine Arts students enrolled in first year English and Drawing at Campus One and exposed to an examination of metaphor as it is used with words and images.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GROUP B</th>
<th>Students # 8 - 13</th>
<th>Data identified with BLUE DOTS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Two full-time and four part-time students enrolled in first year Drawing at Campus One and exposed to an examination of metaphor as it is used with images.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GROUP C</th>
<th>Students # 14 - 22</th>
<th>Data identified with GREEN DOTS</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Nine part-time students enrolled in first year Drawing at Campus Two and exposed to an examination of metaphor as it is used with images.</td>
<td></td>
</tr>
</tbody>
</table>
The assignments completed by the participants in each group were filed originally in alphabetical order by the student’s last name. In order to insure anonymity, numbers were then assigned to the work of each student. Names have been erased from all supporting documentation for the thesis, and student numbers have been assigned to the data. The photographs of the drawings and the writing assignments were colour coded according to Group identity, to ensure ready identification. The student number appears on the coloured dots. (See the slides of completed visual assignments in Appendix K, and copies of the written assignments to accompany the visual assignments in Appendix J.)

Consent forms were issued to each student in the study group, to gain permission to conduct the study. (Appendix A contains a copy of the consent form).

Participants in the three groups have been treated as homogeneous. There are however, a number of situational differences which should be noted. The Drawing class at Campus One was held in the afternoon; the Drawing class at Campus Two was held in the evening. The Campus One class consisted almost entirely of students who had recently graduated from secondary school, with the exception of two older women and one
older man. The Campus Two class consisted almost entirely of older students, with the exception of two recent graduates from secondary school. The older students in both classes differed in terms of their marital status, their socio-economic status, and their cultural, educational and professional backgrounds. Where these differences seem to have affected the results, they are taken into account.

Most of the participants in the Campus One class were also enrolled in Art History and Visual Forum which were scheduled from 8:30 am to 12:30 pm, without interruption, on the same day. These students often complained that this particular day was too demanding. As a result, some of these students found it difficult to feel motivated until 3:30 or 4:00 pm, and consequently completed much of their work outside of class time. The studios at the Campus One location are kept open until midnight every day of the week so that students may take full advantage of their evening hours.

The class at Campus Two started at 6:00 pm and, as most of the students had families and responsibilities at home to take care of, it was sometimes difficult for them to arrive on time for class, and immediately focus on their work. However, once the class was settled,
these older students were able to concentrate fully on their drawing assignments, and considered their class time to be their most valuable production time. This sustained period of silent, serious work, was regarded as an ideal drawing environment by those with families at home and, once settled, they took full advantage of it.

It should be noted as well, that post-secondary studio programs in the Visual Arts tend to attract students whose greatest strength may not lie in verbal or numerical forms of learning. They are students who, for the most part, are more successful at presenting their knowledge through non-verbal, intuitive forms of expression. The one notable exception to this trend is the part-time student. Two of the older students participating in the study, had degrees in Biology and one had a graduate degree in Geography. These three students all had full-time work in their field, and were enrolled in the Drawing course as a form of release from their daily work, coupled with a sincere desire to learn to draw.

This determination and desire to learn was more evident among the older part-time students at both campuses. With few exceptions, the older students demonstrated a stronger commitment to the course. This
was due in part, to the part-time versus full-time status of the older versus younger student, but may also have been related to maturity. One part-time, older participant in Group B was an exception to this trend. His attendance was poor and he did not complete any of the attempts he made to create a visual metaphor. Consequently there are no slides or written assignments for student number 8.

Some of these factors and others will be discussed in greater detail in Chapters IV, V, and VI, under Interpretations of the Data.

The Teaching Team

The teaching team involved in the study was composed of a first year English instructor and the instructor/researcher who taught two sections of first year Drawing. The English instructor was approached in May of 1988 and asked to participate in the study. Consultation occurred throughout the Fall semester, so that agreement could be reached with respect to the definition of metaphor, the material to be covered in each course, and the number of students participating in the study.

Originally the study was intended to involve an entire section of full-time students enrolled in both the English course and the Drawing course, to provide
exposure to the concept of metaphor as it is used in Literature and in Art. Results of the study were intended to focus upon the combined effects of an improved understanding of metaphoric expression with words and with images, developing out of the coordinated study of metaphor in literature and visual imagery. Unfortunately one section of first year English was collapsed at the end of the first semester necessitating changes to the timetable, a change in English instructors and a redistribution of students. Consequently, the English instructor who had been involved with the planning for months and who had prepared course material focussing on the use of metaphor, ended up with only seven of the participating students from the Drawing course, described as Group A. Interpretations of the data collected from Group A are still included in the thesis as Chapter 6, but form a less prominent part of the study than was originally envisaged.

Outline of Procedures

The research study was designed to answer two research questions:

1. How do art students in a community college demonstrate their ability to recognize and understand metaphor used
in the literature and art of others?

2. How do art students in a regional college develop and apply metaphor to their own image-making?

**Drawing Course**

Data collected to answer the research questions was in the form of:

a) five visual assignments

b) one written assignment

c) recorded observations by the instructor/researcher.

Assignments were designed to demonstrate ability to recognize, understand and use metaphor visually.

**English Course**

Data collected to answer the research question was in the form of:

a) five short writing portfolio assignments

b) two essays

b) three questions on the final examination.

All questions were designed to measure recognition and understanding of metaphor as it has been used by William Shakespeare, Henrik Ibsen, Margaret Laurence and other well-known writers of literature.
Procedures Involved with the Drawing Course

In this section the procedures followed in the Drawing course are described, where metaphor was examined from a visual point of view, and criteria used for evaluation of the data are outlined.

Drawing I is a studio course requiring four hours of instructional and drawing time per week. As stated in the 1989-89 College Calendar, Drawing I introduces students, in the first semester, to the basic materials, techniques and concepts of drawing. The main objective during the first semester is to develop the student's ability to record fundamental visual relationships using the "perceived model" as the primary source of imagery. The "perceived model" is described as any animate or inanimate subject positioned within the students' range of vision, providing them with direct information upon which to base their drawings.

This approach is intended to provide students with the skills necessary for an in-depth exploration, during the second semester, of personal image development and individualized artistic expression through drawing media. (See Appendix B for a copy of the course outlines for both semesters). Group critiques and individual consultation were part of every Drawing session.
Weeks 1 - 4 - Preliminary Investigations

At the beginning of the second semester, students were introduced to a series of drawing strategies designed to lead them away from dependency upon the perceived model, (as outlined in Appendix C). Students spent the first four weeks of the second semester working with a number of fundamental image development strategies, including:

1. the use of space-frames (viewfinders) to assist with the critical selection and isolation of parts
2. the use of alternate viewpoints: aerial, subterranean
3. the intentional use of exaggerated foreshortening
4. the use of altered vision: images seen through partially closed eyes or clouded glass, reflections in broken mirrors or disturbed water, use of recursion, use of altered lighting, use of projected images and manipulation of focussing devices
5. the use of alterations to figure-ground relationship, and the use of repetition and pattern.
6. the use of alternate drawing tools and surfaces.

Results of the drawing assignments for these first four weeks are not included as part of the study, but are described as an important foundation to the study.
Week 5 - Visual Sequence, Movement.

Progression- (Assignment #1)

Week five marked the official beginning of the study. As of this date, drawings were photographed and evaluated with respect to their relevance to the study of metaphor and their metaphoric content. (Criteria for evaluation are outlined following the Summary of Procedures in the Drawing Course).

During week five, students were introduced to the concepts of visual change, visual sequence and movement as part of their imagery development process. (See Appendix D). A series of still photographs capturing movement and action were projected onto a screen, followed by a viewing of Norman McLaren's film, Pas de Deux. Students were then asked to examine a slide of Marcel Duchamp's painting, Nude Descending the Staircase. As students studied the projected image, a poem of the same title, by X.J. Kennedy, was read out loud. The pictorial image was analyzed in terms of the illusion of time passing created by the depiction of the completed action of the figure, and by the simultaneous depiction of multiple viewpoints. The possibilities of expressing visual change and visual progression in this manner were discussed and compared with the conventional
approach to drawing, where an image is depicted from a single viewpoint, in a static, frozen position. This discussion was followed by a prolonged drawing session with a live model who was asked to very slowly ascend and descend a staircase set up in the drawing studio. The model moved to music, and the students were encouraged to think of their hands as dancing to the music, in coordination with their vision. They were continually reminded of the Norman McLaren film, and encouraged to meld the actions of the model into one continuous flowing image.

Week 6 & 7 - Metamorphosis and Visual Change -

(Assignment # 2)

During the sixth week, students were introduced to further image development strategies outlined in Appendix C. These strategies were intended to lead students gradually towards an understanding of visual metaphor:

1. the use of anthropomorphism: (giving human qualities to inanimate subjects)

2. the use of metamorphosis: (drawing a series of gradual alterations to an original form leading to a completely altered form.)

The drawing assignment for weeks six and seven was to create a visual metamorphosis, as described in Appendix
E. A selection of images created by M.C. Escher were projected onto the screen as examples of visual progression and evolutionary design. Students who did not have a visual form to work from were asked to select an object from a large box full of interesting natural forms. The box included shells, bones, feathers, antlers, driftwood, dehydrated insects, vegetables and flowers. It was suggested that the object selected should hold special visual appeal to the student, and that the object should possess qualities that might evoke associations of thought or feelings.

The objective of the metamorphosis assignment was to lead students slowly towards the concept of visual metaphor. It was hoped that through intimate examination of their chosen form, and through empathic involvement with it over a sustained period of time, students would recognize a set of particular qualities embedded in their object and be able to associate those qualities with the qualities of some completely different experience. By drawing a series of sequential alterations to the form, it was hoped that students would bridge the perceptual and conceptual gap between the original chosen form and the final drawing, and thereby recognize a metaphoric relationship between the first experience and the last.
Week 8 - Introductory Lecture on Metaphor

During the eighth week, students were presented with a selection of eleven images expressing metaphoric thought and guided through a detailed analysis of the possible layers of meaning embedded in each image. These meanings were carefully detailed in order to give the students a perceptual and conceptual foothold into the realm of metaphoric expression in the Visual Arts. (This analysis is elaborated in Appendix F). Richards' tenor-vehicle theory of metaphorical analysis was used to examine the means by which each image carried its meaning. (Richards, 1936, p.96) As well, a copy of Aldrich's definition of visual metaphor was issued to each student and recommended as a structural and conceptual guide for use in developing their metaphoric imagery. Several other definitions of metaphor were discussed, (as described in Chapter I, under Definition of Terms), and summarized on pages 65 & 66 of Chapter III, as they pertain to the criteria used for evaluating the data.

Weeks 8,9,10 - Visual Metaphor - (Assignment #3)

Students spent the next three weeks of the semester deliberately developing drawings based on personally conceived metaphoric relationships, and writing
statements to accompany these images, identifying the
tenor and the vehicle of their metaphors. Students were
expected to develop their metaphor independently, but
several approaches were recommended. Their research might
involve an examination of:

a) a written metaphoric passage from a favourite
   poem, novel, or play
b) metaphoric thought expressed in music or dance
c) the vividly recalled qualities of a deeply felt
   personal experience
d) a found object possessing qualities of
   particular, personal appeal

Several of the images that were analyzed as part of the
visual metaphor presentation, addressed issues of global
significance. Students were encouraged instead, to look
to their own experience for metaphoric associations of
thought, with the hope that first-hand, direct knowledge
of the particular qualities of their own experience would
initiate authentic metaphoric thought and would lead more
successfully, to authentic, personal imagery.

Week 9 - Lecture # 2 - Categories of Metaphor

During week nine, a second presentation of visual
images outlined the range of possible attributes that
could be examined with regard to metaphoric associations. (These attributes are listed in Appendix G). Every animate and inanimate subject, every idea and every experience can be described in terms of a set of attributes or qualities. These characteristics fall into categories including:

1. qualities that can be perceived, such as colour, shape, and size
2. qualities that can be sensed by smell, taste, touch or sound
3. functional qualities, describing internal or external systems in operation
4. phenomenological qualities, describing the energy of natural or man-made forces at work
5. emotional and empathic qualities, describing feelings
6. contextual qualities, describing the physical context in which something exists
7. historical qualities, describing the temporal context in which something exists (or existed)
8. fantasy qualities, describing qualities which could exist in some imaginative or futuristic realm
9. conceptual qualities, describing qualities exhibited by abstract thought.
Visual examples of each category of metaphoric relationship were projected to illustrate the kind of qualities that could be used to draw a comparison.

Weeks 11 - 12 - Drawings of Dancing Figure -

(Assignment # 4)

Having covered the theoretical aspects of metaphor, during weeks 8 - 10, I concentrated on creating an atmosphere whereby metaphoric associations and metaphoric imagery might occur more naturally. I wanted to see whether the students, having been immersed in conscious metaphoric analysis for over a month might, given different conditions, create visual metaphors with less deliberate control, less conscious use of known or borrowed symbols, and more spontaneity. To create this atmosphere, I first arranged for a local dancer to model for both classes, but rather than holding dance poses, the model danced for over three hours to a variety of contemporary, innovative music. As the dancer grew fatigued, she would simply intersperse the dance with rest poses. The music was selected to suit the energy level of the dancer as closely as possible. Students were encouraged to draw with a great deal of empathy for the model and to follow her lead in terms of the energy she
expended. They were also encouraged to allow free associations of thought to spontaneously carry their drawings away in different directions. For example, one tape of electronic music sounded very much like waves breaking continuously on a shore. The dancer responded intuitively to the music by becoming the wave. She curved her body over and moved forwards with each crescendo, and retreated as the music retreated. This free association of thought, action and image was pointed out to the students as a potentially interesting visual metaphor. It should be noted as well that this session was entirely unrehearsed; the dancer had no prior experience with this particular music or with dancing for a drawing class.

Students were reminded, as they were throughout both semesters, that drawing is largely a physical act and a physical sensation, and that there is a very strong link between drawing and dance. Dance requires that the whole body respond fluidly to auditory stimuli; drawing requires that the whole body, (particularly the drawing arm), respond to visual stimuli, which in this case, was augmented with auditory stimuli. I have developed a belief based on my own personal experience of drawing and on three years of experience teaching drawing at the
college level, that good, expressive drawing is more likely to occur in combination with music. These dance/drawing sessions were recorded on video tape and replayed in class the following week. The film concentrated mainly on the actions of the dancer, but students in the act of drawing were filmed as well.

The following week, as the video tape was played on the screen, students reworked some of the drawings from the previous week. Students were again encouraged to associate the qualities of the dancer and her movements and the qualities of the music, with the qualities of other experiences they had known.

Week 13 - Microscope Drawings - Assignment # 5

The final class was held in the Biology Laboratory and involved the use of the dissecting microscopes, which provide a three dimensional view of small specimens. Students were asked not simply to draw what they perceived beneath the microscope, but to examine carefully some of the visual and tactile qualities of the specimen under investigation, and attempt to associate those qualities with the qualities of some other experience or some other visual form.
Summary of Procedures Involved with the Drawing Course

Students were introduced gradually to the concept of visual metaphor through a series of lectures and drawing assignments designed to initiate metaphoric association, using visual language. Beginning with an exercise involving a moving model going up and down a staircase, students were asked to portray sequence and progression in their drawn images. This was followed by a metamorphosis assignment, in which students depicted a series of sequential alterations to a visual form, leading them finally to a form quite unlike the original form, yet bearing some strong resemblance to it. The relationship between the first form and the final form was described as metaphoric, in that certain qualities of the original form were likened to a similar set of qualities in the final form, creating a visual connection between the two different experiences. This assignment led directly into three weeks of drawing in which metaphoric relationships were deliberately developed. Each student conceived their own metaphor and gathered the information they required to portray their metaphor visually. At the end of three weeks of deliberate development of metaphor, students were exposed to drawing conditions whereby metaphoric associations might occur.
more intuitively, and more naturally. Once again, a moving model was used to encourage spontaneity and visual change, but it was less structured and more innovative than the staircase assignment. The music played was experimental and open to broad interpretation on the part of the dancer and the students. The intention was to create an atmosphere replete with metaphoric possibilities, whereby visual metaphors would occur with less intellectual consideration or control. Students were allowed two weeks to develop drawings from this experience, one week with a live model, and the following week, a video replay of the experience. The conditions set up for the final drawing assignment were intended to encourage a similar approach to metaphoric association. Students were asked to examine the special qualities possessed by specimens viewed under a microscope, and relate those qualities to some other experience possessing a similar set of qualities. The developmental sequence of lessons then, was designed to guide students from intentional and deliberate use of visual metaphor to less intentional, less deliberate use of visual metaphor.
The data collected in the Drawing course consisted of five drawing assignments and one writing assignment:

**Drawing Assignments**

1. **Visual Progression - Sequence - Movement:** based on spontaneous, visual interpretations of a female model ascending and descending a staircase.
2. **Visual Metamorphosis:** based on a series of gradual alterations to a visual form.
3. **Visual Metaphor:** based on deliberate, self-generated use of visual metaphor.
4. **Visual Metaphor:** based on spontaneous, visual interpretations of a dancing female figure.
5. **Visual Metaphor:** based on spontaneous, visual interpretations of specimens examined under a dissecting microscope.

**Writing Assignment**

1. Write a brief explanation of the metaphor expressed in Visual Assignment #3. Identify the *tenor* and *vehicle* of the metaphor in the drawing, identifying the source of the idea if possible.
Criteria Used for Evaluation of Data Collected in the Drawing Course

Evaluation of the five drawings assignments and one writing assignment, was based upon evidence of:

1. the students' ability to focus on a particular set of qualities inherent in each of the five separate drawing experiences, (as described from Week 5 through Week 13).

2. the students' ability to express those qualities in a manner that would satisfy the definitions of visual metaphor as outlined in Chapter I, under the Definition of Terms, as structural definitions and philosophical definitions.

Structural Definitions of Metaphor

A copy of Aldrich's definition of visual metaphor was issued to each student to use as a conceptual and structural guide in creating metaphoric imagery. Visual metaphor is defined as:

a 'fusion' or 'interanimation' of two visual images (A & B), whose colours, forms, positions, (or meanings) cause us to link them visually into a single, [but more complex] metaphorical unit (C).
The interanimation of A and B gives birth to a third thing, C, in which A and B are transcended. Thus though the realization of C is logically dependent on some resemblance between A and B, yet to be aware of C is not to be aware of A and B or simply of their likeness. The special evocative power of visual metaphor derives from the tensions created by retaining an awareness of the contradiction between A and B as well as their fusion in C. (Green, 1985, p.63-65)

Richards' tenor-vehicle theory of metaphoric relationships was used repeatedly throughout the semester in both the Drawing and the English course, as an underlying rule describing the structure of metaphor. The terms tenor and vehicle were used to replace the A and B of Aldrich's definition. The emphasis on the structure of metaphor was not used as a limiting factor, but was intended to reinforce the concept and to give the students a common grounding and a common language with which to discuss metaphor and its application to image-making.

**Philosophical Definitions of Metaphor**

To avoid an overly-conscious and analytical approach
to the use of metaphor, students were continually reminded of the less structured, more philosophical definitions of visual metaphor which describe it as an expression of intense feeling or vivid thought in a visual form. Such translations, according to Langer, Feinstein, and Rico, qualify as visual metaphors in a broader sense than Aldrich's or Richards' definitions would allow. The description of metaphor provided by Langer, Feinstein and Rico accommodate the tenor-vehicle structure of metaphor, but the tenor side of the equation, according to their definitions, may not be visually evident in the final finished form. In order to comprehend the metaphor in such a case, recognition of the relationship between the attributes belonging to the tenor and the vehicle may require a more imaginative response on the part of the viewer.

Visual metaphor, in order to satisfy these philosophical definitions, can be expressed as a transference of attributes or qualities of a particular, personal experience or a particular, personal feeling into an aesthetically similar visual experience, and, if that visual experience does represent the attributes of a particular feeling or particular experience, then it is serving a symbolic function for the viewer.
As preparation throughout the first semester, students were reminded that the act of drawing necessarily involves the creation of two-dimensional illusions. As representations of experience, these images are therefore symbolic representations. In the second semester, students were introduced to Langer's theory, that symbolization may be divided into two categories, and that accordingly, the level of meaning conveyed by their imagery may also fall into one of these two categories. Discursive symbolization then, is used for expressing literal meaning while presentational symbolization is used for expressing metaphoric meaning. Through group discussions and critiques of images, and more directly through individual consultation, students participating in the study were encouraged to express some aspect of experience which would go beyond literal expressions of meaning. The objective was to guide students towards expressing presentational forms of symbolization; those which represent subjective experiences and contain metaphoric expressions of meaning. The overall objective was to present metaphor as a visual domain where diverging and converging thoughts and feelings might be juxtaposed or fused together into a single image in order to create new levels of meaning.
Evaluation of Data Collected in the Drawing Course

Preliminary Remarks

Students were not formally introduced to the definitions of visual metaphor until Week 8, which corresponded with visual assignment # 3 and written assignment # 1. Assignments # 1 and 2 therefore, did not ask students to satisfy any definition of metaphor. All of the assignments were designed to lead students towards an awareness of metaphoric association, but during weeks 5, 6 and 7, the students were not aware of the metaphoric possibilities embedded in the assignments. Both Assignment # 1 and 2 can be examined for metaphoric qualities, even though the students may not have recognized that they were entering into a metaphoric realm of expression. As of Week 8, and Assignment # 3, students were aware of selected definitions of metaphor and were expected to apply these definitions to their work. Several approaches to the problem were recommended, as outlined in the Procedures section, under Weeks 8, 9 and 10.
The Assignments

The five visual assignments and the written assignment were evaluated on the following basis:

**Assignment # 1** - (Model ascending/descending the staircase) - Evidence of students' ability to respond spontaneously to the qualities of the ascending and descending figure, expressing the feeling of movement, sequence and progression in terms of:

a) how well the marks on the paper reflected the action and energy of the model.

b) how well the progression of poses merged into a single image.

These drawings were not expected to satisfy Aldrich's definition of visual metaphor or Richards' tenor - vehicle definition of metaphor, but could satisfy the broader definitions, in terms of a transference of qualities from the experience of seeing the model to the visual image on paper.

**Assignment # 2** - (Visual metamorphosis) - Evidence of students' response to the particular set of qualities or attributes of the original form, made apparent by the
series of gradual alterations leading to a final form and bearing some metaphoric relationship to the original form. These drawings were expected to partially satisfy Aldrich's and Richards' definition of metaphor in that a comparison was made between two separate forms, involving a set of similar qualities.

Visual Assignment #3 and Writing Assignment #1 - (Visual metaphor and written statement to accompany drawing) - Evidence of ability to either recognize or conceive of a visual metaphoric relationship, using any of the recommended approaches, as described for Weeks 8, 9 and 10, and the ability to express that relationship using:
   a) visual language to create image
   b) verbal language to describe the image

It was expected that these drawings would satisfy Aldrich's and Richards' structural definitions of metaphor.

Assignment #4 - (Drawing/Dance session) - Evidence of ability to respond spontaneously to the changing qualities expressed in the movements of the dancing figure in response to the change in mood and pace of the music. The evidence is measured in terms of:
a) how well the marks on paper express the qualities of the dance and the music, satisfying the broader, more philosophical definitions of visual metaphor, as described by Langer, Feinstein, and Rico.

b) the metaphoric association of thought evident in the image, satisfying the more structured tenor-vehicle definitions of visual metaphor.

Assignment #5 - (Microscope drawing session) - Evidence of ability to recognize a particular set of qualities belonging to a selected specimen, and to express those qualities in terms of:

a) how well the marks made on paper reflect the qualities possessed by the specimen under investigation, satisfying the broader, more philosophical definitions of metaphor, as described by Langer, Feinstein, and Rico.

b) the metaphoric association of thought evident in the image, satisfying the more structured tenor-vehicle definitions of metaphor.
Summary of Evaluation in the Drawing Course

In Chapters 4 and 5, several examples of each visual assignment are described and evaluated by consideration of two questions:

1. Does the assignment satisfy the philosophical or structural definitions of metaphor?

2. What approach did the student use to establish and express a visual metaphoric relationship?

Results are then interpreted with respect to the two research questions.

Procedures Involved with the English Course

Seven of the twenty-two Drawing students participated in the study as part of their first year English course, English 121. The English course involves three, one-hour lectures per week and, as outlined in the 1988-89 College Calendar, offers an introduction to literature and provides the first year student with a review of some elements of written English, ranging from the requirements of continuity and adequate transition in the expository essay, to specific problems of organization, expression and mechanics. It is not
a Creative Writing course; it is primarily a Literature course.

As with the Drawing course, the entire semester could not be devoted to the study of metaphor, but the instructor selected examples of strong, accessible metaphor from works of literature on the course reading list, as listed in Appendix H. Several one hour lectures focussed upon the use of metaphor as an expressive literary device, with repeated emphasis of Richards' tenor-vehicle theory of metaphoric relationship. Assignments for the English course were designed to measure the level of understanding achieved from studying metaphor in works of literature. The final examination for English 121 also included questions on metaphor; these questions are included with the writing assignments. (See Appendix I for a list of the English assignments). The approach taken to the teaching of metaphor in the English course was developed in consultation with the researcher/instructor, and with the approval of both departments.

The seven participants in the English course were all full-time Fine Arts students, and were all recent graduates from secondary school.
Criteria used in Evaluation of Data Collected in the English Course

The only definition of metaphor used in the English course was Richards' tenor-vehicle interpretation. Therefore, the writing assignments were evaluated on the basis of:

1. how well the students were able to apply this definition of metaphor to the literature under examination, in terms of correctly identifying the tenor and the vehicle of the metaphor; 

2. how well the students were able to understand the meaning of the metaphor and its importance to the plot.

Integrating Metaphor in the English and Drawing Course

The seven participating students in the English course were encouraged to use their experience with metaphor in the English course as a source for metaphorical imagery in the Drawing course. By re-thinking, re-working, and personalizing some of the relationships examined in works of literature and through their efforts in one assignment, to use metaphor in their own writing, students were encouraged to look to these experiences as
a basis for creating visual metaphor.

Even though seven of the twenty-two participants were exposed to a formal examination of metaphor in the English course, some attention to the ideas expressed with metaphor in literature, was encouraged among all of the participants. In the written statement accompanying their visual metaphors, all twenty-two Drawing students were asked to identify their imagery sources and to describe their metaphors in terms of the tenor and vehicle. Those visual metaphoric relationships which were developed in response to literary sources, are described in the Interpretations of data collected in the Drawing course, in Chapter 5.

One of the main purposes of the study was to lead students to an awareness that common conceptual systems exist in the Arts, and that ideas expressed with words might also be expressed in visual form. While only seven students were exposed to a formal examination of metaphor in Literature, all twenty-two students were encouraged to look to literary sources for metaphoric relationships and imagery. Where there is evidence of a connection between the understanding of metaphor expressed with words and metaphor expressed visually, that evidence will be described and analyzed.
Criteria used to Evaluate the Data from Group A in both Courses

Evaluation criteria used in both courses was similar in that written and visual assignments were judged with respect to the evidence of understanding of:

1. the structural requirements of metaphor: in terms of Richards' tenor - vehicle theory
2. the meaning of the metaphor.
CHAPTER IV

Investigation of the Second Research Question from Data Collected in the Drawing Course

This chapter will analyze and interpret the processes undertaken by participants of Groups A, B and C, so as to answer the second research question:

How do art students in a community college demonstrate their ability to use metaphor in their own image-making?

The data collected to answer this question was in the form of:

1. Five visual assignments - described in Procedures section, Chapter III, and recorded with coloured slides: 
(Appendix K contains the photographic record of students' visual assignments).

2. One written assignment - described in Procedures section, Chapter III: (Appendix J contains copies of the students' written assignments).

3. Recorded observations of researcher/instructor - based on students' behaviour and comments in response to the study of metaphor, and other contributing factors which may have affected results.
Interpretation of the Data

Interpretation of the data is based upon the evaluation criteria outlined at the end of Chapter III. In brief, examples of each visual assignment are analyzed in terms of:

1. the approach taken to the assignment
2. the metaphoric content of the image and how it applies to the structural and philosophical definitions of metaphor, as outlined under the Definition of Terms, in Chapter I.
3. the written statement accompanying visual assignment #3, identifying the tenor-vehicle relationship and the meaning of the metaphor
4. other factors that may have affected the results.

Preliminary Remarks

The study involved an introductory stage of four weeks, as outlined in the Procedures section of Chapter III. Week Five marked the official start of the study. Assignments related to the study of metaphor were issued as of this point. The first two assignments were designed to lead students gradually towards an understanding of visual metaphor, but the students did
not receive formal instruction on the use of metaphor as an image development strategy, until week eight. Results of the first two assignments then, are examined with the understanding that the students, at this time, possessed little or no knowledge of metaphoric content or metaphoric expression in the Visual Arts. Assignments #3, 4 and 5, issued between week eight and week thirteen, are examined with the understanding that students were by this time, more aware of metaphoric content and metaphoric expression in the Visual Arts, and were expected to produce results which would satisfy, to some degree, the definitions of visual metaphor used as a foundation for the study.

It was difficult, in some cases, to assess the originality of thought expressed through visual assignment #3, but the main objective of the assignment was to intentionally create a visual form connecting the qualities of two disparate experiences. If students succeeded in doing that, then they displayed a basic understanding of metaphor, whether the idea was borrowed or not. Within the time-frame of the study, evidence of the ability to recognize and understand metaphor was the primary objective; while ability to express original metaphoric thinking was the long-term objective.
Visual Assignment #1

During week five, all twenty-two participants were introduced to the concepts of visual sequence, visual progression and movement, as detailed in Appendix D. The experience of drawing from a moving model, continually ascending and descending a staircase, to music, preceded by the experience of seeing Norman MacLaren's film, *Pas de Deux* and Marcel Duchamp's painting, *Nude Descending a Staircase, No. 2*, (1912), served to broaden the definition of drawing for every student in the research study. None of the students had ever heard of drawing movement, and had never considered trying to depict visual sequence, progression or movement in a single image.

Observation of the students' actions in response to this experience, and interpretation of the drawings produced during this session, indicated that their understanding of drawing shifted dramatically with the realization that their images contained action and energy and conveyed a sense of time passing. Due to the speed of the poses and the continuation and repetition of the model's actions, most of the marks made on paper to record the experience, were necessarily vigorous and fragmented. The qualities inherent in the actions of the
model were, therefore, reflected in the qualities of the marks: the drawings contained physical evidence of an equivalent kind of energy. The transference of that particular set of qualities, from the actual movements of the model to the marks expressed on paper, amounts to a visual metaphor, in the broader, philosophical sense described by Feinstein, Langer and Rico.

The model hired for the session was a dancer, so her movements up and down the stairs naturally responded to the sound of the music playing. As the drawing session progressed, the model became more and more expressive with her actions, and the students, in turn, became more and more expressive with their marks and their fragmented images of her. I had hoped that the session would open up a new domain of drawing possibilities and inject a new level of energy into the act of drawing, but I had not predicted the additional benefit produced by the model's interpretive actions to the music. It fed very directly into the notion of metaphoric thought and metaphoric expression, in that the music and the movement together suggested perceptual and conceptual associations that static poses would be less likely to suggest.

Several students continued to work for weeks from the drawings produced during this session. For example,
student # 21, in Group C, reworked her drawings at home, and brought them to class to use as a basis for her metamorphosis assignment and her visual metaphor assignment. (See Figure 2.) The experience of drawing a moving model had challenged her to continue working with the same problem, manipulating the forms to satisfy other drawing assignments. Then, on a windy afternoon in early March, she witnessed two birds involved in a mid-air conflict as they were driven up the face of a cliff on strong air currents. She had become so involved with the qualities of the model ascending the staircase, that she was able to recognize a metaphoric connection between the qualities of the human form and the qualities of the birds. She developed a series of drawings based on the metaphoric relationship between the birds and the human form, by fusing the two experiences into one image. In the written assignment to accompany her visual metaphor, she stated:

This image describes a joy, an exhilarating high achieved from the freedom and spontaneity of movement. A comparison is made between this sensation and the aerial acrobatics of a diving, soaring hawk. Information on the human figure was taken from a model ascending a staircase. Information on the hawk was
gathered from photographs and observations of hawks in nature. (Student # 21, Appendix J)

The value of this drawing session was recognized and expressed by a number of students and resurfaced during weeks eleven and twelve, when the same model returned to dance for the class, rather than simply move up and down a staircase. The evidence of this energetic approach to drawing can be seen in Figures 4. and 5., produced by student # 4 in Group A and student # 18 in Group C.

Visual Assignment # 2

The lesson for weeks six and seven was designed to lead students from visual sequence, progression and movement to strategies involving sequential alteration and metamorphosis.

The majority of students successfully depicted a gradual series of changes by focussing perceptually upon certain qualities of the original form and associating those qualities with those belonging to some other form. Students using this approach created the sequence of alterations necessary to take the viewer from Point A to Point B. For example, one student started with a drawing of a round, ornamental gourd, covered with little knobs, and developed it into a round toad covered with little
knobs and two bulging eyes. Another student drew a similar gourd and developed it sequentially, into a hot air balloon lifting off the ground. The metamorphosis, in such cases, describes a metaphoric relationship between the original form and the final form, or between A and B, as Aldrich, Lakoff and Johnson describe it in their definition of metaphoric comparison. However, metaphors are not expressed sequentially. The qualities possessed by A and B in these drawings did not 'fuse' or "interanimate" in the way that Aldrich, Lakoff and Johnson describe, and therefore would not qualify as visual metaphors. The value of the assignment, for students who took the sequential approach, was to bring them closer to an understanding of metaphoric relationships, and to experience the process of making qualitative associations between otherwise unrelated forms.

**Linking Visual Assignment #2 with #3**

A few students launched directly into a more metaphoric approach to the metamorphosis assignment, avoiding the sequential approach taken by the majority. Rather than linking two distinct forms through a series of gradual alterations, these students linked two
distinct forms by fusing the common qualities into one image, causing an interanimation between the two forms. Student # 11, in Group B, depicted an old bucket, tipped forward, with a hole in the bottom, and incorporated a human figure into the image, holding onto the bucket as if pouring out the contents. The student then developed the illusion of water spilling through the hole from a pristine mountain lake, seen through the hole. The fusion of qualities creating the metaphor in this image, involves the comparison of water being poured from a bucket by human action and water spilling naturally over a waterfall from a high altitude lake. Similarly, student # 10, in Group B, started her metamorphosis assignment with a drawing of an intricately sculptured spherical seed, composed of pairs of long, curved projections. After a period of sustained concentration on the form, the student became aware of the resemblance between the projections of the seed and the open, hungry mouths of baby birds, sitting in a nest. She then merged the image of the seed with a bird's nest by extending the seed into outstretched beaks of straining baby birds waiting to be fed. Using a similar drawing technique, the student incorporated an image of the mother/father bird, hovering over the nest, about to feed the babies. (See Figure 3.)
Both of these drawings satisfy the structural definitions of metaphor in that they fuse the qualities of two separate experiences into one image, causing an interanimation to occur. They also satisfy the philosophical definitions in that a transference of attributes has occurred, from a feeling into a visual form. Student #10, convincingly depicted the feelings of anticipation and trust in the baby birds and student #11 has attempted to create the sensation of water being forced through a small aperture, and falling over an edge. Both students concentrated on a particular set of attributes and created equivalencies in visual form.

Student #17, in Group C, submitted two metamorphosis drawings in which the qualities belonging to both sides of the comparison are fused in an interesting way. The student worked through a series of harrowing experiences from her past and developed images to represent certain stages of her life. From the painful memories of growing up in an alcoholic home on a reserve, to the joy of making a new life for herself and her child, this student created a sequence of images reflecting the changes in her life and integrated these images into plant forms to represent growth. In one, the images are placed sequentially in a horizontal band
but are fused into a shaft of wheat, and in the other, the images are placed in a sequential, circular arrangement but are fused into the petals of a flower.

This student, and a few others, used their metamorphosis assignment as the basis for their visual metaphor assignment, during weeks 8, 9, and 10, which served to link the processes involved with each assignment. Student # 17 continued to work with the concept of personal growth and evolution and emerged with a drawing of a strong, outstretched arm, clutching a feather and a diploma, and surrounded by a radiating design of feathers and sun rays. She identified the tenor and vehicle of her image in her written statement as follows:

Tenor: The old with the new gives the heart better insight of what we still need from the past and what we must have for the future. We also must have our sense of pride for our existence and the need to succeed.

Vehicle: I used the hand as a symbol for the heart. The feather symbolizes the native heritage. The diploma for our accomplishments and the rays represent the strength that comes from a spiritual source. (Student # 17, Appendix J)
The progression from metamorphosis to metaphor, for this particular student, occurred when she fused all of her feelings from the first two drawings together into a single image. Unfortunately, she relied on the use of borrowed symbols to represent her ideas and feelings in the third drawing, resulting in a diminished sense of originality and authenticity. However, her written statement revealed that the student had very clearly wrestled with some deeply felt emotions and had tried to transfer the qualities of her emotions into visual form. Using known symbols to convey her feelings may have seemed safer to her than expressing more personalized forms.

Student #18 also developed a visual metaphor series on the basis of his metamorphosis assignment. He had created a sequence of fish images in response to M.C. Escher's work, illustrating the concept of visual change and metamorphosis. The design sequence involved a series of figure-ground reversals of fish patterns and shapes. In drawing the fish images, the student conceived of his idea for the visual metaphor assignment. He decided to develop a series of drawings based on his experience as a biologist, his environmental beliefs, and his spirituality. Using the life cycle of a spawning fish
as a vehicle for the perpetual cycle of a balanced ecosystem, the student created a sequence of images of a fish, first spawning, then dying, then decomposing and through decomposition, creating the nutrients for a continuing cycle of life. The title for the series is: 'From Death comes Life': (see one of seven drawings from the series in Figure 6.) In the written assignment accompanying his visual metaphor assignment, he described the meaning of the metaphor as follows:

A series of images which evolves from a dark image of fish, [i.e., the metamorphosis assignment], in a repetitive motif, which to me seemed morbid and repulsive, to a series of brightly coloured and 'energized' fish images. Even in death, spawning salmon are at their most vibrant with colour and energy. The energy ....speaks of an endless cycle or flow of energy and matter in our world and our universe....it seems that the philosophical approach that Buddhism teaches is relevant, and that is: 'all that has been or will be exists in this very instant in time'. Those that care for our planet as a living organism, will take this to mean that we cannot be separated from the planet; our actions now will echo in the earth's ecology
forever. As the series of images evolved, a second metaphor or image emerged, of light, (again a form of energy), descending in the ocean as multi-coloured shafts. While diving, I have often experienced awe, a sense of mystery and timelessness from watching the shafts of light move through the water as 'Northern Lights' do in our upper atmosphere. Although [the concept] 'from death comes life' is normally associated with animate objects, this image deals with energy flows in a more nebulous way. (Student # 18, Group C)

This series of images, developed as a metaphor, expresses a universal association between death and life, and yet the student has expressed this relationship in a highly personalized way, by using his own symbolic forms to represent the transference of energy from dead, decomposing fish to sunlight and renewal of life forces. Similarly, student # 21, who associated the mid-air conflict between two birds with the actions of the human figure ascending a staircase, created her own visual forms to represent her ideas. These two students, perhaps more successfully than any others, produced strong, original metaphor. It is interesting to note that they
both have degrees in Biology, and are both concerned with environmental issues.

**Visual Assignment # 3 and Written Assignment # 1**

The introductory lectures to metaphor (detailed in Appendix F and G), were presented during the eighth and ninth weeks of the semester. Although a few students had intuitively entered into the metaphoric realm with their metamorphosis drawings, it was not until this time that students were expected to generate their own metaphoric relationship, express that relationship in visual terms, and then express with words, the meaning of their visual metaphor. Several approaches to the problem were recommended, as outlined under Weeks 8, 9 and 10 in the Procedures section of Chapter III. Examples of three different approaches to the problem are discussed.

**Preconceived Metaphors**

The majority of the twenty-two students developed visual metaphors on the basis of preconceived relationships. This approach required that students gather resources which would enable them to focus on the common qualities of two distinct experiences or thoughts, and merge the similarities, or dissimilarities,
Student # 13, in Group B, wished to express visually, the metaphorical relationship between the natural world and the law and order which the human mind imposes upon that world. She researched her idea extensively, seeking out very consciously, the images she required in order to express visually, the effect that human design and human thought have upon the natural world. At the centre of her composition is one of Leonardo Da Vinci's images of man, situated on a balance beam to symbolize the balance man must maintain, between his scientific and mathematical view of the world and an aesthetic view of the world. Open doors on either side of the figure symbolize the choices man must make between the two ways of understanding the world. In her written assignment she identified the human figure on the balance beam as one of the vehicles of the metaphor:

The fact that the central figure - balancing on a beam - is reaching out to both doors in unison - signifies man's desire for harmony and a rich understanding of the world. The central figure is taken from one of Leonardo da Vinci's works on perspective, a true master who was able to combine the ability to see the beauty of the world and
incorporate an understanding of the way in which the universe functions.

The student conceived of a complex metaphoric relationship between the human systems of creating order in the world and the systems of natural order, and proceeded to seek images to express her idea. The drawing satisfies the structural and philosophical definitions of metaphor, but the student relied extensively upon the use of existing symbols to represent her ideas. Like the drawing of the hand clutching the diploma and the feather, the image lacks personal authenticity, in that the image simply rearranges existing symbols through a process of skillful reproduction. The symbols, in other words, were not self-generated visual representations for their ideas, but borrowed.

Another example of the preconceived approach to visual metaphor is the image developed by student #16, in Group C. In this case, a personal experience with parental interference provided the source for the metaphoric relationship. The student compared parental authority with the judicial system by depicting a small, innocent child defending herself in a decaying courtroom, in front of a pair of large adult judges; one being male, the other female. Her written assignment stated:
The tenor of this metaphor is the unjust judgements parents draw through emotional desires for their children, without considering the child's reasoning and decision-making processes. The vehicle of my metaphor is a courtroom whose foundations of judgement are not sound. (Student # 16, Appendix J)

The image satisfies the structural and philosophical definitions of metaphor, in that the qualities of parental authority are compared with the qualities of judicial authority, but the vehicle used to carry the message was not convincingly employed. The problem for this particular student and several others, was the manner in which she applied the information she had gathered to develop her idea. This student simply replaced the conventional image of a judge/defendant relationship with hastily drawn figures of a parent/child relationship, in a decayed courtroom setting. Her image would have been stronger if she had first worked through a series of drawings of children and parents and developed her image from a more prolonged contact with her subject. Convincing drawings do not generally emerge from a single effort to depict a form, or from brief encounters with a subject. Students who approached the problem in this manner, produced naive renditions of
their subject, which diminished the impact of the metaphoric relationship they tried to express.

Student #4, in Group A, compared the qualities of a round explosive device attached to an ignited fuse to the qualities of our endangered planet. The image combined a carefully modelled drawing of the earth, as seen from outer space, attached to a burning fuse. While the image is metaphorically effective and satisfies the structural and philosophical definitions of metaphor, the originality of thought is questionable. The student did not submit a written statement so the source for her idea is not identified.

Originality with respect to metaphor expression, is a long-term teaching objective. It is important to note however, that those students who gravitated toward existing metaphorical relationships did not, to my knowledge, borrow their ideas directly from existing visual metaphors. For example, student #5, in Group A, produced two visual metaphors comparing the qualities of ballet to the qualities of birds' flight. The source of her idea came initially from MacLaren's film, 'Pas de Deux', which she then researched at the library, in order to find still shots of dancers similar to the moving shots from the film, and still shots of birds in flight.
She then brought those information sources to class and merged the qualities of the dancers with the qualities of the birds. If she had been able to draw from live dancers and examine real birds in flight, her drawing would have been more authentic, but the student did not have direct access to these experiences. A similar approach was taken by Student # 7, in Group A, who made a connection between the qualities of the skirt surrounding a ballet dancer and the qualities possessed by clouds. Again, the student would have produced a more convincing drawing if she had engaged in a sustained examination of real clouds to familiarize herself with the actual qualities of clouds rather than drawing from photographs of clouds. The problem with the preconceived approach to visual metaphor in such cases is that the student did not base the metaphoric relationship on an intimate, personal knowledge of the qualities possessed by their subject. The relationships were based instead on some commonly held notions of similarities between experience, not on real experience. There were some interesting exceptions to this trend. Some students were able to think of less common relationships even though they used vicarious information sources.
An interesting preconceived metaphoric relationship was developed by student #11, in Group B, in response to contemporary environmental issues. (Figure 7.) The image depicts a pelican perched between some large boulders. The surfaces of the rocks are imprinted with the fossilized, skeletal remains of fish. She describes her image as follows:

Tenor- Fish, the diet of the pelican, are all around the pelican, but eluding the pelican's eye. Fish are dying and food sources are becoming inedible as pollution, oil spills, and other man-made causes pollute and kill the wildlife. The fish become fossils, fossilized in the rocks and no longer edible. (Student #11, Appendix J)

The metaphoric connection expressed in this image raises several issues. The fossilized, skeletal remains of several different species of fish from ages past, are ominously compared with the fate of today's fish, threatened with extinction from toxic waste, oil spills and other forms of pollution. The grim irony of the image is that the pelican is surrounded by fish but is unable to find one that can be eaten. The viewer is forced to draw a comparison between the fate of the fish,
the fate of the pelican, the fate of man, and the fate of the planet. As a contributor to the problem, the viewer is forced to consider the central role that humans play in the environmental chain. The image is thought provoking and seemingly original. The student brought several information sources to class, but did not simply reproduce the information she needed for her image. She tried to adapt the various parts to fit the requirements of the image, incorporating the fossil shapes into textural rubbings in order to create the illusion of rock surfaces.

The student did not however, correctly identify the tenor and vehicle of the metaphor. Her description of the tenor should have been identified as the vehicle. The tenor of the metaphor should have been identified as the larger issue: the erosion of our ecosystem, creating an imbalance in the natural food chain. Instead, she incorporated the larger issue into her description of the concrete image.

This confusion with tenor and vehicle was not uncommon. Several students produced strong visual metaphors but were unable to identify the tenor and vehicle correctly. This student clearly understood the comparative structure of metaphor, and satisfied the
'A - B' definitions of Aldrich, Lakoff and Johnson, but had difficulty with the tenor - vehicle theory. This might simply suggest a need for more practice with identifying the tenor and vehicle of visual metaphor, or it could suggest that 'A - B' designations for the two parts of the metaphor is less confusing, and therefore more effective as a way of teaching metaphoric theory.

Preconceived - Literary Approach

As stated in the Procedures section, students were encouraged to look to literary sources of metaphor for imagery ideas. The literary approach can be viewed as another form of preconceived metaphor, in that the student establishes a metaphoric relationship in response to a piece of literature, and then proceeds to develop an image to convey that relationship. Three examples of this approach will be discussed; one involving a line from a poem, another a passage from a short story, and the third involved a piece of the student's own writing.

Student #9, in Group B, based her visual metaphor on a line from Alfred Lord Tennyson's poem entitled, The Eagle. The line reads: "The wrinkled sea beneath him crawls", which the student related to her own fear of deep water. She decided to develop a personal image
comparing the qualities of water to the qualities of a wrinkled, crawling creature beneath the sea. The wrinkled texture of the creature is carefully integrated into the texture of the water, but the head, the tail, and the claws are clearly visible. The tail is swinging up over the surface of the water to suggest a giant wave, and it is about to break over a small human figure swimming unknowingly toward the wave. The shape of the human figure is similar to the textural pattern of the creature and the waves, so it is cleverly concealed in the overall pattern. The student did not simply illustrate the line from the poem; she used it because she identified with it, and transformed the metaphor into her own deeply-felt, personal experience.

Student # 22, in Group C, based her visual metaphor on a passage from a short story by Margaret Atwood, entitled, *Simmering*. The story involves a futuristic society and uses metaphor to make a comparison between the traditional role of female hands kneading dough and the futuristic role of females, in corporate positions of power, shaping the world. The student who responded visually to this literary metaphor, is a woman whose children have grown up and recently left home. She identified with the metaphor, in that she compared her
role as a mother, shaping the lives of her children, to
the traditional role of female hands, kneading and
shaping loaves of bread. Her image depicts two large
arms, wrist-deep in dough. Around the arms are portraits
of her children from babies through to adults, against a
backdrop of a large loaf of bread. The metaphor is based
on a deeply felt personal experience, and satisfies the
structural and philosophical definitions of metaphor.
The drawing however, suffers from the same problem as
others developed from photographic sources. The
portraits are stiff and wooden looking, and lack a sense
of intimate involvement. The student might have created a
more powerful image if she had completed a series of
drawings of real children, not necessarily her own, and
incorporated those drawings into her image rather than
trying to reproduce photographic images of her own
children.

Student #2, in Group A, completed a creative
writing assignment for her English class, in which she
was asked to use metaphor. In the writing, she compares
herself to the qualities of a unique, solitary
snowflake, amidst millions of others, yet retaining its
status as an individual. She uses this metaphorical
relationship to develop a drawing of a magnified
snowflake merging with a partial self-portrait. The image satisfies both the structural and philosophical definitions of metaphor.

**Discovery Approach to Metaphor**

Students who did not generate ideas for their visual metaphor assignment independently, were asked to select an appealing item to draw from the box of natural objects (as described in the Procedures section). These students were encouraged to engage in a series of drawing exercises, in order to become more familiar with their form, and to develop a metaphoric relationship based on the qualities possessed by that form. Students who developed visual metaphors in response to their chosen object, used what shall be referred to as the discovery approach.

One of the most powerful metaphoric relationships emerging from the discovery approach, was an image developed by student number 6, in Group A. She selected a withered, disintegrating maple leaf which she proceeded to draw in her usual way, without any metaphoric overtones entering into the image. However, as she became more intimate with the leaf, she made the connection between the problems of acid rain on the maple
forests of Eastern Canada, and the shrivelled maple leaf, normally thought of as a symbol of national pride. She decided to do her drawing of the withered maple leaf on a piece of canvas instead of paper to make a connection with the Canadian flag. Rather than colouring the two ends of the canvas with red bands, she drew tall, industrial smoke stacks with smoke billowing out over the surface toward the maple leaf. In her written statement she correctly identified the tenor of the metaphor as:

The destruction of our environment by pollution.

Man's negligence in caring for our surroundings is harming the earth. The issue dealt with in this piece of work is the destruction of our maple trees by acid rain.

The vehicle she identified as the Canadian flag, but went on to say:

The withered maple leaf on the tattered flag depicts man's abuse and disregard for our natural environment and for his country. The smoke stacks symbolize the pollution caused by man. (Student # 6, Appendix J)

The metaphor is strong, and the student clearly
understands the comparative structure of metaphor, but she did not have the technical ability or the commitment to the idea to carry it to a satisfactory conclusion. She encountered technical problems because she did not prime the canvas before applying paint. It warped, causing her to become so dissatisfied with her efforts that she decided not to submit the assignment. In analyzing her actions, it is important to note that she was a conscientious student, so the problem was not due to a lack of commitment to the course. The explanation it seems, rests with her inability to recognize the potential strength of the metaphor, resulting in a lack of motivation to complete the project properly.

Some students enter college Drawing courses with a fixed notion of what they wish to learn and what they wish to convey through their drawings. For a student who is not concerned with expressing meaning beyond the information given, the problem of developing visual metaphor might seem to be irrelevant and may be perceived as an expectation that goes beyond the normal requirements of a Drawing course. For this particular student, this may be the most plausible explanation.

Another interesting case involving the discovery approach to metaphor developed with student # 1, who was
not seriously committed to any of his courses. His attendance was poor, and his efforts were minimal. He did not submit any written assignments in the English course and ended up with a failing grade in English. His efforts were not quite so poor in Drawing. On the first session devoted to the metaphor assignment, he began by drawing a deer's antler from the box of natural objects. This student was a bodybuilder and was primarily interested in learning to draw muscular bodies. Without any intervention from me or from any of his classmates, he drew a muscular arm entwined with the antler. He had no idea that he had created a visual metaphor until it was pointed out to him that he had made a connection between the function of antlers, and the function of a muscular arms; both serving to protect, defend and attack. Even though the similarities were pointed out to him, and even though he was encouraged to develop the idea, he was not convinced. The drawing he eventually submitted to satisfy the visual metaphor assignment, in his final portfolio, was a drawing which he had completed at home, and which he considered to contain much more metaphoric meaning than the antler/arm drawing. The drawing consisted of a muscular, male arm reaching triumphantly up and clutching a college diploma. At the
bottom of the image he added a small female hand, trying to reach up to clutch the diploma as well, but not succeeding. The meaning embedded in his drawing became the source of great amusement in the predominantly female class. In his written statement he offered the following explanation:

The vehicle in this picture is of course, the muscular arm, stretching up high, clutching the diploma. The tenor of this picture is the arm, a symbol of power, (will to succeed). The diploma is a tenor of success, reaching the limit. The arm below reaching up at the big arm ....is the tenor for pursuing success but not having the strength or reach to succeed. Basically, the picture says: only the strong persevere and reach their goals. (Student # 1, Appendix J)

The student did not correctly identify the tenor and vehicle of his image, but he has offered a plausible description of the meaning. In conversations with me, he repeatedly expressed feelings of doubt and insecurity about the visual metaphor assignment, but rather than accept the advice to develop his antler/arm metaphor, he chose to take a different direction. A possible reason
for his actions might be that he was so convinced of his incapacity to produce metaphor, that he rejected his first image as too simple. Instead of having faith in his own discovery, he felt compelled to think of something more profound.

This image of the muscular arm clutching the diploma might be compared with the image of the arm clutching the diploma and feather, produced by student # 17, in Group C. Student # 17's idea was closely aligned with student # 1, but the meaning embedded in her image was very different. Student # 17 has expressed determination and desire to succeed, just as student # 1 has, but she has placed the arm into a context that explains to the viewer important information about her cultural heritage, her self-respect, and her intentions to integrate her past with her future. Despite the apparent similarity between the images, the thought that entered into the development of the image by student # 17 completely overshadows the thought that entered into the image produced by student # 1.

A third example of the discovery approach to visual metaphor is the drawing by student # 10, in Group B, of baby birds emerging from a seed, as pictured in Figure 3. The student did not conceive of the metaphoric
relationship between the seed and the baby birds until she had become intimately involved with drawing the seed for a prolonged period of time. As suggested earlier, a person cannot expect to produce a strong drawing from a first attempt or from a brief encounter with a subject. It is difficult to recognize the qualities inherent in any subject without a prolonged period of examination, and therefore, it is unlikely that an authentic metaphoric connection would occur until intimacy has been achieved.

The discovery approach to metaphor encouraged a more empathic involvement with the subject under investigation than did the preconceived approach to visual metaphor taken by the majority of students. The preconceived approach generally involved the use of visual information from books and magazines, which meant that in several cases, students resorted to drawing from vicarious experience. The information source, in most cases, involved the use of photographic illusions of a subject as opposed to information provided by an actual subject or experience. The results of this approach to drawing are generally less satisfactory than drawings which result from first-hand, three-dimensional experience with a subject. For example, portraits drawn from photographs
usually look stiff and wooden in comparison with portraits drawn from live models. The problem cannot always be avoided when the subject is simply not available. It is commonly agreed among art educators and artists, that the best solution in such a case, is to engage in a whole series of drawing exercises in response to the available information or vivid memories of the subject, rather than a single effort to reproduce the image from a picture. Unfortunately, students working independently often resort to reproducing images with a single effort, and find it difficult to understand why their drawings are less successful than those produced during sustained periods of drawing in class, from live models.

As explained in the Procedures section, in Chapter III, the Campus One students often worked on their drawing assignments independently during the evenings, due to the tight schedule of classes on that particular day. The problem of drawing from vicarious sources was therefore more prevalent with Campus One students, as much of their work was completed outside of class.
Visual Assignment # 4

The experience of drawing the nude ascending and descending a staircase, during week five, had indicated that interpretative movement in response to music, might create an atmosphere conducive to spontaneous metaphoric thought, whereby students would generate visual metaphor more naturally. Visual assignment # 4 was designed therefore, to encourage a less deliberate, less conscious use of metaphor, without the aid of support material such as books, magazines, and photographs. The results of visual assignment # 3 indicated that many students had difficulty understanding the difference between symbolism and metaphor and, faced with the problem of generating their own metaphor, relied extensively on the use of existing graphic forms which they adapted to develop their own images. With assignment # 4, conditions were set up to encourage a more direct and prolonged personal involvement with the subject in order for students to gain a more intimate knowledge of the qualities of the experience and to allow them to freely associate those qualities with the qualities of other experiences. The same model was asked to dance for both Drawing classes, to a variety of innovative music. Her physical movements naturally involved interpretation of the music, creating
interpretative responses from students. The physical qualities of drawing are similar to the physical qualities of dance, except that the physical movement occurs in response to perceptual and auditory stimuli, and involves the use of the drawing arm more than other parts of the body.

Analysis and interpretation of the results of this assignment indicate a significant difference between a spontaneous and a deliberate approach to visual metaphor. Most of the drawings produced during the drawing/dance session satisfy the philosophical definitions of metaphor, in that the qualities of the dance are effectively transferred to the visual form. For example, student # 4, in Group A, produced several small energetic drawings of the dancing figure on one sheet of paper, but rather than define the contours of the figure with a conventional use of line, the edges of the figures are defined with heavy, aggressive marks of graphite, resembling a series of iron filings being pulled by a strong magnet (see Figure 4). Because the student combined several of these small figures into one composition, the figures themselves appear to create the magnetic force, so that they are pulling and interacting with each other.
The student did not consciously produce this effect; she simply responded physically to the energy inherent in the dance and made equivalent marks on her paper, incorporating the fleeting image of the figure into her spontaneous actions. If the analogy to a magnetic field is a legitimate interpretation of the image, then it satisfies the structural definitions of metaphor as well, in that a comparison is made between the energy field that exists between dancers and the energy field that exists between magnetized iron filings.

Similarly, student #18, in Group C, produced a series of multiple figure drawings in response to the single dancing figure. Through his use of fragmentary bits of human figures, his choice of vibrant, energetic colours, his depiction of flying strands of hair, and his concentration on the energy surrounding the figure, the student has created a sense of frenzied human activity (see Figure 5). In experimenting with ways of making marks on paper, this student discovered a method of engraving an image into paper with a sharp instrument. He has used this technique in Figure 5. The colour is then applied over the engraved lines without covering the indentation. The energy required to carve into the surface of the paper is apparent in the image as well.
The drawing in Figure 5 may be interpreted in a number of ways, but there is a definite sense of a strong external force acting upon the figures. The force might be natural, such as a strong wind or a tornado, or it might suggest some extra-terrestrial power, or intense emotional fervour. If so, the drawing satisfies both the structural and philosophical definitions of metaphor in that a transference of qualities has occurred between the experience and the visual form, and a comparison is established.

Student # 20 reworked her drawings from this session to create a metaphorical connection between spools of unwinding thread and her loose, continuous line approach to drawing the dancing figures. When the drawings that this student submitted for visual assignment # 3 are compared to those completed for visual assignment # 4, it can be seen that her first attempt to create metaphor resulted in the drawing of a soaring eagle, restricted by a ball and chain, as described in Chapter 4. She relied upon the use of known symbols in this drawing, to represent a set of ideas. In assignment # 4, she created her own authentic and original metaphoric relationship between the qualities of thread, and the qualities of the dancing figures.
Several students created images expressing exaggerated qualities of the dancer's actions, causing the viewer to focus specifically on those particular qualities. Outstretched arms and legs take on a loose, ribbon-like quality suggesting mobility and fluid grace. Figures in various poses are melded together to create a continuous flow of energy from one figure to the next. These drawings would satisfy the philosophical definitions of metaphor, in that the transference from feeling into an aesthetically equivalent visual form has occurred through intense concentration on a particular set of attributes.

Visual Assignment # 5

The final drawing session of the study was held in the Biology Laboratory, where students examined the qualities of specimens under a dissecting microscope. These microscopes have the advantage of magnifying three dimensional specimens rather than flattened specimens on glass plates. Through a period of sustained investigation, students were once again expected to focus on the most outstanding qualities possessed by the specimen, and then associate those qualities with some other experience. The intention was to provide
conditions where metaphoric associations might occur naturally and spontaneously.

Student # 13, in Group B drew a magnified image of a chunk of moss, with tiny little wave-like stems, bulging out at the top like cobras standing up in response to the sound of the snake charmer's instrument. She developed an image of a snake charmer, hovering over the magnified moss, playing his flute. In a written statement accompanying the image, she wrote:

The vegetation appears to be weaving to the music, being enraptured by the sound and sensation [of the snake charmer]. The instrument - nature and the player - the great order of life brings the foliage to life.

This image satisfies the structural and philosophical definitions of metaphor, in that an unlikely comparison has been drawn, but most of the other students simply produced exaggerated close-up views of rich metallic sheens integrated with the colours, patterns and textures possessed by their specimens. Some of these drawings partly satisfy the philosophical definitions of metaphor, in that the transference of qualities from feeling into an aesthetically equivalent form has occurred.
Summary of Interpretations

The second research question asks:

How do art students in a community college develop and apply metaphor to their own imagery?

The data collected to answer this question was in the form of:

1. five visual assignments
2. one written assignment
3. recorded observations of student behaviour and other factors which may have affected the results.

The analysis of the data from these sources indicate that art students in a community college, who were exposed to the theoretical aspects of metaphor and an analysis of metaphor as it occurs in the images of other artists, developed and applied metaphor to their own imagery using either a preconceived, deliberate approach or a discovery approach:

1. Preconceived - Deliberate Approach - A preconceived, deliberate approach occurs where a metaphoric association is first established in the mind of the student, researched independently, and deliberately developed into a visual image. Preconceived visual metaphors may be entirely self-generated and representative of original
thought, or they may express borrowed ideas from a variety of possible sources, and be resurrected in visual form. The sources may include:

a) ideas based on prior knowledge and/or vivid memories of an experience
b) ideas established from beliefs, attitudes, or opinions about a particular subject
c) ideas emerging from imagination or fantasy
d) ideas expressed in written passages or visual images from books, magazines, or newspapers
e) ideas expressed verbally through films, television, radio, lectures, or conversations with friends, family, or colleagues

The preconceived, deliberate approach to visual metaphor occurred most notably during weeks eight, nine and ten.

2. **Discovery Approach** - The discovery approach results in a metaphoric relationship discovered through a prolonged drawing session involving an examination of the qualities possessed by a particular subject, where those qualities are intuitively recognized as resembling the qualities of another experience or another subject. This occurred most notably with the metamorphosis assignment
of weeks six and seven, and the selected object approach used in class during weeks eight, nine and ten, by students who had not conceived of a metaphoric relationship independently. It also occurred in the Biology Laboratory during week thirteen, where students selected specimens to examine under the microscope. The deliberate process of developing a discovered relationship into a visual image is one that, for some students, required research similar to the process involved with preconceived metaphor, but for others it developed spontaneously and intuitively as a natural extension to the original drawing session. In such cases, the student was not necessarily aware of the metaphoric content of the drawing until critical analysis occurred. This happened most notably with the moving model sessions, described for weeks five, eleven and twelve.

Objectives of the Study

The primary objective of the study was to improve the students' ability to recognize and understand metaphor in the art of others, and provide them with sufficient knowledge of the structural and philosophical requirements of metaphor to use it effectively in their
own imagery. The long-term objective of the study was to provide students with the incentive to express metaphorical relationships in new and original ways.

Analysis of the results indicate that the primary objective was achieved for all but one of the twenty-two participants in the study. Student #8, in Group B, was unable to satisfy the requirements of Visual assignment #3 or the written assignment to accompany it, and the drawings he completed for the other four assignments failed to demonstrate a basic understanding of the concept. This is attributed primarily to a poor attendance record and a lack of confidence. All of the other twenty-one participants successfully demonstrated an ability to recognize and understand metaphoric relationships, and an ability to express metaphor in their own imagery. The degree of originality was difficult to determine, but certainly there were several students who created entirely new relationships between separate domains of experience, and developed effective visual metaphors to express their ideas.
CHAPTER V

Investigation of the First Research Question from Data Collected in the Drawing Course

This chapter will analyze and interpret the processes undertaken by Groups A, B and C, so as to answer the first research question.

How do art students in a community college demonstrate their ability to recognize and understand metaphor used in the art of others?

The information gathered in the Drawing course to answer this research question is based mainly upon classroom observations.

1. the introductory lectures:
   a) selected images of art forms containing visual metaphor as detailed in Appendix F and G
   b) subsequent discussion of these images addressing the tenor - vehicle relationship and interpretative analysis of meaning

2. the metaphoric content of drawings completed by fellow students through group critiques

3. encounters with visual metaphor outside of class
These observations occurred over a period of several months, from the initial proposal to conduct the investigation into visual metaphor at the end of the first semester, through to the final stages of the study in the second semester. Insofar as it was possible, these observations are based on student comments, behaviour and products. Though they may on occasion extend beyond the stated research question, they are directly related to it and represent an important part of the study. The recognition and understanding of metaphor as it occurs in the art of other people, must include some description of how the actual concept of visual metaphor is understood by the participants of the study and how that understanding may have altered over the course of the study. The observations move from the stage of initial contact with the concept of visual metaphor through to contact with art forms containing metaphor.

As stated in Chapter I, the concept of visual metaphor is relatively unknown and is not a standard part of the visual arts curriculum at any level. The word "metaphor" occasionally appears in curatorial statements and reviews of exhibitions, and there is brief mention of it in some art theory books, but metaphor is not
currently part of the common, everyday visual arts language, particularly at the first year level of post-secondary education.

Realizing that the concept of visual metaphor was little known, I was prepared for a somewhat unenthusiastic response from students. I made every effort to introduce the study in a gentle and unintimidating manner, working the concept into a whole series of image development strategies to be covered in the second semester, as outlined in Appendix C. The projects consisted of a sequence of increasingly difficult drawing problems, designed to lead students gradually away from dependence upon a perceived model. Intentional use of visual distortion, visual fractures, exaggeration, and alterations of viewpoint were intended to initiate a gradual, non-threatening progression towards more conceptually challenging assignments.

Introductory Weeks

Towards the end of the first semester I informed students in both classes that I would be conducting a research study as part of their second semester, and described what it would involve. Despite my assurances that they had nothing to worry about, that the study
would proceed slowly, and that they would continue to be marked on the basis of their drawings and not on their level of participation in the study, I observed a general feeling of unease about it. Even the older students with university degrees looked puzzled and fearful whenever the word "metaphor" was mentioned in class. I assured them that metaphor was a natural phenomenon, and that greater familiarity with the concept could only benefit their perception and understanding of the world and their ability to express visually, some level of truth about the world.

During the first three weeks of the semester there was little mention of metaphor as other image development strategies were introduced. Students worked on a number of assignments involving altered viewpoints, distorted vision, intentional exaggeration, reversals of figure-ground relationships, and experimented with unconventional drawing tools and surfaces. By the fourth week, the sense of unease was again evident in both classes as their uncertainties about visual metaphor resurfaced. Several students approached me with worried expressions on their faces, and asked me to show them some examples of visual metaphor. Both classes were assured that introductory lectures were scheduled for
week eight and nine, which would include a metaphoric analysis of selected images containing metaphor and a class discussion about each image. The intervening weeks would be spent working with visual sequence, progression and movement, followed by visual alteration and metamorphosis. These strategies did not seem to frighten students in the way that metaphor did. It was explained that there was a developmental sequence built into the lesson plans, and that each assignment was designed to lead into the one following. They agreed to have faith in the study and postponed their fears to meet the challenge of drawing assignments #1 and 2.

Weeks 5 - 7

The drawing session for week five, described in the Procedures section as "the nude ascending and descending the staircase", was difficult but rewarding for most students. Their initial frustration with trying to draw a moving subject soon dissipated as they became increasingly energetic with their marks and allowed mere suggestions of the human figure to merge and meld until they began to see their series of marks as a whole image. The feeling that each movement was a separate pose and a separate drawing faded away as students recognized that
all the parts added up to a completed action, and that their drawings conveyed a sense of time and energy that a static, frozen image would not convey. The feeling of confidence that developed during this particular drawing session contributed significantly to a change in attitude toward the study of visual metaphor. Their fears became less vocal, confidence in their own abilities grew, and they displayed a stronger feeling of trust in the program.

The next two weeks were devoted to a study of visual change and metamorphosis, as detailed in Appendix E. Students were introduced to the work of M.C. Escher, and then asked to develop a drawing that would transport the viewer from one image to something else entirely, through a series of subtle alterations to the original form. The alterations could evolve from a purely visual point of view into some unknown form or pattern, or the drawing could develop in a more conceptual manner following a preconceived plan.

Without exception, students proceeded without hesitation or fear of how the image would evolve. This may have been due to the fact that some of the students had completed a similar assignment in their junior and senior secondary art classes. Most students took a
sequential and orderly approach to the assignment, moving through a series of gradual alterations to the visual form. An example of this approach was the student who started with a small piece of driftwood, shaped like an oblong spiral, and transformed it into a growing human fetus, placing each image into an overall oblong pattern, and then cutting out the finished sequence into the shape of an egg. A few students intuitively launched into a more metaphoric realm of thought and imagery, as described in Chapter 4, under Assignment # 2. For example, one student started drawing a large bucket with a hole in the bottom, tipped toward the viewer. She then incorporated a human figure into the image, pouring out water from the bucket, but she created an image of a mountain lake through the peep-hole in the bottom of the bucket, and made it appear that the water was spilling out of the lake, like a waterfall, through the hole in the bucket. All around the figure, she depicted the same mountainous lake scene on a larger scale. With no preconceived plan of how her drawing would develop, this student metaphorically linked the qualities of human action, pouring water from a bucket, to the qualities of a natural waterfall, spilling water from a high altitude lake.
Using the students' work as visual examples, the similarities between a metamorphosis and a metaphor were stressed, focusing on the visual comparison drawn between the qualities of one image or one experience and the qualities of a completely different image or completely different experience. In order for the comparison to qualify as metaphoric, the two experiences being connected should not normally be associated; the similarities might in fact, be dissimilarities. The impact of such an unlikely combination is to surprise the viewer in such a way that perceptions are altered or disrupted, causing new insights to emerge.

I was concerned at this point in the study, that for some students, I might be over-simplifying metaphoric thought by likening it to a lock-step, sequential process, as experienced by most students with the metamorphosis assignment. However, I decided that it was more important to give these students the assurance that they were capable of creating visual metaphors than worry about over-simplification. My hope was that they would take more poetic leaps with their imaginations as they became more comfortable with the concept.

As mentioned briefly in Chapter III, students in a community college Fine Arts program, for the most part,
are less academically inclined than students enrolled in other university transfer courses. There are exceptions to this generalization, but most of the students in the study group were quite frightened by the thought of having to produce something that sounded so intellectual. To dissolve their fears, it was essential to introduce the concept of visual metaphor gradually, and to make them feel capable at every stage of the program. Through group critique sessions and individual consultation, most students became convinced that metaphoric relationships were not unlike the relationships they had established with their metamorphosis drawings and their doubts and fears about the next assignment were therefore, reduced.
Weeks 8 - 13

I delivered the first lecture on visual metaphor during the eighth week of the semester, and followed it with a second lecture during the ninth week. (These are included as Appendix F and G.) The lectures were accompanied by a series of examples of images created by other artists, images that could be regarded as metaphorical. I selected most of the images from Design Synectics, (1988) and Art Synectics, (1982), by Nicholas Roukes, with the author's consent. The images in Appendix F and G were selected as strong, accessible examples of synectic/metaphoric thought.

With the exception of one skeptical student in each class, the students' response to these images was one of relief. Students participated actively in the discussion in both classes, offering many interesting interpretations and insights that I had overlooked. For example, when Michael Hasted's image, (Roukes, 1982, p.26), entitled The Right of Silence was projected, one student suggested it was a metaphor about war; that the ground on which the typewriter was sitting was intended to be a battleground, strewn with explosive mines, and that the paper rolling out into the clouds represented the wishful letters sent home by soldiers. She then added
that the wordless paper, merging with the clouds, might also represent the unrecorded deaths of those who did not survive, and suggested that the birds in the sky represented their fate, and their "right to silence".

The feelings of relief became evident as the students began to realize that they were capable of understanding the meaning of the metaphor in each case, and that these images presented ideas that they had feelings for and opinions about. We spent over two hours analyzing these images, discussing possible interpretations, and deciding upon the tenor and the vehicle of each metaphor. The tenor-vehicle analysis, used in guided discussion, was effective as a simple, direct way of establishing the comparative structure of metaphor.

Despite recurring use of this formula in both classes however, I am not convinced from the writing assignments which accompanied the visual metaphors, nor from the writing assignments in the English course, that every student understood the difference clearly. This issue is addressed in the Interpretations of the written assignments for both courses, in Chapters 4 and 6. In general, it would be fair to say that the students understood the meaning of the metaphor, but were not
always clear on the structural analysis of metaphor, in terms of the tenor - vehicle relationship.

The two students who expressed skepticism during the discussion were both students who found it difficult to accept the suggestion that artists might actually think of all these possibilities of meaning in their art. My response to them was that they were probably right; the artist, in all likelihood, created the work out of an intuitive awareness. Conscious analysis of the meaning probably occurred from time to time as the artist worked, but the inspiration to create the piece probably came out of a preconscious awareness (Kubie, 1961). I assured students that the creative process does not preclude nor deny intellectual content in the art form, and that viewers of art, in order to fully appreciate the work, should not only respond to the visual form but examine and analyze the meaning of it as well. Both skeptics seemed reluctant to engage in this sort of in-depth analysis of visual imagery, as though it was reading too much into too little. In both cases however, I observed a gradual change in their attitude as the discussion continued, and their minds were opened to the many different possibilities of interpretation. Often bright, critically-minded students are at a disadvantage when
open-ended discussions such as this take place. There is a tendency for them to reach a conclusion quickly and confidently, without wishing to waste their time considering some of the more oblique possibilities. In this situation, I observed an awakening of interest, as some of the less critically-minded students contributed their thoughts freely, and opened up avenues for discussion that were less obvious. Skeptical remarks, mostly delivered by two students, ceased after three or four metaphorical images were examined. Both produced very strong visual metaphors, but the student who had expressed her doubts most emphatically, (student # 21 in Group C), mailed a postcard to me some weeks after the semester finished, from Australia, and in her description of an exhibition she had seen in Queensland, she compared the work to what she had done for her visual metaphor assignment. This student had merged the qualities of her drawings from week 5, of the nude ascending the staircase, with the qualities of two birds in mid-air conflict, as they rose on air currents against the edge of a high cliff (see Figure 2. in Chapter IV). In her postcard, she describes the artist's work as: "similar to my black oil pastel drawings. It was coincidental that she [the exhibiting artist] used the same metaphor also."
She turned the changing position of arms into the wings of a hawk. In making this connection, writing it on a postcard, and mailing it to an instructor she will likely never see again, this student demonstrated clearly that her initial skepticism had transformed into an expanded sensibility towards visual images. She was able to recognize metaphor in the art of another artist, understand the meaning of the metaphor, and make a perceptual and conceptual connection to her own metaphor.

Several students in both classes commented that they had greatly benefited from the session, and that their fear of visual metaphor had been reduced. A few students complained that my choice of images was depressing; several of the images concerned the threat of nuclear war and nuclear fall-out. I urged them to develop images based on their own personal experiences, and not to feel compelled to deal with serious, global issues. I reminded them of a drawing by Susan Hauptman, of a tangled pile of string, (Betti and Sale, 1980, p.168). The image had been interpreted during the lecture of week eight as described in Appendix F: Image Two. I suggested that they too, could draw upon experiences from their own daily lives as a source for metaphoric relationships.
I felt it was important to define more specifically the range of qualities that could be examined in developing metaphor. During the ninth week, I presented the students with two more definitions and a list of categories for visual metaphor, describing a wide variety of metaphoric relationships, and showing images as examples for each category, as shown in Appendix G. This was the first official week for students to begin work on their visual metaphors. Several students arrived with finished or partially finished drawings they had worked on outside class; most arrived with ideas they wished to pursue but needed approval first, and some arrived with no ideas.

Those with no ideas of their own were directed to a box filled with interesting natural objects, such as bones, antlers, shells, cones, seeds, dried flowers, leaves, and bits of driftwood. These students were reminded of what a metaphoric relationship is, and encouraged to select an object that possessed qualities which particularly appealed to them, and to draw continuously from the object until some association came to mind. I encouraged students to use Nicolaides’ (1969) blind, continuous line approach as a method of establishing intimacy with a subject. The results of
this approach can be seen in the work of student # 10 in Group B, (see Figure 3. in Chapter IV). She selected an unusual spherical seed, composed of an elegant structure of paired projections and, after a period of sustained study, recognized that the projections resembled the open mouths of baby birds, waiting to be fed. The metaphoric relationship she discovered, involved not only a visual connection between the appearance of the seed and the appearance of hungry baby birds, but also the conceptual connection between the qualities of a seed and the qualities of baby birds. Both represent the renewal of life, and suggest such qualities as fraility, vulnerability, dependence, innocence, and ultimately, hope for a future.

Student # 5 in Group A selected a white spiralling seashell and after a prolonged and concentrated period of examination and drawing, developed the image by extending the lines of the shell first into a wave-like design and then into a maze and finally into a fractured portrait emulating a Cubist approach. She developed an intuitive metaphoric relationship between the visual obscurity of the human being, concealed in the fractured image, and the inaccessible and unknown qualities of the life form inside the shell.
One of the most valuable experiences contributing to student recognition and understanding of metaphor occurred when, each week, I asked the students to lay their ideas out for group discussion. It was during these sessions that students could see visual metaphoric expression in progress. The sources used by students in developing their metaphors were revealed, and the process of thought was explained. In this way, students could see how others had approached the problem and compare the results with their own.

One of the first finished drawings to be discussed in the Campus Two class, initiated a debate about symbolism and metaphor. The image depicted a soaring eagle with a ball and chain attached to its leg, restricting its freedom. Student # 20 in Group C, had obviously put hours of work into this drawing, which made it very difficult to be critical, but it was a good example to other students of what they should avoid doing. Rather than making a metaphor by connecting the qualities or attributes of normally unrelated experiences, this student had used borrowed symbols to represent her ideas; symbols which are known and understood by everyone as standing for a certain set of ideas. It was a difficult lesson to learn for the
student, but it was essential to draw a clear distinction between the use of borrowed symbols as representations for ideas, and the creation of metaphor where a new relationship is established between one thing and another, and where that relationship involves a fusion of qualities that are not normally associated.

A similar situation occurred in the Campus One class, when student # 2, from Group A, arrived with an enormous drawing she had obviously researched extensively and laboured over for days and nights. She had decided to tackle not one global issue, but a whole collection of them, by drawing portraits of people she considered to be contemporary world villains, the best known violators of human rights, and set their portraits into mortar among bricks in a brick wall, to symbolize their intolerance, inflexibility, and strength. Two muscular arms emerging out of the brick wall hold up a newborn baby as a symbol of innocence and hope for the future. A dramatic sunrise forms the background behind these arms and, like clouds, portraits of the people whom the student considers to be the defenders of human rights appear in the sky. In the centre of the image, between the two outstretched arms, is a drawing of a human skull with a red candle burning on top, dripping red wax over the skull to symbolize
bloodshed and loss of lives. Around the candle are wrapped coils of barbed wire, a symbol she borrowed from “Amnesty International”.

The student had clearly poured a great deal of thought into the drawing and had taken the assignment seriously. I had to be careful in putting this image up for critique to examine its metaphoric content. The student had invested so much of herself in it and was obviously very proud of her achievement. Similarly, the other students were visibly impressed by her efforts. I asked the student to explain to the class her use of symbols as representations for ideas, and hoped that students would recognize that the symbols were mostly borrowed. My comments focussed more upon her more metaphoric use of bricks and mortar as an effective and original vehicle for depicting the qualities possessed by people who are rigid, powerful, and intolerant of basic human rights. This particular student continued to use the brick wall image as a vehicle in other images for other courses, to convey metaphoric relationships. She did a painting of a large package of child’s crayons, and used the crayons to write graffiti across the image of a brick wall. The wall, she said, was meant to possess the qualities of stifled imagination and loss of freedom
experienced by most children as they grow up to become adults. Earlier in the semester she created another large image of a brick wall with graffiti all over it for another course, but I did not pay attention to it at the time. It was not until weeks later that I recognized this was a recurring metaphor for student #2.

I sensed that the human rights drawing was received by other students as an achievement of such magnitude that nobody else would dare to tackle anything so difficult. Many indicated that they were content working on less profound images. The extreme use of borrowed symbolism did not occur again to this extreme, although it continued to cause confusion in some students' minds. Fortunately, as the study proceeded, other students brought in ideas that qualified much more successfully as metaphoric relationships, and I was able to use these to illustrate the difference, without offending anyone directly or denouncing anyone's efforts.

One of the more successful metaphoric drawings depicted a series of dancers merged with birds' wings. While the comparison drawn between dance and flight is not necessarily original, student #5 had been able to focus on a set of particular qualities possessed by the dancer and had attempted to merge those qualities with
those of a bird. The idea was similar to the drawing of student # 21, described earlier, who merged the qualities of a mid-air conflict between two birds, as they flew up against a high cliff, with the qualities of the nude ascending a staircase. (Figure 2.) It was pointed out during critique sessions, that a new metaphor need not necessarily involve a relationship that has never before been expressed, but should draw fresh attention to the curious nature in which a particular set of qualities, belonging to both experiences, have been fused. Attention should centre on the "interanimation" of those qualities, as Aldrich describes, not upon whether the relationship is a new one, or not. It is very difficult to conceive of an entirely new relationship; the problem of creating metaphor has more to do with expressing known or existing relationships in new ways.

While a group critique can be a painful experience for someone who has misinterpreted the assignment, it is an effective teaching strategy. Students identify with each other's work and generally take such discussions seriously. Their ability to recognize and understand metaphor in the art of others was affected by experiences such as those described. As the weeks went by and more metaphoric images emerged, the group critiques continued
to influence and guide students in their recognition and understanding of visual metaphor. This was evidenced by a number of students who worked independently on additional visual metaphor assignments, in response to ideas which emerged as the weeks went by. They were only required to submit one finished drawing for Assignment #3, with an accompanying written statement to identify the tenor-vehicle relationship and meaning of their metaphor. Seven of the twenty-two students submitted additional drawings, and three of them submitted written statements to accompany those additional drawings.

Student #20, who had drawn the eagle with the ball and chain as her first effort with visual metaphor, made several more original attempts. She used a quick, continuous line approach to rework some of her figure drawings from previous sessions, and, in so doing, made a spontaneous metaphoric connection between the act of drawing and the unwinding of string. She drew a collection of figures, using this approach, but the line used to create each figure was depicted as a thread, unwinding from a spool. Student #2, continued to work with her metaphor of brick walls, but she also produced an interesting drawing in response to a writing assignment in her English course, in which she was asked
to express a metaphor of her own. She likened herself to the qualities of a unique and solitary snowflake, existing within a world of countless snowflakes, yet maintaining the status of being an individual. She then developed this idea into an unassigned drawing, in which she depicted her own portrait merged very delicately into a magnified snowflake. Both of these responses were radically different from their first attempts to create visual metaphor where they relied more upon borrowed symbols than upon their own idea or their own personal experience.

Outside of class time, students, particularly the full-time students, often came into contact with other situations where metaphoric thoughts were expressed and recognized. The visiting artist program at 'Campus One' brought in several interesting artists throughout the year, who showed slides of their work and talked about their approach to imagery. One student, in her journal entry for another class, chose to write about the metaphoric content in the work of one of our guest artists: "I'm very interested in this idea because I'm learning about metaphors in English and Drawing." She described the artist's placement of large scale wooden sculptures into urban landscapes as "illegal" and claimed
that his work is "an important metaphor because man
misplaces things in all parts of our environment." She
offered the examples of "oil in our waters and chemicals
causing acid rain," and claimed that the artist "showed
this idea visually, but the idea of a metaphor can expand
very far for the viewer." In other words, she thought
that the artist, by "illegally" placing his sculptures
into an incongruent context, was drawing a comparison
between the legally sanctioned misplacement of hazardous
materials into our environment and the illegal
misplacement of harmless art objects into our
environment, and thereby was presenting the work as a
visual metaphor.

Students often arrived with examples of metaphor
encountered outside of class. One student brought a
magazine article about an artist whose images were not
described as metaphors, but the student wondered whether
they might qualify as metaphors. One image portrayed a
tribe of Indians on horseback, heading across the foot of
a glacier beside a mountain lake. The shape of the
glacier resembled one half of an eagle soaring forwards
in the same direction as the tribe. The other half of
the eagle was formed by the reflection in the lake. The
string of horses was also reflected to create a
symmetrical arrow right through the centre of the eagle. The consensus of the group was that the artist had drawn a metaphoric comparison between aspects of the Indian culture and the spirit of the eagle, by focussing on such qualities as mobility, freedom, self-determination and autonomy. Visual examples such as this, initiated questions and discussions in class that helped to clarify definitions and assisted with the recognition and understanding of metaphor.

Summary

The fear of metaphor that had been clearly evident during the first few weeks of the semester gradually eased as students became familiar with the concept of visual metaphor. Rather than continuing to feel threatened by it, most students, by week nine or ten, were able to casually discuss their projects between themselves, enter into discussions during group critiques, and in some cases, apply their knowledge of metaphor to assignments in other classes. Their perception of metaphor as an intimidating, intellectual activity reserved for the truly serious academic, had altered over the course of a few weeks and was recognized and understood by most students participating in the
study, as a method used by visual artists and writers, to
describe new kinds of relationships between ideas and
experiences. These observations record a significant
shift in understanding from the initial stages of the
study through to the final weeks.
CHAPTER VI

Investigation of the First Research Question from Data Collected in the English Course

Interpretation of the data collected in the English course is intended to answer the first part of the first research question:

How do art students in a community college demonstrate their ability to recognize and understand metaphor used in the literature of others?

Only the data collected from Group A applies to the question of recognizing and understanding metaphor in the literature of others. Group A consisted of only seven students, and of those seven, one did not submit any written assignments related to the study of metaphor, and another avoided the essay topics on metaphor. This effectively reduced the number of participants to five, which is a small group to draw conclusions from. Nevertheless, they provide a comparison group with the other two groups of participants, both of which had no formal instruction in literary metaphor.
The writing assignments pertaining to metaphor were collected and examined by both instructors throughout the semester. The writing assignments for the English course included:

1. **Writing Portfolio** - (See Appendix I). Four assignments measuring recognition and understanding of metaphor in the literature of others, and one assignment measuring the use of metaphor in their own writing. These five assignments were not individually graded, but were graded at the end of the semester as one assignment, worth a total of ten marks, or two marks per assignment.

2. **First Essay** - (See Appendix I). Students were offered a choice of three topics, only one of which specifically addressed the use of metaphor in Shakespeare's *Othello*. The essay was marked out of thirty, but is not included in the final total as only two of the seven participants from Group A chose the metaphor topic.

3. **Final Essay** - (See Appendix I). The final essay also offered a choice of topics but five of the seven participants of Group A answered the question regarding
the use of metaphor. The assignment was marked out of thirty, and was included in the total mark.

4. Final Examination- (See Appendix I). The final examination contained three questions worth five marks each, pertaining specifically to the recognition and understanding of metaphor in two pieces of literature:

   a) the novel, The Diviners, by Margaret Laurence
   b) the play, Othello, by William Shakespeare

The marks awarded then, for the writing portfolio, the final essay, and for the three questions on the final exam which pertained to metaphor, added up to a total of fifty-five marks and indicated the students' ability to recognize and understand metaphor in literature.

Writing Assignment #1- Students were asked to state the thesis and summarize the argument of Aldous Huxley's essay, Music at Night.

This piece of literature was assigned reading not because of its metaphoric content, but because it expresses the idea that art forms are not translatable into words. Huxley is commenting on a common misconception in education, that students can be expected to adequately describe the meaning of an art
form with their own words. Citing specific examples of art forms that are untranslatable into words, Huxley uses the introduction to the *Benedictus* from Beethoven's *Missa Solemnis*, passages from Shakespeare, and two supposedly similar paintings of the *Madonna*, one by Piero della Francesca and one by Tura. The two paintings, Huxley claims, are radically different in meaning, even though they depict the same subject; a difference which is married to the form of each painting. Huxley is pointing out that the meaning or content of a work of art is inseparable from its form; its truth and beauty are united.

The English instructor, in assigning this essay at the beginning of the study, hoped to raise the question of whether the meaning of an art form, and hence the meaning of a metaphor, can be adequately translated into words. He hoped to determine if his students understood how significantly the impact of poetic expression differs from explanation.

With the exception of student number 2, the papers submitted do not indicate that students understood Huxley’s thesis completely. One student did not submit a paper, and the other five thought that Huxley was suggesting that art forms cannot necessarily be
understood in the way the creator intended, but that viewers are free to derive their own meaning from the work. In other words, they focussed more on the issue of freedom, expressing the idea that the artist is a unique individual with the right to attach his/her own meaning to the artwork, and that viewers are individuals who also have the right to interpret the art in their own way. This interpretation misses Huxley's thesis, that art is not translatable into words, and further, that it is a mistake for educators to mislead students into believing that their words could ever adequately describe or replace the meaning of a work of art.

This initial writing assignment, while it did not specifically measure students' ability to recognize and understand metaphor, did provide a clear indication of the level of understanding of abstract thought and the understanding of art that each student brought to the study.

Writing Assignment # 2- Analyze a metaphor of your choice, stating its vehicle and tenor, and providing a paragraph of explanation.

Student # 1- did not submit assignment.

Student # 2- analyzed Shakespeare's sonnet, They
that have power to hurt and will do none. (Hall, 1987, p.692) Shakespeare is drawing a four part comparison between unattractive human beings and weeds, and beautiful human beings and flowers, but suggests that flowers fade and fester, and end up smelling worse than weeds. The tenor and the vehicle of the metaphor are correctly identified, and the meaning of the sonnet is explained as follows: "Shakespeare tells us, generally, that appearances can be deceiving. Someone who appears to be beautiful and good can be evil and by the same token, someone who seems ugly and bad can be very good and kind-hearted."

Student #3- analyzed Robert Frost's poem, To Earthward. (Hall, 1987, p.564) The tenor of the metaphor in the poem could be described as love, or a sensitivity that feels a rose petal intensely. The vehicle Frost uses is the sting of the rose, to indicate that with the beauty of love comes pain as well. The student identifies the tenor as the rose petal and the vehicle as the sting, but in his explanation of the sting, introduces a bee into the metaphor, indicating that he did not understand what the rose petal represented, and therefore did not understand the meaning of the poem.
Student # 4- analyzed the third quatrain of Shakespeare's sonnet, *That time of year thou mayst in me behold*. (Hall, 1987, p.469) The student describes both parts of the metaphor, but does not identify which part is the tenor and which part is the vehicle. She describes the metaphor as: "a comparison between death and dying and trees in Fall, the glowing embers of a fire, and the twilight and darkness of a day."

Student # 5- analyzed W.H. Auden's poem, *Musee des Beaux Arts*. (Hall, 1987, p.572) The student identifies the tenor of the metaphor as innocence, and the vehicle as children, which is partly correct. The tenor could more accurately be described as ignorance or apathy towards the death of unknown people, and the vehicle used to express that idea is the unexpected death of an unknown, innocent child, and how little it affects the lives of others. The student describes the meaning of the poem as follows: "The author shows children to express that people are living their own lives. They can only relate to important things that coincide with their lives, because they are naive of what is going on in the rest of the world." The student has grasped the general meaning of the poem but was not able to clearly identify the tenor and vehicle.
Student number 6 - analyzed the same piece of poetry as Student number 4, (Hall, 1987, p.469) but offers a much clearer explanation of the tenor and vehicle and demonstrates a better understanding of what metaphor is, and what purpose it serves. She explains that: "The difficult concept of death - (tenor), is simplified through the use of three vehicles: autumn, twilight and a fire being smothered by its own ashes. The reader can relate easily to autumn, twilight and fire because they are concrete images....allowing the reader to understand what the poet is trying to say about death.

Student number 7 - analyzed a poem by Sylvia Plath, entitled Lady Lazarus. (Hall, 1987, p.673) The student identifies the tenor of one metaphor as the face and the vehicle as the fine Jewish linen. She describes the qualities that the two parts of the metaphor have in common: "Fine linen is usually white, therefore her complexion is very pale and drawn looking. The texture of the cloth being very smooth and soft as skin". She goes on to say that because the poet speaks of "fine Jewish linen and talks about death and dying, she makes me feel that she has great empathy for the Jews in the way they were unfairly treated in the war." This explanation indicates that the student understood how
the metaphor applied to the meaning of the poem.

Writing Assignment #3 - Develop a metaphor with respect to an experience (perhaps a feeling) of your own.

Student #1 - did not submit assignment.

Student #2 - submitted a short paragraph likening her own solitary feelings of uniqueness and individuality in an overly populated world to that of a unique snowflake in a heavy snowfall. She later developed this idea into a visual metaphor by drawing a snowflake and integrating a self-portrait into it.

Student #3 - instead of developing the metaphor into a piece of creative writing, this student simply reiterated the analysis of a commonly known metaphor, the comparison of life to a burning candle, which he borrowed from the textbook.

Student #4 - did not submit assignment.

Student #5 - used the comparison of a seed planted in the soil to the growth of human experience. While she has given quite a lot of attention to the similarities of the two parts of the metaphor, she describes the similarities rather than developing her idea into a creative piece of writing.

Student #6 - tried to develop a piece of creative
writing using a metaphoric relationship between the qualities of an explosion and the qualities of an enraged horse, escaping from its pen. The assignment could have been developed more fully but the student did express an idea metaphorically, and did not simply explain the similarities as other students did.

Student #7 - like Student # 5, presented her metaphor in analytic terms. Rather than develop a piece of creative writing, the student simply explains the comparison she has chosen between a road map and her own life.

Writing Assignment # 4 - Write a short essay in which you show that Hedda's pistols serve as the vehicle for an idea that affects the entire play, in Ibsen's Hedda Gabler.

Student # 1 - did not submit assignment.

Students # 2, 3, 4, 5, 6, & 7 - were able to show how Hedda's pistols served as the vehicle of a metaphor throughout the entire play. Each student identified Ibsen's use of pistols as a concrete image for Hedda's need for power and control. The central statement in the essay of Student # 2 reads: "Henrik Ibsen ...uses Hedda's pistols as a vehicle for her exceptional need to have
total control over everything and everyone around her."
She goes on to describe the symbolism of guns, and cites examples from the text to illustrate that Hedda's pistols are a vehicle for the power and control she exercises over others. Student # 3 describes the pistols as a "vehicle for her complete obsession with control and manipulation of destiny". Student # 4 states that "Hedda is unable to stand being overpowered by someone so she shot herself". Student # 5 adds that "Hedda enjoys playing with people as well as her pistols...the pistols mirror her personality and disposition." Student # 6 identifies Hedda's pistols as a vehicle for Hedda's manipulative behaviour and her need for control over other people: "She feels that by commanding Eilert to kill himself with her pistol, she will once again have complete power over his destiny." At the end of the play, Hedda begins to lose control, "so she resorts to her source of power, maintaining control of her own destiny by using her pistol to end her own life." Student # 7 reiterates these ideas, but adds that "Hedda's father gave the pistols to her as a keepsake of the authoritative figure that he was."

All but one student then, were able to explain why Hedda's pistols served as the vehicle for an idea which
affected the entire play. Students # 2, 3, 4, 5, 6, and 7 identified that idea as being Hedda's need for absolute power and control over the other characters in the play.

**Writing Assignment # 5** - Identify and explain the vehicle and tenor of four metaphors (other than pistols) in Ibsen's play, *Hedda Gabler*. The four most prominent metaphors, other than pistols, are:

1. The use of a valuable manuscript as the vehicle for a close relationship between Eilert and Elvsted. The manuscript was created by both of them and they are devoted to the manuscript as though it were their child.

2. George Tesman's slippers serve as a vehicle for the idea that he is still dependent upon his aunt and his old servant, and not ready to divorce himself from that relationship in order to devote himself to his new wife.

3. Mrs. Tesman's new hat serves as a vehicle for the idea that she is trying to be socially acceptable to Hedda, her nephew's new wife.

4. Hedda's reference to vine leaves in Eilert's hair is a vehicle for his imminent success due to the successful manuscript he has recently produced. In so doing, Hedda portrays her ex-lover, Eilert,
as the real winner rather than her husband, George.

Most students were able to identify these four prominent metaphors, except for Student #1, who did not submit the assignment. In several cases, students identified two or three of the metaphors correctly, but were confused when they tried to identify other metaphors. This suggests that students were successful when reiterating the analysis that was covered in class, but less successful when they tried to analyze metaphors independently. If so, the results indicate the need for instruction and guided analysis of metaphor.
First Essay - Students were offered a choice of topics with this assignment. Only one of the three questions directly addressed metaphor, and only two students out of the seven in Group A, chose the metaphor topic. Students were asked to show the importance of metaphors in revealing the quality of Iago's character in Shakespeare's play, *Othello*.

It was felt that the students participating in the study might resent being singled out if they were denied the choice of topics available to other students. It was decided to allow them the choice to see whether or not they would choose metaphor. The English instructor had spent a greater percentage of the lecture time addressing metaphor than either one of the other two topics, yet only two of those seven students chose the metaphor topic. The two students who chose the metaphor topic for their essay were also the two students in Group A who received the highest marks in English. The general response to this writing assignment, given in the early stages of the study, may reflect a general feeling of uncertainty or fear towards the concept of metaphor. This uncertainty and fear was also observed in both Drawing classes, as discussed in Chapter 4. The fact that the two who chose the metaphor topic at this early stage
in the study also received the highest grades overall, may be explained in terms of the fear factor. Students who demonstrate a greater willingness to take risks and tackle new domains of thought generally learn more rapidly than students who are intimidated by new material.

Although the actual marks for the first essay cannot be taken into account as only two of the seven chose the metaphor topic, the assignment is still considered to be a significant part of the data collected in the English course, in that five out of the seven chose not to write about metaphor, despite the time that the instructor had been spent on it.

Final Essay- Two topics were offered: one addressing metaphor, and one addressing a topic unrelated to metaphor. Five of the seven participants selected the metaphor topic: Describe the important use of metaphor in Henrik Ibsen's play, Hedda Gabler.

Student # 1- did not submit assignment.

Student # 2- states that "metaphor plays an integral part in the nuances of the action...they provide additional information, expand the interweaving of the characters as well as explain and add dimension to the
subsequent action". She goes on to analyze three other examples of metaphor in the play, different from the metaphors cited in previous writing assignment.

Student #3 - chose the alternate essay topic.

Student #4 - states that "metaphor helps illuminate certain parts of the play and makes them have more impact on the reader [giving] a more lasting impression", She then describes the same three metaphors as were cited in a previous assignment, but offers no further analysis of their impact on the plot.

Student #5 - cites three examples of metaphor that she had previously cited, but describes them more fully in terms of their impact on the play, and weaves them together as a character profile of Hedda. She says of the pistols, the manuscript and the vine leaves: "These metaphors are the vehicles for the idea that Hedda is manipulative and controlling...they tie in together to define Hedda's character. The pistols are the metaphor that best describe how Hedda wants to dominate...and play with people. The manuscript is like an innocent and defenceless child in Hedda's hands. Hedda destroys the manuscript to destroy Lovberg's and Thea's heart and soul...she totally ruins any influence Thea has on
Lovberg...so she can be his only influence and dominate him. The vine leaves are part of her created [world of] distractions to release her from her boring life."

**Student # 6** - refers to the same three metaphors - the pistols, the manuscript, and the vine leaves - but, like Student # 5, describes the function and meaning of the metaphors in much more detail than student # 4.

**Student # 7** - refers to the same three metaphors describing how each of these three vehicles is used to draw a metaphoric comparison with the qualities of Hedda's character. Like the response of student # 4, description is minimal.

**Final Examination** - Three questions on the final examination for English 121 pertained specifically to the recognition and understanding of metaphor in Margaret Laurence's novel, *The Diviners*, and Shakespeare's play, *Othello*. (See Appendix I).

**Results of Group A**

A total of fifty-five marks was possible for all of the written assignments and the final examination questions designed to answer the first research question. The marks
were as follows:

Students number 1 & 3 - incomplete
Student number 2 - 43.5
Student number 4 - 33.5
Student number 5 - 41.5
Student number 6 - 46.5
Student number 7 - 35.5

The total of marks achieved by the five students who completed all of the written assignments related to the study of metaphor in the English class, place the students in the following order, ranked from highest to lowest score:

1. Student # 6
2. Student # 2
3. Student # 5
4. Student # 7
5. Student # 4

The students who chose the alternative essay topics, (Students # 3, 4, 5, & 7), do not appear to have improved their standing by choosing the alternative. Based on the initial response to the concept of visual metaphor I observed in the Drawing classes, one of fear and
resistance, my assessment of the initial avoidance of metaphor in the English course is that it was also caused by fear of, and resistance to the concept. The fact that only one of the six students who submitted final essays chose to avoid the topic of metaphor the second time around, may indicate that the initial fears subsided as confidence with the concept developed, but it is a small group to draw such conclusions from with any degree of certainty. Student # 1 consistently avoided submitting any writing assignments, and received a failing grade for the course.
Comparison of Results from the English Course and the Drawing Course

The findings from both courses indicate that students, during the initial stage of the study, were worried about studying metaphor in Literature and Art. During the first month of the study, students were given a choice of essay topics in the English course, and five of the seven participants chose the alternate topic, despite the heavy emphasis given to metaphor in both classes. In the Drawing class, the students were not given a choice of topics, but their doubts and fears were clearly evident, as described in Chapter 5. As the study progressed, their initial fear and lack of understanding gradually changed. Five of the seven participants chose the metaphor topic for their final essay assignment in the English class, and achieved results ranging from satisfactory to very good. Five of the seven participants also succeeded in producing strong visual metaphors in response to assignment #3, in the Drawing class. The majority of Group A participants succeeded then, in developing a working knowledge of metaphor, as it occurs in Literature and Art, and were able to express metaphoric relationships in their own images. Accurate analysis of the tenor and vehicle remained a problem for
some students in both classes, but this did not seem to affect their ability to identify the two parts of the metaphor, or the set of qualities being compared. In other words, they had more difficulty with the terms, "tenor" and "vehicle", than with what the terms represented. In most cases, their explanations of the meaning of the metaphor, in English and in Drawing, were accurate.

An analysis of the three writing assignments related to Ibsen's play, Hedda Gabler, indicates that students were successful in identifying and understanding the four most prominent metaphors in the play. The similarity in their responses however, might suggest that most students simply reiterated the analysis they had learned in class. The few attempts made at identifying and describing other metaphors in the play were less accurate. This would seem to indicate that students responded well to a formal, guided analysis of metaphoric content, but their attempts to identify and analyze metaphors independently were less successful. The implication here, is that the proposition put forth in the thesis is correct; formal instruction of metaphor is required, and students need guidance with identifying and understanding metaphor.

Marks awarded for assignments related to the study
of metaphor in English followed a pattern similar to performance in the Drawing class.

Student #1 did not submit any of the writing assignments in the English course, achieved a low mark on the final examination, and failed the course. In Drawing, he demonstrated a lack of understanding of the concept, and a lack of confidence in his own abilities.

Student #3 avoided both essay assignments on the use of metaphor in literature, which could possibly be explained as a demonstration of resistance to the study, or as fear or lack of understanding. As well, his metaphor drawing assignment did not clearly qualify as metaphor. He tried to draw a comparison between trendy issues such as dieting and safe sex, and the cover of a popular fashion magazine as a carrier of those issues. He tried to make a metaphoric connection between the issues themselves, and the issues as marketable public concerns. It was difficult to accept this image as a metaphor, and his written explanation of the image did not indicate that he had a clear understanding of it either. He describes the tenor of his metaphor as: "The type of moral attitudes and false values that are being force-fed to young women through the media. Values have become a saleable item, and people today are buying
because they feel, in order to be socially acceptable, they must follow trends and buy the ideas the media is selling. The vehicle is: "the magazine cover". He has used the magazine cover as a carrier for the values he describes as the tenor of the metaphor, but he has not drawn a comparison between those qualities and anything else. If he had placed the magazine cover into a context whereby associations could be drawn between the reader of the magazine and the list of topics on the cover, it might have qualified as a metaphor, but as it is, it does not qualify. His metamorphosis assignment qualified more as metaphor than any of his other drawings. Through a series of sequential alterations to a piece of driftwood, he made a metaphoric connection between a small, spiralled, organic form and a human fetus, and placed the series into the context of an egg shape. If his avoidance of the metaphor assignments in the English course is evidence of fear or a lack of understanding, then the results of his visual metaphor assignment in the Drawing course would support that explanation.

A comparison of the results of the other five students indicates as well, that there is a strong relationship between a student's ability to recognize and understand metaphor in literature and their ability
to use metaphor in their image-making. Student number 6, who scored the highest mark in the English course, is the same student who conceived of a strong visual metaphor in the image of the withered maple leaf, set against industrial smokestacks, as a representation of the Canadian flag. Even though the student was dissatisfied with the final product, and seemed not to recognize the strength of her own idea, her thinking process was clearly metaphoric.

Student #2, who also achieved high marks in the English course, is the student who produced the enormous human rights drawing and the snowflake portrait. While her human rights drawing may have consisted more of known symbols than metaphoric associations, it conveyed a great deal of comparative thought. She developed a complex visual network of good versus evil forces, but her strongest use of metaphor was the brick wall, in that the qualities of the brick wall were compared with the qualities of injustice and intolerance. She used this metaphor repeatedly in assignments for other courses to draw attention to issues relating to inflexibility, denial of freedom, and stifled imagination. As well, she demonstrated a clear understanding of metaphor with her drawing of the snowflake portrait, based on her writing
assignment in the English course.

Student # 5 also achieved high marks in the English course and produced several visual metaphors in the Drawing course. She completed two visual metaphors comparing the qualities of ballet to the qualities of birds in flight, and then, having concentrated on the qualities of birds, developed a third metaphor comparing imprisonment to freedom, using a bird as the vehicle. The image depicts a group of moronic creatures trapped behind bars with a small white bird perched on the ledge, also behind the bars. The bird is small enough to fly away to freedom, through the bars, but the creatures are not. The meaning conveyed by the image is metaphoric, in that a comparison is drawn between voluntary and involuntary restraint.

Student # 7 produced a metaphor of a ballet dancer perched on top of clouds, depicting a relationship between the qualities of a ballet skirt, and the qualities of puffy, white clouds. The comparison could extend into a more conceptual realm if other qualities of ballet dancers and clouds are considered. Both appear to float effortlessly; they are light and airy, and are free to move and change. The image may not be entirely original, but it does qualify as a metaphor.
Similarly, student # 4 developed a visual metaphor based on a comparison of qualities that also may not qualify as original, but she demonstrated an understanding of the concept. She depicted the planet earth as an explosive device attached to an ignited fuse, expressing contemporary concerns about the volatile condition of the earth. Student # 4 produced a stronger and more personal metaphor in response to the dancing model. She completed a series of fragmented dancing figures defined by energetic and aggressive marks resembling magnetized iron filings. The strength of the comparison is in the field of energy expressed by the dancers, the energy suggested by a strong, magnetic force and the energy expressed by the actual marks. (See Figure 4).
CHAPTER VII

Conclusions and Implications for Art Education

Summary of the Study

This ten week study was undertaken to establish how Fine Arts students in a community college would respond to an examination of metaphor as it is used with words and images. Two research questions were developed:
1. How do art students in a community college demonstrate their ability to recognize and understand metaphor used in the literature and in the art of others?
2. How do art students in a community college develop and apply metaphor to their own image-making?

The study involved twenty-two first year Drawing students, seven of whom were also enrolled in a first year English course. All twenty-two participants in the Drawing course were exposed to a developmental sequence of lessons focussing upon the use of visual metaphor, as an expression of creative thought, whereby relationships between normally unassociated experiences are brought into visible or implied connection. Students were encouraged to examine aspects of their own experience in search of similarities that could be fused together into one visual form, to produce a metaphoric relationship.
The Findings from the Drawing Course

The results indicate that the majority of participants developed an ability to express visually, some form of metaphoric relationship, and were able to recognize and understand metaphor in the images produced by others. Initial resistance to the study suggested that students, prior to the study, considered metaphor to be an intimidating product of purely intellectual thought, and something foreign to the Visual Arts. Even the most academically capable students expressed doubts and fears about their own abilities during the weeks leading up to the beginning of the study. Their fears were diffused gradually, as their understanding of metaphor altered to accommodate a visual and more experiential approach. They learned how to analyze the layers of possible metaphoric meaning in a series of selected images, and they learned to interpret their own work in terms of metaphoric content. Individual and group critiques of work produced by students, helped to identify different ways of approaching visual metaphor and helped them overcome a variety of problems.

Most of the images resulting from a preconceived, deliberate approach to visual metaphor relied upon visual and written information gathered from vicarious sources,
allowing, in most cases, for a less intimate knowledge of the subject under investigation. The images resulting from less deliberate approaches to visual metaphor were more authentic in that they relied more upon direct, personal knowledge of and experience with a particular set of qualities possessed by the subject, initiating associations of thought and expression while the drawing was in progress. The images resulting from the less deliberate approach, for the most part, showed more evidence of originality than the images resulting from the preconceived, deliberate approach. However, the primary objective of the study was to investigate those ways by which students gained awareness of metaphoric structure, and metaphoric meaning, and used that knowledge to derive meaning from and express meaning through visual imagery. The long-term objective of the study was to encourage students to continue their search for metaphoric relationships, from their own personal reservoir of experience, and to try to express those relationships visually, in new and original ways. Although the study was conducted at the first year level of college, it is to be hoped that most of the students will continue to expand their knowledge and experience of metaphoric associations of thought and expression.
The conclusions drawn from the data collected in the Drawing course suggest that, while a theoretical knowledge of metaphor provides students with the conceptual foundation necessary for recognizing and understanding the meaning of metaphor in visual imagery, authentic expressions of metaphoric thought are more likely to occur less deliberately. The deliberate study of metaphor therefore, can be applied effectively to the process of critical analysis and interpretation of visual imagery; the actual process of creating images may be more appropriately served by an intuitive use of metaphor.

These findings coincide with Dyer's *Investigation of intuitive thinking as it relates to the visual decision-making process*. (1984) She found that intuitive thinking is more likely to occur when students are exposed to a set of external conditions designed to facilitate non-deliberate thinking. Similarly, in the visual metaphor study, intuitive associations of thought occurred more readily when drawing sessions were designed to initiate a non-deliberate use of metaphor.

Moreover, results of the study indicate that, with guided instruction, improvement can be seen in students' ability to recognize, understand and use metaphor.
visually, which coincides with the findings of Feinstein's dissertation entitled, *A college drawing curriculum integrating Langer's theory of symbolization and aspects of hemispheric processes*. Feinstein found that drawing can not only be taught as a technical subject "but as a means to acquire a holistic way of seeing/thinking and constructing metaphoric meaning through images", and that drawing students "acquired cognitive tools which enabled them to refine their metaphoric thought processes and to construct metaphoric meaning through images". (1979, p. 181,183)

The Findings from Group A

A comparison of the results of the seven students enrolled in both the English course and the Drawing course suggest that there is an important connection to be made between studies in Fine Arts and English. Wherever possible, integration of course content serves to improve understanding of common conceptual systems such as metaphor, symbolism, and other forms of analogic thinking, which underlie all forms of artistic expression. The differences shown in this study between the responses of students dealing with metaphor in English classes and in Art classes indicate that each
subject field has something distinctive to add to this common understanding. Often, full-time Fine Arts students wish to concentrate entirely on their studio time, and find it difficult to understand why they should be required to study literature or learn how to write effectively. By focussing upon the similarities between the two fields, and by encouraging students to draw upon their experience with literature and writing to assist in forms of visual expression, Fine Arts students would be more inclined to look upon English as a valuable subject, and treat it more seriously. An understanding of metaphoric thought and metaphoric expression develops over a lifetime; the data collected from one semester can only claim to register an initial response to the concept. A longitudinal study would be required to examine the long-term effects of such a program.

Implications for Art Education

An education in the Visual Arts, particularly at the post-secondary level, has a vital role to play in establishing a foundation of metaphoric understanding. Verbal and non-verbal forms of metaphoric expression present meaning in a more tangible, more palatable, and more interesting manner and raise our awareness of the connections that exist between different domains of
experience. For practical reasons, knowledge and ideas are often separated into distinct and inaccessible categories, and students are required to make educational choices, based on these categories. Because art is a discipline that is able to address a broad range of knowledge and ideas, it is important that art students become familiar with the analogic thinking processes used to establish and express relationships between this unlimited domain of thought and experience. Greater familiarity with how images and ideas are expressed metaphorically, and an improved understanding of the conceptual activity underlying metaphor will, according to the results of this study, expand the metaphorical sensibilities of students in Visual Arts programs.

As Aristotle recognized, in the fourth century B.C.: "...an acute mind will perceive resemblances even in things far apart" (Rhetoric, 1412a) and Kant, in the eighteenth century, described brilliant minds as being able to see beyond the artificial boundaries imposed upon knowledge. "Worship of poetic genius was based on its alleged ability to transcend ordinary rational categories to achieve a profound insight into nature and life". Kant pointed to metaphor as a method by which these transcendental experiences could be expressed and
communicated: "Romantic artists and poets saw metaphor as a fundamental creative activity...that transcends [the] everyday literal understanding [of the world]." (Johnson, 1981, p.14,15) Langer, in the twentieth century, reiterated Kant's position, stating that "a sensitive mind uses its knowledge metaphorically...every object which emerges into the focus of attention has meaning beyond the fact in which it figures." (Langer, 1942, p.285) Continuing investigations into the nature of creative expression have repeatedly found that metaphoric and analogic thinking abilities are prerequisites to the discovery of original ideas. As Crutchfield exclaimed:

one source of original ideas lies in the ready accessibility to the thinker of many rich and subtle physiognomic attributes of the percepts and concepts in his mental world and to the metaphoric and analogical penumbras extending out from their more explicit literal, or purely logical features. For it is partly through a sensitivity to such physiognomic and metaphorical qualities that new and fitting combinatorial possibilities among the elements of a problem may unexpectedly emerge. (Gruber, 1962, p.124)
Metaphoric thought can open the doors of perception in far-reaching and unpredictable ways, and art education, like any other field of study, should assist with opening those doors. A man of genius, in Crutchfield's words, is vividly characterized by his "ability to go beyond the stereotyped and narrower kind of objective reality which is denuded of metaphorical and physiognomic qualities." (Gruber, 1962, p.124). Although the word, "genius", may not apply to most students, it remains a fundamental responsibility of educators to teach students to recognize and understand the meaning of metaphoric combinations of thought and to develop their ability to express metaphoric thought with verbal and/or non-verbal language.
REFERENCES


Steele, B. The theory of consciousness applied to drawing. Unpublished material, Faculty of Art Education, University of British Columbia.

**Cassette Recording:**

APPENDIX A

CONSENT FORM

TITLE OF PROJECT: AN APPROACH TO TEACHING METAPHORIC UNDERSTANDING AND METAPHORIC EXPRESSION IN THE VISUAL ARTS.

INVESTIGATOR: JOAN EHLERS (FINE ARTS INSTRUCTOR)

PURPOSE OF THE PROJECT:

1. To expose students to examples of metaphor as they have occurred in English Literature and Art History, and to determine students' ability to recognize and understand these examples.

2. To determine students' ability to use metaphor in their own image-making.

4. To compare data collected to see if a correspondence exists between the recognition and understanding of metaphor created by significant writers and the ability to use metaphor in image-making tasks.

Data collected from all sources will be interpreted and results will be made available to the Art Education Faculty at the University of British Columbia or any interested educational institution offering a similar program.
PROCEDURES INVOLVING STUDENTS:

1. Students will participate in an integrated program of study on the use of metaphor as it has occurred in literature and art, and will be expected to use metaphor in their own images.

2. Students enrolled in Drawing will be interviewed periodically as part of the standard evaluation procedure. Discussion during these interviews will be centered upon the student's portfolio of drawings and will include a guided analysis of their use of metaphor; their imagery sources and imagery development. As documentation of this process, notes will be taken by the instructor/researcher.

4. Instructor/Researcher will keep a photographic record of the stages of development of students' work.

PERSONAL IDENTITY OF THE STUDENTS INVOLVED IN THE STUDY WILL NOT BE INCLUDED IN THE RESULTS. NO NAMES WILL BE ATTACHED TO ANY OF THE FINDINGS, AND NO NAMES WILL BE USED IN ANY OF THE DOCUMENTATION. THEREFORE, CONFIDENTIALITY IS ASSURED.
TIME REQUIRED TO BE INVOLVED IN STUDY: Expectations of time will not exceed the normal requirements made of students enrolled in the Drawing course and the English course. The study will last for eight to ten weeks, and will commence at the beginning of February 1989; during the second semester of the first year program.

MONETARY COMPENSATION: None

Any participant in the study may withdraw at any time and be guaranteed that their withdrawal will not effect or jeopardize any future instructional treatment, or academic standing.

I hereby consent to participate in the study

I hereby acknowledge receipt of a copy of the consent form
APPENDIX B

COURSE OUTLINE

DRAWING I: Fine Arts 133

Fall 1988

Instructor: Joan Ehlers


Course Objectives:

This course will focus upon the significant role that drawing has played within the context of traditional and contemporary art, and the important function it serves as a means of developing perception and imagery. During the first semester students will learn to approach drawing with a variety of materials and with a broad range of techniques. Experience gained with materials and techniques will lead students to an improved understanding of their individual drawing strengths and their own personal way of seeing.

Course Structure:

Classes will begin with brief instructional sessions related to the drawing assignments. Students will be guided through a series of drawing strategies which will include drawing from still life, live models (nude and draped), imagination and memory. Individual and group critiques will be part of every studio session. Students
will be encouraged to ask questions, share ideas, and express problems they may be experiencing. Individual appointments with the instructor may be requested at any time. The Fall semester will consist of a number of studio classes dealing with the general topics of line, shape, value, and form. Specific exercises and assignments will develop the general concepts presented and wherever possible, the exercises will relate to material being presented in other courses (Visual Forum, Two Dimensional Studies). Students will be expected to keep a sketchbook/journal in which they record responses to experiences outside of the class. Notes and drawings may be in response to interesting observations, music, films, literature, or any other experience which could be applied to image-making. A list of suggested drawing ideas will be issued to each student, to be used only as a guide.

**Evaluation:**

Students will be expected to attend all classes and to participate in discussions and critiques. At the end of the semester, students will hand in a folio containing two drawings from each drawing class attended. The drawings will be dated and presented in chronological
order. Sketchbook/journals will be submitted at mid-term and progress to date will be discussed. An unofficial mid-term mark will indicate students' progress to that point. Final evaluation will be based on:

Portfolio of semester's work  80%
Sketchbook/journal  10%
Attendance  10%
APPENDIX B

COURSE OUTLINE: DRAWING I

Fine Arts 143

Spring 1989

Instructor: Joan Ehlers

Transfer Credit: U.B.C., U. Vic., S.F.U.

Course Objectives:

This course is a continuation and further development of the objectives of Fine Arts 133. Students are now familiar with fundamental drawing strategies and are able to use a wide variety of drawing tools and materials. The focus in the second semester will shift from drawing the perceived model to developing authentic, personalized imagery. Students will investigate a number of ideas related to imagery sources and imagery development as they pertain to drawing, applying the skills they have gained during the first semester. Intentional manipulations of scale, perspective, viewpoint and figure/ground relationships will be used in combination with techniques of distorting, reducing and repeating images for more powerful visual effect. A major focus during the second semester will be upon the concept of metaphor and how it can be employed visually.

Course Structure:
(cont.)

Classes will continue to be structured with a brief instructional period at the beginning of each class, followed by a sustained period of drawing. Students will be helped individually with their drawings, and group critiques will occur regularly. Students will be guided through a series of image-development strategies, employing sources which push beyond perception. Still life arrangements and live models (nude and draped) will still be used as a starting point, but more imaginative responses will be expected. Students will employ a variety of strategies to manipulate and personalize their imagery, and will begin to depend more upon their own resources. Information which may be needed in order to develop a drawing should be researched and collected out of class, and contemplated before coming to class. This research may take the form of a sketchbook/journal similar to the first semester, or it may take the form of a cardboard box or garbage bag filled with a variety of carefully selected objects or images, which might prove useful in the image development process. The emphasis will be on recording and exploring unusual associations of thoughts and feelings for use in developing images containing visual metaphor. Students will be expected to
(cont.)

come to class prepared to develop their drawings beyond the image of the perceived model. The preparation may involve alternate drawing objects, surfaces, or tools, and may require information sources such as books, magazines, xeroxed images, photographs, personal notes, or passages from songs. The emphasis will be upon developing drawings which contain authentic, personal imagery.

Evaluation:

Students will be expected to attend all classes and to come to class prepared with ideas and the materials needed to express those ideas. Evaluation will be based primarily on work completed each week in class with some consideration given to preparation time spent out of class.

Each class worth approximately 6% x 13 weeks - 78%

Final portfolio due April 3/4 - 22%
APPENDIX C

IMAGE DEVELOPMENT

Drawing from the perceived model is valuable experience for improving hand-eye coordination, establishing control of proportions, angles, foreshortening and perspective problems. It also helps to develop the necessary skills for manipulating drawing tools to achieve a variety of effects with line, shape, tonal gradations and textural qualities, and it improves familiarity with drawing surfaces and awareness of scale. It also involves compositional considerations such as visual balance, emphasis, rhythm, movement, and unity. Experience drawing from the perceived model is an important prerequisite to a more interpretative, more challenging and more imaginative approach to image development.

There are a number of drawing strategies which might assist in gaining access to a larger image bank. These strategies may be used individually or in combination. Image development occurs through playful manipulation, thoughtful experimentation, and visual discovery. It is important to realize that complete dependency upon the perceived model can be gradually overshadowed by a greater reliance upon your own personal resources. It is
important for image-makers to systematically collect, record and develop material that could be useful, and to collect the material in a workable manner. Whatever form this information-gathering process takes, it should prove to be a usable record of what interests you, and should be considered to be a primary source for developing authentic, personal imagery. Beginning with gradual alterations to perceptual drawing strategies, progressing through to more conceptually involved drawing strategies, the following is a list of possibilities.

**Selection** – use a spaceframe to isolate areas of visual interest, (a camera functions as a spaceframe). The area selected will be separated from its normal context and may take on new qualities; make use of natural framing devices to enclose and compose subject matter; (mirrors, windows, doorways, keyholes).

**Viewpoint** – alter conventional viewpoint by taking a ground level or subterranean viewpoint (worm’s eye view) or an aerial perspective (bird’s eye view). Place yourself at much closer proximity or further away.

**Game Drawing Approach** – Drawing instructor plays role of coach and students are players who follow a sequence of commands. Instructor gradually describes a scene or
context into which the students draw a progression of responses. Additions to drawings are made in reaction to verbal suggestions and commands.

**Altered Vision - Distortion** - try drawing subject as it appears through clouded glass, water, saran wrap, microscope, try drawing a reflected image from a shiny, uneven surface or fractured mirror. Mirrors can also be used to set up a recursive image that repeats itself endlessly. Exaggerate, elongate, stretch beyond reasonable limits, reduce, minimize, alter proportion, dramatize. Play with lighting effects, draw shadows containing all the details of the actual subject and draw the subject as shadow. Use projectors (slide, opaque, overhead) to project and superimpose one image over another. Draw into projected image. Try drawing with eyes slightly closed or completely closed. (To create a recursive image scratch off a square or rectangular shape from the back side of a mirror; then hold up another mirror in front of the one with the scratched out shape so that they are face to face. The reflected image will repeat itself endlessly into the centre of the mirror.

**Positioning** - cluster and group images, creating a family of shapes or a repeating pattern effect; the
cluster may then be situated in an unusual relationship to the edges of the paper; split and rearrange images; use a xerox machine to enlarge or reduce parts of a drawing, or create a blurred image by moving original as copy is made; try to create the illusion of actual movement in a drawing; try to create a sense of time having passed rather than a static image; try cutting out parts of a drawing and placing into new positions, new contexts, new surfaces; try raising a cut-out shape up off the surface or billowing it out by padding it from underneath; try re-drawing around pasted-on parts, altering the perspective or the complete context. Dissect, shatter or fragment an image; use in combination with found imagery (bits of old photographs, newspaper clippings, found textures). Try sewing into a drawing to create an unusual texture of lines or cutting up two sympathetic drawings into thin strips and braiding them together; use braided strips of paper to draw upon. Figure-ground Relationship—consider the space around the figure as the subject and the figure as the space, or alter the sense of space by making it ambiguous, confusing, or contradictory; create a geometric grid system as a visual scaffolding upon which to build an
image; use a grid system of interlocking tesselation shapes to create a mosaic pattern; create overall pattern out of subject rather than creating an illusion of space; try lightly spray-painting around cut-out figures, removing the cut-outs, then drawing back into the remaining image; take rubbings of cut-out figures by placing them underneath paper. (A compass and protractor can be used to create geometric grid systems. Study the underlying designs of M.C. Escher's work).

**Anthropomorphism**- Giving human qualities and characteristics to an inanimate subject; (eg. collection of gourds represented as gathering of human figures).

**Metamorphosis**- starting with a perceived model, create a very gradual series of minor alterations to the image so that it eventually takes on a completely different appearance and meaning. (changes may be premeditated, leading to a planned finish or spontaneous, leading to an unknown finish). The metamorphosis may simply record natural stages of decay, growth, or evolution, but they may be entirely imaginative. (eg. a helicopter seed gradually evolving into a winged fairy figure).
Visual Metaphor—Consider carefully a deeply felt personal experience and identify certain aspects or qualities of that experience which you can recall most vividly; (for example: biting into a cold, crisp apple—feeling your teeth piercing the cold, smooth skin and sinking into the texture of moist, sweet flesh). Try to imagine those same sensations as qualities belonging to a completely different experience; (for example: diving into a cold, clear lake and feeling your whole body being swallowed by clusters of tingling, translucent bubbles). Try to draw an image which depicts that common set of sensations as qualities belonging to both experiences. The developed image may not literally describe either one of the actual experiences; more importantly it will focus upon depicting that set of common qualities. The visual image may be developed successfully by concentrating entirely upon recreating the energy and the physical sensation of both experiences with a series of drawn marks, with no specific reference to apples or water, but it could also be successfully achieved with a more literal approach, by drawing bursting clusters of translucent bubbles beneath a clean, shiny surface. The intention is to create an image depicting an unusual
association or connection between two ordinarily separate domains of experience. The emphasis will be upon representing visually certain identified aspects or qualities which both experiences have in common. In so doing, a visual metaphor is created. A metaphor may be created with words, as in literature and speech, or with images as in many works of art. The common structure of all metaphor is that it is composed of two or more parts, and that those parts are brought together in some sort of unusual relationship whereby similarities become evident. Metaphor can be regarded as a conceptual system used to draw comparisons between two or more separate domains of experience. I.A. Richards, in 1936, described the two parts of the metaphor as the TENOR and the VEHICLE. The TENOR is the foundation of the metaphor; the original idea or experience seeking expression. The VEHICLE is the concrete image used to make the comparison.
APPENDIX D

VISUAL CHANGE - SEQUENCE - PROGRESSION - MOVEMENT

(Excerpts from Design Synectics, Roukes, 1988)

Within the context of visual imagery, the concept of change implies some form of progression or sequential variation. Visual change may refer to:

1. A programmed optical movement, transition and sequence between visual elements: (line, shape, texture, tone, colour, form)

2. A sequential transformation or metamorphosis of conceptual elements: (content, idea, imagery)

Progression involves the use of a scheme of occurrence and interval. Like music, progression in the visual arts may be thought of as periodic rhythms interspersed with pauses and rest areas. To construct an image that is not static, an artist is involved in creating visual sequences. These sequences may occur accidentally or intuitively, or they may be premeditated progressions, such as those based on geometric and mathematical laws. Recent advances in the field of computer graphics capability have made these mathematical laws more accessible to visual image makers.

Repetition is an artist's principle means of programming intervals and occurrences to create movement and visual
transition between pictorial elements. An unvaried repetition of the same visual unit has a tendency to become boring, it may create a predictable beat, but it may also be effectively extended to the degree where it becomes pattern. Repetition may be used to create a visual flow, a visual progression, or it may be broken with staccato rhythms.

Movement: Implied and Actual

Although a drawing or a painting is not capable of physical movement, the effect of "motion" can nonetheless be invoked and communicated. Any art form which causes the viewer to perceive movement is called a **VISUAL KINECTIC**. The composition creates an IMPLIED movement which is simulated solely by the arrangement of the parts and by the inherent properties of human visual perception. The eye tends to scan a visual field and link things together. This process is referred to as visual closure. Provided with sufficient information, the human eye and brain cooperate to fill in the gaps, to create closure, to construct the whole picture or the whole story.
(cont.)

**KINECTIC ART** is an art form which involves actual movement. It explores light, motion, perception, and audience interaction. It often integrates art with the technology of computers, electronics, lasers, or with laws of physics, chemistry, and biology.

**TIME AS AN EXPRESSIVE FACTOR:**

Biological time imposes a progressive lineal sequence, as well as a limited term of existence on all living creatures. The concept of time within the context of visual representations, is not bound by lineal sequence. Armed with poetic licence and synectic imagination, the visual artist is free to create chronological impossibilities, to depict past, present and future simultaneously, to present scenarios of growth, decay, and erosion, to describe a process of metamorphosis and change; in other words, to create a more subjective sense of time. The time factor is the principle expressive device for the kinectic artist, choreographer, video artist, cinematographer and performance artist, whose work relies upon concepts of chronological sequence or metamorphosis.

Roukes (1988, p. 186-195)
APPENDIX E

VISUAL METAMORPHOSIS:

The preposition "meta" at the beginning of a word suggests a process of change occurring in place or form, an alteration which may go beyond or transcend the original form, (metamorphosis, metaphor, metaphysics). METAMORPHOSIS is the word used to describe a process of CHANGE. We commonly associate the word "Metamorphosis" with the life cycle of tadpoles, butterflies and bugs, but the concept can be applied to a wide range of subject matter, and may be described in a number of ways. Images can be developed to depict a gradual series of simple visual alterations such as alterations to lighting effects, alterations to shape, form, colour, or texture. The image could also be developed to record metamorphic changes that occur within nature, such as life cycle changes or changes occurring over a shorter period of time, such as a season, or a day, or an hour. Dramatic alterations may occur due to erosion or weathering or maturing processes, such as the change from a bud to a fully mature flower, or processes of death and decay, such as the change which occurs to a fully ripe apple which is eaten down to a core and left to shrivel and rot. But metamorphic alterations may occur on a more
imaginative level or on a mathematical level. Metamorphic images can describe changes which could occur only in the realm of fantasy or abstract and exaggerated thought. Image-makers are not restricted to describing that which is already familiar or known; there are no governing laws to dictate sequences or progressions of thought. Image-makers can push away the boundaries imposed upon us by conventional or conditioned thought processes, and thereby can push away the packaged sense of reality about the world we live in. M.C. Escher is an artist who used geometry and mathematics to create metamorphic images. He used grid patterns formed with protractors and compasses, mirror images and other playful disruptions to the sense of illusory space and perspective that we have come to expect in a visual image. His images almost always involve some sort of intellectual paradox or some intentional disturbance of normal thought processes. Mathematicians were among the first admirers of Escher's drawings, because they were often based on mathematical principles of symmetry or pattern, but there is much more to a typical Escher drawing; there is often an underlying disruption of our literal and logical minds.
APPENDIX F

UNDERSTANDING VISUAL METAPHOR

Photographs of eleven works of art (in the form of black and white xeroxed transparencies projected onto large screen) were shown to students. These images were xeroxed from three books:

1. Design Synectics, Roukes (1988)

Each piece of work contains meaning which is expressed metaphorically. Students are asked to think of possible interpretations of the metaphor, and to identify the TENOR and the VEHICLE in each case. Students are reminded that a metaphor involves some sort of comparison between aspects or qualities of normally unassociated or disconnected experiences; a metaphor makes apparent the similarities perceived between dissimilarities. It is explained that metaphor differs from analogy in that the meaning which emerges from the comparison does not simply assist in the understanding of the original idea, (the TENOR), nor is it created for the purpose of strengthening an argument or a position about an issue. The meaning of a metaphor goes beyond analogy in that it
creates new meaning while shedding light upon both sides of the comparison and assisting understanding in both directions. The new meaning or truth which emerges from the comparison is more important than either side of the comparison, and may not be adequately translated into words. For analytical purposes, it is beneficial to treat metaphor as a structure involving at least two parts, which are commonly referred to as the TENOR and the VEHICLE. The tenor refers to the qualities embedded in the original idea while the vehicle refers to the qualities embedded in the associated idea or image. The focus of discussion with each image is upon reaching some level of agreement concerning the TENOR and the VEHICLE contained in each visual metaphor. In most cases, there are several possible interpretations of the metaphor, leading to debate over the most probable meaning intended by the artist. The images have been selected to cover several different categories of metaphor, and a wide range of materials and content.
The TENOR of the metaphor in this image addresses the qualities or abilities that our eyes and ears possess. The VEHICLE of the metaphor is expressed by the relocation of the ears into the position the eyes normally occupy. The act of visually repositioning the ears causes the viewer to contemplate the possibility of such a change, and induces a number of associations which could be regarded as metaphorical.

1. The shape of the ear, when seen in this new context, is remarkably similar to the shape of the eye, if the ear were turned horizontally. The outer rim is similar to the protective upper lid of the eye, the oval shape of the ear tapering down at one end is similar to the shape of the eye, the central hole of the ear is similar to the central pupil of the eye, and each is surrounded by a small circle. The hair growing around the ear is similar to the eyelash and eyebrow growth around the eye. All of these similarities point out parallels in appearance and function of eyes and ears as well as the fine distinctions of each.
2. If we assume that the eyes must be repositioned where the ears came from, the image sets up a new hierarchy of the senses. Ears, when relocated to the position of eyes, seem to take on more significance; the hearing function seems to become more important than the seeing function. The side of the head, off the face, shrouded by hair, seems a far less important position in the whole scheme of things. The image then forces us to reevaluate our senses, and consider the 'what if' options that we normally take for granted. 'What if' our eyes were located on the side of our head? How would that affect our vision and our abilities? Is our ability to hear as important, more important or less important than our ability to see?

3. We might consider the possibility of our ears functioning in this new position, as both ears and eyes. The eyes may not have been relocated but may have been pushed further back behind the ears, or they may have merged with our ears. This might cause one to imagine how our vision might be effected if our eyes were located inside or behind our ears. It might cause us to ask why eyes and ears exist as separate apparatus, and whether that is true of all creatures?
4. The image raises the question of what constitutes perception. How much of what we absorb and respond to is taken in by our ears versus our eyes? We tend to think of our eyes as being the principal perceivers, but can we think of our ears as perceivers? How might this effect artists? And ultimately, what would art be if we only had ears?

5. The rainbow overhead and the indication of light and shadow reinforce the question of what might cease to exist without eyes.

**IMAGE TWO— 'LINE DRAWING # 46' by Susan Hauptman.**

(Betti and Sale, 1980, p.168)

The TENOR of the metaphor in this image could be identified as expressing certain qualities about life or more specifically, about human relationships; qualities such as:

1. continuity
2. life unravels as a continuum with no memory of the beginning and no clearly determined idea of an ending
3. tangled relationships between people
4. difficult to separate one part of life from another
5. difficult to renew order
The VEHICLE of the metaphor is the string, and the qualities the string possesses. It is a Metaphor by Inference, in that viewers are prompted to create their own metaphor based on their own set of personal experiences.

1. The string is a playful and humorous metaphor for the human condition based on the worn-out metaphor that 'life is a bowl of spaghetti', suggesting that our lives resemble the tangled mass of twisting, unending strands, with no real direction and no structure.

2. The string is a metaphor for the human propensity to become entangled in relationships and ambitions which are confused and difficult to make any sense of, commitments which prove difficult to undo or sever, obligations of forgotten or lost origins, twisted and unending ties - a destiny offering no rewards and going nowhere.

3. The string is a pessimistic metaphor for human incapacity, frustration and defeat. The futility of the task of reordering and restructuring the string is overwhelming. The choice is to abandon the chaos and look back on it with detachment, relief or guilt.

4. The string is an optimistic metaphor for the human ability to hang on, to persevere against all odds. It is
(cont.)

about loyalty, love, commitment and attachments, rewinding the string into a coherent, whole ball.

5. Amidst the chaos of life there is always a simple solution, or a line of reasoning that will lead one out of the woods and into the clearing.


The TENOR of the metaphor in this image, is a writer's prerogative or right to express ideas in silence. The artist has chosen to express the autonomous quality of the written word: the idea that written (or typed) words can embody images and ideas in silence; that no authority can be imposed over thought. The VEHICLE of the metaphor is the paper rolling out of the typewriter, issuing a visual image of open sky and clouds which merges with the 'real' sky. The meaning embedded in the metaphor is: 1. The artist wishes for silence from a noisy, old typewriter. The image is entitled 'the Right of Silence' to focus attention on the paradox and incongruity of a writer envisioning peace and beauty with the written word, when it must be produced on a clattering, noisy machine (typewriters no longer make the noise they used to make, making this an archaic metaphor?)
2. The artist wishes to draw attention to the similarities and dissimilarities of creating mental pictures with words, as writers do, and creating real pictures with drawing and painting, as artists do. A writer uses words to express an image, to describe a scene, to set a mood; an artist uses visual symbols and clues to create the image. The dissimilarity between the two processes lies in the 'right of silence'. The writer, using a noisy, old typewriter, is denied the silence that an artist is granted.

3. The meaning of the metaphor is not outdated at all; it addresses the radical change that has occurred in recent years with computer graphics capability. The typewriter is no longer restricted to printing out messages or ideas expressed with words; the paper rolling out of the typewriter in this image, is a metaphor for the capability of computer monitors to display messages in graphic or written form, and the capability of printers to produce the hardcopy of these images and words.

4. The metaphor addresses the issue of censorship. The artist is suggesting that there can be no such thing as 'thought police' despite the possibility of censorship of published material. The human mind cannot be imprisoned
or forced to think out loud. Words embody thoughts in silence, and thoughts can be envisioned into mental pictures. The mental pictures are formulated in silence, by the writer and the reader. The picture issuing forth from the typewriter in this image then, represents the artist's notion of fundamental human rights and freedoms.

IMAGE FOUR- 'DEATH OF AN ERA' by Dustin Shuler.
(Roukes, 1982, p.104)

The TENOR of this visual metaphor is expressed in the title; the artist is making a statement about the cultural values and historically significant qualities prevalent in American society in the late fifties, and demonstrating graphically that those values are dead; they no longer exist. The qualities addressed are based upon the cultural belief of 'bigger is better'. The VEHICLE of the metaphor is expressed by using the QUALITIES inherent in a 1959 Cadillac as epitomizing that era of American history. The car itself is a cultural artifact embodying the cultural values of that period, in that it was the heaviest, the longest, the widest and the biggest production car ever made in the United States. In order to draw the comparison between the end of that particular set of cultural values and the end of the
artifact chosen to epitomize that era, the artist constructed a twenty foot long nail and in front of a thousand spectators, dropped the nail from a height of one hundred feet through the roof of the Cadillac to mark a symbolic end to those values and that belief system; death to those qualities inherent in society at that time. Impaled, the 'Caddie' was then turned over on its side and left for public viewing for four weeks. The metaphor in this event has to do with intentional killing, with public execution, with the ceremonial aspects of death.

1. The artist is drawing a comparison between the historical tradition of publicly executing leaders, regarded as heretics; leaders who were capable of influencing others to resist contemporary beliefs; and the public execution of a non-human icon, once worshipped, but no longer worthy of worship. The crucifixion of this 1959 Cadillac might be compared to the crucifixion of Christ.

2. The death of this particular model of Cadillac, in this particular fashion, is a ceremonial metaphor for the anthropomorphic (human) qualities which cars have come to possess in our society, and the human-like disposal
system which accompanies their death. Dead cars are often placed under a crushing weight which reduces them to a minimum thickness; there are parallels with human cremation. The remains are then laid to rest in a graveyard for dead automobiles, much like a graveyard for dead humans. By making a ceremonial event out of the symbolic killing of a car the artist is pointing out the human qualities we have bestowed upon the automobile in our society.

3. The artist described the event as a 'good hunt', and felt that he 'got his limit'. 'Death of an Era' as a performance event, can be viewed as a hunting metaphor. The artist likened himself to a big game hunter, out for a prize trophy. His bow and arrow was the twenty foot nail held back and shot by a twenty ton crane, in front of an expectant audience. The revered carcass was then put on display for public accolades and salutations, much like a moosehead displayed over the mantelpiece.

**IMAGE FIVE- 'UNTITLED' Screen print by Dmitri Wright.**

(Betti and Sale, 1980, p.50)

The TENOR of the metaphor in this image concerns the balance that man must try to maintain between passion and reason. The VEHICLE of the metaphor is the choice the
artist has made of symbols to represent the human condition. He uses a heart as a symbol of emotion, a leaf as a symbol of nature, tools as symbols of productivity, and plans as a symbol of reason. The empty circle inside the head of the figure on the left, could be a symbol of inertia, confusion, or apathy. The ideas contained in this image could be categorized as Metaphor by Association. Inferentially, the ideas are:

1. That life is a contradiction, suggested by the positive-negative reversal of the image indicating that man is consumed and dominated by his need to manufacture tools to control the world; that what man achieves in life is more important than life itself.

2. That man develops a random mixture of abilities, suggested by the cut-out and pasted together appearance of the three figures superimposed with a variety of interests. The metaphor is intended to convey the balance that is required between the different motivating forces.

3. That man's passion and his love of nature is dominated and imprisoned by his reason and pragmatic concerns, suggested by the positioning of the central figure containing both the heart and the leaf, symbolizing that
he is ruled by nature and by emotion, and surrounded by
the two outside figures containing the tools and the
organizational plans, symbolizing that they are governed
by logic, reason, and practicality.
4. That man may be governed by reason, by nature, or by
apathy. The empty circle seems to indicate that there is
nothing in the mind; there are no motivating forces at
work. The artist is simply representing the
possibilities and forcing the viewer to think about what
governs human behaviour.
5. The whole image is printed over an architectural
blueprint raising the question of control over human
destiny. Man is governed by his reason and his passion,
but the blueprint is already in place.

IMAGE SIX- 'TARGET WITH FOUR FACES' by Jasper Johns
(Roukes, 1988, p.100)
The TENOR of the metaphor is concerned with being a human
victim versus the qualities of being a human aggressor.
The artist is addressing some aspect of intentional
persecution or harassment or violations of human dignity.
The VEHICLE of the metaphor is expressed by means of
placing four tinted plaster faces behind a wooden
structure which either resemble the peep holes built into
a stockade for defense purposes or the old wooden stocks used for restraining people. There is a board covering their eyes and that board is hinged so that it may be lifted to permit vision. The eyes of the plaster faces are intentionally covered to set up an opposition in the viewer's mind. If the hinged board is lifted, the faces could be regarded as the aggressors about to take shots at the target. With the board over their eyes, the faces are regarded as victims, waiting to be shot, yet protected from knowing when it will happen. The other possibility is that the hinged cover represents the blindness and stupidity of the aggressors; they do not know what they are shooting at or why.

1. The artist is suggesting through his association of images, the possibility that aggressors are blinded by their mission to kill; they are unable to see their victims, and they are more capable of killing and less disturbed by their actions.

2. That the faces represent unknowing, innocent victims who have been targeted for some reason. The hinged board represents the possibility for appeal, the possibility of human compassion entering into consideration and preventing the killings.
The TENOR of the metaphor may be thought of as loss of innocence: the ability of mankind to perpetuate violence and corruption through generations. The VEHICLE of the metaphor is expressed through a child's tricycle, shaped like a pistol. There are two possible interpretations:

1. The tricycle is a symbol of innocence and naivete, but it is merged with a pistol suggesting that the innocence has been removed; the naive child has been made aware of the absolute power placed into the hands of a person possessing a gun. The implication here is that children learn from adults that possession of a gun, even a toy gun, is a simple way of gaining status, power and control over others. Power is an appealing thought, even to a young child, a power that is very easily gained. No effort or special knowledge is required; it may be purchased for an amount of money that anybody can afford.

2. The tricycle shaped like a pistol could also refer to the inevitable pursuit of power, even among small children. The desire for wheels to become mobile may be seen as the beginning of a desire for power and aggression. A child often transforms into an aggressive
(cont.)

thrill seeker when placed onto the seat of a tricycle. The artist might be drawing a comparison between this seemingly innocent power-seeking behaviour and the power-seeking behaviour that goes together with gun ownership.

**IMAGE EIGHT** - 'CUBE SKULL TEAPOT' by Richard Notkin
(Roukes, 1988, p.108)

The TENOR of the metaphor is concerned with human complacency about war. The VEHICLE of the metaphor is a teapot shaped like a skull, releasing what looks like steam, but also resembles a nuclear explosion. The meaning of the metaphor is clear; there is only one likely interpretation of it. The teapot is a symbol of human comfort and security; nothing bad can happen at teatime. It is exactly like the Monty Python sequence about war, where a disturbed individual is expressing his distress about the horrors of war, and a soothing voice keeps interrupting the despair with, "Never you mind dear, I'll put on the kettle and we'll have a nice, hot cup of tea." The underlying belief is that war cannot possibly occur now, not here, not against us; just don't concern yourself and the problem will magically go away.

The shape of the teapot is an obvious symbol of death and
defeat, resulting from complacency. The steam rising from the teapot is shaped to resemble a nuclear blast, the symbol of war as we know it today.

*IMAGE NINE* - 'KISSING' by Alex Grey. (Roukes, 1988, p.109)

The TENOR of the metaphor is concerned with the qualities of human bonding: the predominant belief throughout history that love and passion between people is lasting and permanent. The VEHICLE of the metaphor is expressed through the projected qualities of everlasting love and burning passion between a man and a woman, following radioactive fallout from a nuclear accident or a nuclear war. The meaning of this visual metaphor could be interpreted in a number of ways:

1. That belief in the possibility of a permanent relationship between people and the hope for everlasting love are concepts which have changed in light of the twentieth century threat of a nuclear accident or a nuclear war.

2. That the concept of burning human passion can be gruesomely compared to the burning which would occur after radioactive fallout. The two figure eight saw blades connecting the hearts and the minds of the two
people are represented as containing the burning passion from within each person, while radioactive flames descend all around them to burn them from without. The figure eight lying on its side is a symbol for infinity, a symbol for everlasting love, but the fact that the figure eight is made to appear like a saw blade suggests that the blade is going to cut through the flesh, thereby destroying their lives and their love.

3. The nuclear fallout surrounding the two figures is depicted as resembling the blood circulating within the two figures. The suggestion here is that nuclear fallout will operate like a living organism, distributing the radioactivity over the earth like blood is distributed to all parts of the body.

4. A more optimistic interpretation might be that true love will survive in the face of catastrophe; that human relationships will endure to the death or possibly beyond death.

**IMAGE TEN A & TEN B - TWO IMAGES PROJECTED:**

A) 'THE TOWER OF BABEL' by Pieter Brueghel (1563)
(Roukes, 1982, p.79)

'BABYLON TODAY' is a visual Metaphor based on Historical References. It refers very directly to a painting by Pieter Bruegel, 'THE TOWER OF BABEL', signed and dated in the year 1563. In order to fully understand the metaphor, it is necessary to understand the meaning of the original painting. Bruegel's 'TOWER OF BABEL' is based on a story in the Bible, Genesis II: 1-9, in which the Lord confounds the people who began to build "a tower whose top may reach unto heaven", suggesting that the king's desire to construct such an outlandish and pretentious tower is based on sinful pride. The efforts of the ant-like labourers is presented as futile and grossly inadequate in comparison with the monumental vanity and impossibility of the task. The ants are up against hopeless odds as depicted by collapsed sections at the lower levels undermining the strength and stability of the higher levels. The tower represents human folly and the sin of pride. 'BABYLON TODAY', by Pierre Brauchli, painted in 1987, is a metaphor embracing the meaning of the original painting by juxtaposing it with a contemporary tower and a contemporary issue. Bruegel's tower transforms into a nuclear power plant, representing contemporary human folly and the sinful pride inherent in
(cont.)

desiring such increased capacity to produce power.

The TENOR of the metaphor is concerned with the absurdity of human endeavours when harnessed to achieve ridiculous or questionable goals. The VEHICLE of the metaphor is expressed by making twentieth century alterations to an image painted over four hundred years ago, depicting the futility of human endeavour devoted to sinful pride. The tower in Bruegel's image was ordered to be constructed by one power-hungry King and based on the latest in architectural experimentation; the tower in Brauchli's image is ordered by many power-hungry governments in countries all over the world and based on government funded scientific research into nuclear generated power.

The meaning embedded in this comparison may be interpreted in a number of ways.

1. The twentieth century alterations made to the fifteenth century image, express the continuing nature of mankind's mistakes, suggesting that man has foolishly ignored the lessons contained within Bruegel's painting.

2. That man's insatiable desire for power serves to blind him from the foolishness and futility of seeking such absolute power. The process of construction is closely tied to destruction.
(cont.)

3. That people in positions of authority are as prepared today as they were centuries earlier to exploit the lives of others in pursuit of questionable goals. Both images represent an attack on the State for imposing their corrupt will onto innocent and powerless people. The change of context in Brauchli's image simply points out the continuing nature of the relationship between the common man and the State which rules over him.

4. The decay and erosion occurring in Bruegel's tower can be compared to the fear in our minds today of the imminent destruction of a nuclear power plant.

5. The comparison between Bruegel's and Brauchli's towers embodies the notion that mankind is not intended to possess absolute power; the ultimate power rests in a domain beyond human grasp. Whether we think of this domain as governed by a supreme being or whether we think of the universe as governed by laws which defy human interference, the question raised by both images concerns the belief that there should be a ceiling on mankind's capability and authority over the universe.
APPENDIX G

METAPHOR

"Metaphor is a connection-making process of qualitative relationships between the world within and the world without, between the psychological and the physical, between the spiritual and the material, between the familiar and the unknown, irrespective of the medium in which it is expressed. Any medium ...can be metaphorically expressive depending on how a knower (creator or audience/interpreter) contemplates it. A line can be a line, but it can also metaphorically express joy or anger. The metaphoric quality emerges primarily through the MODE in which the knower processes information and not in the material or object to be processed." (Rico, 1976, p. 83-84)

VISUAL METAPHOR MAY BE BASED ON A VARIETY OF EXPERIENCES: (examples of each category projected)
(excerpts of text and visual examples from: Design Synectics, (1988), Art Synectics, (1982), Roukes, N.)

1. PERCEPTUAL METAPHOR - based on perceived similarities in form, shape, size, texture, colour, or tone; any qualities that can be perceived. For example, an ear of corn and a typewriter, or a conch shell and a human ear. For a visual example, see Roukes, 1982, p.2.
2. **SENSORY METAPHOR** - based on similarities of sound, smell, taste or touch. For example, the feel of satin could be compared with the touch of a rose petal. Cross-sensory comparisons may also occur; these are called 'SYNAESTHETIC'. The shrill cry of a seagull could be compared with the taste of a grapefruit, or the smell of burned toast might be compared with the texture of coarse sandpaper. For a visual example, see Roukes, 1982, p.25.

3. **SYSTEMS METAPHOR** - based on the understanding and recognition of similarities between systems. The qualities to be compared may not be visually apparent but they are functionally apparent. The operation of a lawn mower is similar to the function of an electric razor, or a less concrete comparison might be the function of a lever to move a heavy object and the function of psychological levers to modify or encourage a change in position, attitude or belief. For visual examples, see Roukes, 1982, p.17, 1988, p.27.

4. **PHENOMENOLOGICAL METAPHOR** - based on a comparison between natural PHENOMENA (i.e., observable occurrences, actions, changes) such as forces or fields of energy and the kinds of effects they may have. The
violent eruption of a volcano with a subsequent lava flow could be compared to a gunshot with a subsequent blood flow, or the effect of a magnetic force on a pile of iron filings could be compared to the effects of human passion between individuals. For visual examples, see Roukes, 1988, p.109 & 115.

5. **EMPATHIC METAPHOR** - based on a comparison between subjective emotions or feelings. For example, the 'euphoria of love' is depicted in Marc Chagall's paintings as gravity-free, floating figures, or the 'horrors of war' as depicted in Picasso's 'Guernica' as pained, terror-stricken figures with upstretched and outraged arms. For example see Roukes, 1982, p.6.

6. **METAPHOR BY INFERENCE** - the comparison being drawn is not directly stated or made readily apparent to the viewer. The metaphoric content is contained within the image but the meaning is open to interpretation; the viewer is left to draw his own analogy and derive his own meaning from the image, as it may or may not pertain to his own experience. For a visual example, see Betti and Sale, 1980, p. 168.

7. **METAPHOR BY CONTEXTUAL ALTERATIONS** - a metaphor created by placing a visual image into an altered
context, thereby provoking an alteration in response and a reassessment of the normal meaning of such an image. For a visual example, see Roukes, 1982, p.33.

8. **PERFORMANCE METAPHOR** - the meaning of the metaphor is embedded in the act of making the art in front of a live audience. The metaphor in this case, may not be completely carried by the image produced, but by the manner in which the image is imparted to the viewer. For a visual example, see Roukes, 1982, p.104.

9. **METAPHOR BASED ON HISTORICAL REFERENCE** - the meaning of the metaphor is linked with an event or an image which occurred in the past, thereby causing the viewer to reassess a time-honoured experience. The image is designed to reflect past values and beliefs by making a contemporary metaphoric comparison. For visual examples, see Roukes, 1982, p.79 and 1988, p.26.

10. **CONCEPTUAL METAPHOR** - the meaning is expressed by visually constructing an image which embodies a concept or an idea rather than a perception. The qualities expressed visually contain similarities with qualities embedded in the subjective or cognitive realm of experience. The comparison becomes apparent when the viewer is able to identify with the qualities expressed
visually as those belonging to a concept or an idea that is not commonly expressed in visual terms. For a visual example, see Roukes, 1982, p.122.

11. FANTASY METAPHOR - based on imaginative representations of experience. The imagery may be based on bizarre dreams, eccentric fantasies or irrational thoughts. The meaning may be highly personalized and it may express a common truth, uncommonly expressed, or a bizarre interpretation of reality. The comparison could be intentionally presented as a PARADOX or a RIDDLE, suggesting the potential for twisting the predictable to alter normal comprehension. For example, see Roukes, 1988, p.207.

SUMMARY

"Metaphor, functioning to EXTEND MEANING through connectedness, economically MELDS qualities, like or unlike, of one thing to another. In so doing, metaphor transforms experiences, gets at deeper or different levels of meaning, and forces us to look beyond the literal (truth) in both language and art." (Feinstein, 1979, p. 42)
APPENDIX H

ENGLISH 121: COURSE READING LIST

Works of literature examined for metaphoric content:

1. Essay - 'Music at Night' by Aldous Huxley
2. Play - 'Othello' by William Shakespeare
3. Play - 'Hedda Gabler' by Henrik Ibsen
4. Novel - 'The Diviners' by Margaret Laurence
APPENDIX I

ENGLISH 121: WRITING ASSIGNMENTS RELATED TO THE STUDY OF METAPHOR

Writing Portfolio Assignments:

1. State the thesis and summarize the argument of Huxleys's essay, 'Music at Night'.

2. Analyze a metaphor of your choice, stating its vehicle and tenor, and providing a paragraph of explanation.

3. Develop a metaphor with respect to an experience (perhaps a feeling) of your own.

4. Write an essay (of about two typed pages) in which you show that Hedda's pistols serve as the vehicle for an idea that affects the entire play.

5. Identify and explain the vehicle and tenor of four metaphors (other than pistols), in Ibsen's play, 'Hedda Gabler'.

Writing Portfolio worth a total of ten marks.

Essay I:

Three choices of topic were offered. The topic addressing metaphor was:

Show the importance of metaphors in revealing the quality of Iago's character in Shakespeare's play, 'Othello'.

(cont.)

**Essay II:**

Two choices of topic were offered. The topic addressing metaphor was:

Describe the important use of metaphor in Henrik Ibsen's play, 'Hedda Gabler'.

Essay Assignments worth thirty marks each.

**FINAL EXAMINATION: ENGLISH 121**

Questions related to study of metaphor:

1. Analyze two of the following passages in as much depth as possible, to show the part that the divining metaphor plays in it. Show also how the passage connects in a significant way with the novel.
   Worth five marks each.

   Question followed with several passages from Margaret Laurence's novel, 'The Diviners':

2. Describe clearly one metaphor from Shakespeare's 'Othello', both vehicle and tenor, indicating why it is important to the play.
   Worth five marks.

Questions on final examination related to metaphor worth a total of fifteen marks.
APPENDIX J

Writing Assignment: Fine Arts 143

On the back of your visual metaphor drawings, attach a statement identifying the tenor and the vehicle of your metaphor and name the sources for your metaphor.

The writing assignments have been re-typed and included as part of Appendix J. Spelling mistakes have been corrected, but wording was copied exactly as submitted.
Student Number 1:
To accompany slide number 3
"I chose to do a drawing of a very musculely defined arm clutching a diploma. Lower down the picture, another arm is reaching up along the muscular defined arm to grab the diploma. The vehicle in this picture is of course, the muscular arm, stretching up high, clutching the diploma. The tenor of this picture is the arm, a symbol of power, (will to succeed). The diploma is a tenor of success, reaching the limit. The arm below reaching up at the big arm towards the diploma is the tenor for pursuing success but not having the strength or reach to succeed. Basically the picture says only the strong persevere and reach their goals.

Student number 2:
To accompany slide number 5
Title - 'Even a Little Hope Has Tremendous Strength'

Tenor
Vehicle

1. Tragedies of 20th Century..............Images in blocks
2. Technologies, Social and Political Developments and
Circumstances which allowed Words around
above to happen............................ blocks
3. **Limited thinking of people** ............ blocks in black and white

4. **Bloodshed to achieve the words** ............ lettering in red

5. **Death, destruction, bondage** ............ mound of rubble
   discrimination, injustice
   with human bones
   and barbed wire

6. **Small hope** ............... short candle

7. **Blood which has had to flow to** ............ red wax running
   provide this hope
   over skull

8. **Strength of even small hope** ............ muscular arms
   bursting out of rubble

9. **Not all people are** ............ faces of people who destructive
   make a difference

10. **Free thinking of peaceful leaders** ............ faces free - floating

11. "**Behold the only thing greater** newborn child
    than yourself" ............ elevated toward sky

12. **Rebirth of hope or hope is**
    inborn in everyone............ newborn child

13. **Second coming of Christ**............ newborn child

14. **Dawning of a new day** ............ sunrise

15. **Tremendous light thrown off**
    from one flame..................... sunrise
Student number 3
To accompany slide number 7

**Vehicle** - Cover of Magazine

**Tenor** - "The type of moral attitudes and false values that are being force-fed to young women through the media. Values have become a saleable item, and people today are buying because they feel, in order to be socially acceptable, they must follow trends and buy the ideas the media is selling. My metaphor drawing expresses my concern about this growing social problem, so I put contradicting ideas on one cover. The sex and diet ads were the original cover stories and teen pregnancy and anorexia are my two concerns that I expressed in opposition. Health and self-esteem are becoming a thing of the past because people are being self-made by the media."

Student number 5
To accompany slide number 11

"When I drew the dancer and the bird, I wanted to give the effect of movement. The bird is the vehicle to show how flowing and buoyant a dancer's movements are. The beating of the bird's wings shows the speed and gracefulness of a dancer. The metaphor can also be the
idea of freedom of birds, and that relationship to the
feeling that one has watching the dancer."

Student number 5
To accompany slide number 12
"This metaphor has much of the same meaning as metaphor
# 1 (slide # 11). In this picture I did not draw all
of the bird, nor all of the dancer. I simply drew the
feathers only, and the delicate legs of a dancer. Within
the picture I drew the delicate and precious ballerina
shoes. I feel that this is the vehicle for the idea of
sensuality and intrigue. Because the viewer does not see
all of the dancer or the bird there is a sense of mystic
and innocence. The shoes express fondness and
appreciation for the art of ballet. The whole picture as
one shows a great amount of care for a dancer."

Student number 5
To accompany slide number 13
"Birds are often thought of as free and not having a
care. They are compared to freedom and travel. It's
beautiful to think of this metaphor even though it is
very idealistic. The truth of the matter is a bird is
just another animal. Sure, it can fly, but what if it
gets injured. Then it is vulnerable to other hungry or malicious animals. Birds have to eat and hunt for their prey. They migrate, find their own territory, fight, mate, live and die. They have their own confinements and cannot easily fly away into paradise.

The metaphor in this picture is to show exactly that. The prison shows confinement, the angry looking creatures eyeing the bird, shows how vulnerable it really is. The fact that the bird is small enough to get in and out of the prison’s bars shows that the bird can get himself into trouble, and it also emphasizes the idea that birds are thought of idealistically.

Student number 6

To accompany slide number 16

Vehicle- The Canadian Flag

Tenor- "The destruction of our environment by pollution. Man's negligence in caring for our surroundings is harming the earth. The issue dealt with in this piece of work is the destruction of our maple trees by acid rain. The withered maple leaf on the tattered flag depicts man's abuse and disregard for the natural environment and for his country. The smoke stacks symbolize the pollution caused by man."
(cont.)

Student number 7
To accompany slide number 17

"The idea of drawing a ballerina in the clouds came to me when I saw a picture in a magazine of a ballerina sitting on the floor, with her skirt surrounding her, which reminded me of clouds. The vehicle being the clouds and the tenor being the ballerina. The more I thought about it, the more I could relate the two together as a metaphor. The gentle movement of the clouds in the sky, compared to the graceful movements of a ballerina. Another thought was the elated feeling after a successful performance, compared to the clouds high in the sky. The last thought was the feeling of freedom that a dancer possesses in her motion as compared to the motion of the clouds in the sky."

Student number 9
To accompany slide number 18

"I found the line written on this piece in my English text as I was leafing through poems, looking for an effective metaphor. It describes my fear and my attitude towards deep water exactly and I elaborated on such a leviathan to strengthen the viewer's understanding of my fear."
Written on drawing:
"The wrinkled sea beneath him crawls"
from poem entitled, *The Eagle*, by Alfred Lord Tennyson.

**Student number 10**
To accompany slide number 20
Title - 'Seed pod and birds'
"The tenor for this metaphor was a tree seed pod. The seed pod then seemed to resemble birds, so I had the baby birds emerge from the top."

**Student number 10**
To accompany slide number 21
Title - 'Old Man'
"The tenor for this picture is 'Aging'. The vehicle was the apple core and the cigarette. The old man is staring at the apple core, withered and dying, just as the old man is. The cigarette is burning down, just as the old man's life is burning down. The triangle from the face to the apple core to the cigarette completes the metaphor."

**Student number 11**
To accompany slide number 22
**Vehicle** - The Pelican (or any of the sea's wildlife)
Tenor—The fish, the diet of the pelican, are all around the pelican, but eluding the pelican's eye. Fish are dying and food sources becoming inedible as pollution, oil spills, and other man-made causes, pollute and kill the food (wildlife). The fish become fossils, fossilized in the rocks and no longer edible."

Student number 12
To accompany slide number 26

"The theme is about child abuse. Information is from the Metropolitan Museum of Art, photographs of children. Reasons for doing this subject is because Child Abuse is receiving so much attention in the news. People are becoming aware of how often child abuse is occurring. Shows the bitterness the young boy has towards his family by the expression in his eyes.

The tenor is child abuse. The vehicle is the eyes of the young boy, which then brings attention to the picture on the wall."

Student number 13
To accompany slide number 27

"The tenor of the metaphor concerns the quality inherent in the sea as a living entity. Its fluid
constant motion creates sound if man cares to listen.

For those who will never venture closer than the seashore, the sounds of the sea are echoed in the hollow of the empty large shells - when held to the ear - and also in the broken particles of those shells when they are dashed against the shore in the waves.

The vehicle of the metaphor is expressed by the metamorphosis of the shells into musical instruments and symbols. Drawing a comparison between the sounds created by man and those created by the forces of nature and the sea. The drawing and panel shape behind the picture, along with the bubbles emerging below the treble clef are used to create a feeling of movement and life without which no sound can be made or heard. The sea creatures are barely visible in the work to portray their oneness with their world and also to indicate - from man's perspective - the mystique of the sea. The oyster shell which changes into a jewellery box holding man's music symbols offers the viewer the opportunity to contemplate the beauties offered up by the spontaneous action of the sea."
Inspired by poem:

**The Sounds of the Sea**

The sea ever fluid in motion,
Full of treasures and secretive creatures,
Never still, never silent,
Caressed by the wind,
Playing in unison with the moon.
Creators of the sounds of the sea.

Tombs for those long gone to rest,
Ghosts of creatures as secret as those alive
in the depths,
But lift such a body from its resting place,
Listen closely - and there will be -
Still audible the echo of the
sounds of the sea.

Student number 13

To accompany slide number 28

*The tenor of the metaphor is concerned with having the opportunity to balance the appreciation of the beauty and ever presence of the natural world and the understanding of that world explained in a more mechanical way by scientific knowledge.*
(cont.)

The vehicle of the metaphor is expressed through two differing scenes. The one on the right, the natural world; the one on the left, a world that man has tried to structure and explain through his knowledge. The fact that the central figure - balancing on a beam is reaching out to both doors in unison - signifies man desire for harmony and a rich understanding of his world.

The central figure is taken from one of Leonardo Da Vinci's works on perspective, a true master who was able to combine the ability to see the beauty of the world and incorporate an understanding of the way in which the universe functions.

The two darkened areas below the beam represent the voids into which man is in danger of falling by either blindly accepting all theories put forward without questioning them or by not caring about how the universe functions.

Man's creations of his tools and systems are always structured, systematic and functional as is shown in the mountain shapes and the clusters of trees through the left window of the picture. Man strives for perfection but his lack of it is symbolized in the angles on the hills, not all being in alignment. The systematic structuring of the left scene produces a view which warns
(cont.)

man to be in balance with nature, guarding against taking all the fluid spontaneity out of the world he lives in. The rays of light which pass through the structured world are borrowed from the natural world. Even with man's understanding, the rays from the natural world are still needed for him to see.

The choices are always there as to how we perceive the world - the eyes within the sphere depict this. Leonardo's inventions, man's tools of understanding, the tire tracks of a vehicle and the apple and snakes within the chromosone ladder all signify man's choices of knowledge in how he perceives the world.

The empty spaces at the base of the structured world and Natural World indicate man's chance to use his imagination to create ideas at will."

Student number 13

To accompany slide number 29

Tenor- Nature - The Snake Charmer

Vehicle- "the non-descript figure of an old man playing his wind instrument conjures up an image of the old wise snake charmer. The vegetation appears to be weaving to the music, being enraptured by the sound and sensation. The instrument - nature and the player - the great order
(cont.)
of life brings the foliage to life."

**Student number 14**

To accompany slide number 30

**Title:** "Unstructuring: Impressions of an Ex-Civil Servant"

**Tenor:** "Years of being a civil servant has led to feelings of frustration, lack of control, interference and unfulfillment. Disregard for and erosion of planning principles and environmental considerations by those in power are at the root of these feelings. After leaving the government, I am experiencing new feelings - a sense of freedom, unstructuring and rejuvenation have surfaced. Perhaps my life will take a different direction.

**Vehicle:** The image chosen is a mixed media. The background of mountains, trees and earth, depict my strong feelings for the land and reverence for the environment - the colours chosen are soothing ones. The building or structure represents the "government". It is depicted as a prison in "greys, drab blues and blacks". The lower floors are in darkness. The top floor represents my "unstructuring" or release. The zipper symbolizes the process. The top floor is filled with light - even the windows are open. Left behind are the tools of my trade."
(cont.)

I have escaped, metamorphosized into a butterfly - the ultimate."

**Student number 15**

To accompany slide number 31

"I arrived at this image from two newspaper clippings. One was a man sleeping in a cardboard box. The title was "Homeless in New York". The other clipping about residents in Soweto, S.A., who refuse to pay rent for their tumble-down township. The development of this sequence started with thinking and exploring what it would be like to live in a box. I made a cardboard sleeping bag, a bag turned into a home with windows and a door. When thinking of the shacks, I thought of the corrugated cardboard to express tin roofs. When I grew up my mom decorated cardboard for a few walls that were left undone, so I've seen cardboard put to use. I then thought of the two together, the homeless and the folks in the shacks.

*Tenor* - the idea of using cardboard boxes for one's home.

*Vehicle* - the picture became a jumble of cardboard and paper to express homelessness and poverty."
Student number 16
To accompany slide number 32

"The visual metaphor I chose to work with is one that all people that have undergone a transition from child to adult can relate to. For some, it will just take a look back into the past, for others, this time will have been forgotten. It was my hope to remind these people what their transition was like.

The comparison I drew was between a court of law and a child struggling to free his or herself from the bonds of the family, to enter the world as an independent. The judgment that parents make on their children without hesitation, on the choices and decisions they make, lead to a fight for parental support and understanding, but mostly acceptance. The foundation behind this judgement isn't sound, as the child inevitably breaks from the home to start a new life, no matter what the parents want. The child is defending herself in a position in which she is inexperienced and ignorant, yet has no other choice but to remain in. She is in an adult position while still a child, forced to fight the judgments made by forgetful parents that don't remember that the child won't always be a child. Hopefully this visual metaphor
will be there to remind me in my times of forgetfulness, and help me understand my children and their transition. The tenor of this metaphor is the unjust judgements parents draw through emotional desired for their children, without considering the child's reasoning and decision-making processes. The vehicle is my drawing of a courtroom whose foundations of judgement are not sound, in which there is a struggle and conflict for the child's versus the adult's choices about the future."

**Student number 17**

To accompany slide number 35

**Tenor**- "The old with the new gives the heart better insight of what we still need from the past and what we must have for the future. We also must have our sense of pride for our existence and the need to succeed.

**Vehicle**- I used the hand as the symbol for the heart. The feather symbolizes the native heritage. The diploma for our accomplishments and the rays represent the strength that comes from a spiritual source."

**Student number 18**

To accompany slides number 36, 37 A - G

**Tenor**- "From death comes life."
Vehicle- A series of images which evolves from a dark image of fish (slide # 36), in a repetitive motif, which to me seemed morbid and repulsive, to a series of brightly coloured and "energized" fish images. Even in death, spawning salmon are at their most vibrant with colour and energy. It is this sense of energy and urgency that I tried to capture in the following images. The energy that is usually apparent to me also speaks of an endless cycle or flow of energy and matter in our world and our universe. Whether physicists have it right or not, it seems to me that the philosophical approach that Buddhism teaches is relevant and that is - "all that has been or will be exists in this very instant in time." Some might take this as a credo to live for today, but Buddhists and perhaps those that care for our planet (as a living organism) will take this to mean that we cannot be separated from the planet and our actions now will echo in the earth's ecology forever. As the series of images evolved, a second metaphor or image emerged of light (again a form of energy) descending in the ocean as multi-coloured shafts. While diving I have often experienced awe, a sense of mystery and timelessness from watching the shafts of
light move through the water as Northern Lights do in our upper atmosphere. Although "from death comes life" would more normally be associated with animate objects, this image also deals with energy flows, but in a more nebulous way. Although I attempted to merge these two metaphors in a third image, I feel the second image or metaphor has perhaps distilled the concept to its final form."

Student number 19
To accompany slide number 39
Title - Eternity
"The original idea, the tenor, begins with unity and harmonious love, which gives life and colour to all living things and keeps them vital and growing. This miracle of life is expressed visually by the metaphor; the bonding of two hearts joined together; they feel spontaneous, true love. This idea becomes more realistic as the hearts turn into two human shapes, a male and a female holding hands. When we pay close attention, we discover that the shape of the joined hands are very similar to the eternity sign or eternal love."
Student number 20
To accompany slide number 41
Tenor - "Eagle (symbol of freedom)
Vehicle- Guns, barbed wire, chain, (all personifying sensation of lack of freedom).
Eagle as shown in the picture, symbolizes freedom or free spirit. However such freedom cannot be taken for granted. It is man himself who creates obstacles for his fellow man and other free species like the eagle, to enjoy this attribute. Such obstacles are personified in the picture through guns, barbed wire, and chain.
The earth signifies that no matter how alienated we try to get about our problems in this world, we have to face them sooner or later - like the eagle soars away into the sky, yet it has to come back to earth - its home and final abode.
The guns are also suggestive of the ruthless effort of the poachers who are making the bald eagle almost extinct."

Student number 21
To accompany slide number 42
Title - Flying
*This image describes a joy, an exhilarating high
achieved from the freedom and spontaneity of movement. A comparison is made between this sensation and the aerial acrobatics of a diving, soaring hawk. Information on the human figure was taken from a model ascending a staircase. Information on the hawk was gathered from photographs and observations of hawks in nature. The following excerpt from my journal describes one such occasion:

March 8th, 1989.

On the way home from work, I saw a dramatic clash between a red-tail hawk and a crow. I was looking out over a cliff, to the view of Okanagan Lake, suddenly the two birds rose from below the cliff's edge up to the sky, high on a gust of air. The confrontation was passionate. The Spring wind was exhilarating and the birds had only to tilt their wings and roll their bodies to lift, dive, attack or retreat. The red-tail hawk was for the most part the aggressor, however the crow took his turn also. Entranced, we watched this brave show of valour, as though it were a play in a theatre. Who championed the battle we never saw, because they dove into the pines, out of sight.
(cont.)

Student number 22

To accompany slide number 44

Tenor - "Hands kneading dough and shaping or molding it into loaves of bread.

Vehicle - A parent helps to mold his/her children into adults. Like bread no one can predict the outcome.

Literary source: Margaret Atwood's short story, *Simmering.*
LIST OF SLIDES:

Slides have been colour coded to indicate the group:

**Group A** - red dots - students numbered 1 - 7

**Group B** - blue dots - students numbered 9 - 13

**Group C** - green dots - students numbered 14 - 22

The number appearing on the coloured dot indicates the student number.

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GROUPS A - B - C SLIDES:

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