

# **Metaphor and *pathos*: A rhetorical exploration of animated poetry in theory and practice**

by

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## DECLARATION

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I hereby declare that *Metaphor and pathos: A rhetorical exploration of animated poetry in theory and practice* is my work and that all the sources I have used or consulted have been indicated and acknowledged using complete references. I did not make use of another student's previous work and submit it as my own. I did not allow and will not allow anyone to copy my work with the intention of presenting it as his or her own work.

Tebogo Boikanyo Matshana

30 June 2023



## **ACKNOWLEDGEMENTS AND DEDICATION**

I thank my parents for encouraging me to strive for excellence by leading by example. I thank my mother and younger brother for kindly supporting me throughout the process of the study, encouraging me, and reminding me to remain determined.

I thank my supervisors, Duncan Reyburn and Natalie Fossey, for helping and guiding me towards completing the degree.

## ABSTRACT

This research explores the rhetorical strategies used in animated poetry to evoke *pathos* and create resonant viewing experiences. Drawing on the theory of visual rhetoric, the study focuses on the use of metaphor in animated poetry as a means of eliciting emotional responses to multimodal content. Through a close analysis of the 12 animated poems in the TED-Ed animated poetry series, the study examines how visual and verbal language work together to create meaning and effect within the medium of animated poetry. The study investigates how the hybrid medium of animated poetry facilitates understanding and critical reflection on social issues. This research contributes to a growing body of scholarship on the intersection of poetry and visual media and highlights the unique potential of animated poetry to engage and resonate with audiences.

The study explores the ways in which the TED-Ed animated poetry series *There's a poem for that*, makes use of visual metaphor as a visual rhetorical device in designing digital representations of information sets. The study advocates that the use of visual metaphors assists in conveying meaning and creating resonant engagements with visual information. Moreover, the appeal to pathos cultivates connection with visual information. This study has paired the theory of visual rhetoric with the visual analysis of all 12 animated poems in the series to arrive at an understanding of the best practices involved when creating a meaningful animated poem. The key findings have been employed when considering the best practices involved when digitising and visualising interactive education content.

## GLOSSARY OF TERMS

### **Aesthetics**

A set of principles concerned with the nature and appreciation of beauty (Abrams 1999: 3).

### **Animated poetry**

Animated poetry can be summarily defined as a considered combination of poetry along with animated visualisations thereof (Grobler 2018: 1).

### **Morphing**

Morphing refers to the process of metamorphosis in images where one drawing in an animated sequence transforms into another one in the next (Grobler 2018: 1).

### **Platform**

In the context of this study, the term platform is used to denote different online and digital multimedia-sharing spaces.

### **Resonance/resonance in design**

Resonant design is both effective and affective – it makes an impact, “touches”, “cuts-through”, and evokes an awareness of self as a human subject (Kelly 2014)

### **Rhetoric**

Rhetoric, also known as the art of persuasion, deals with the best practices in the endeavour to persuade an audience (Ehse 1984: 54).

### **TED-Ed**

TED-Ed is a youth and education initiative. TED-Ed animations include short, award-winning animated videos created by educators, designers, animators, screenwriters, and directors.

### **Visual metaphor**

A visual metaphor creatively represents a concept, person, place, thing, or idea through an image that uses analogy or association.

### **Visual treatment**

The visual treatment of a given artwork comprises all the visual elements that contribute to the final work. Essentially, it comprises the overall style, character, and visual nature associated with a given visual artwork. Visual treatment comprises of colour pallet, use of patterns, textures, shapes, lines and typography.

### **Visual rhetoric**

The practice of using visual images to communicate, persuade and construct meaning (Foss & Griffin 1995)

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# CHAPTER 1

## 1.1 Background and Context

In the past century, extensive research has been conducted in the field of information visualisation. Design theorists, including Gui Bonsiepe (1984) and Richard Buchanan (1985), have laid the groundwork concerning the application of visual rhetoric in the context of design. , research that speaks directly to the use of visual rhetoric in the context of animated poetry, as a subcategory within the design discipline, remains scarce. Academic papers that unpack the strategies used in the production of an animated poem are few. The trend has been to consider visual rhetoric in terms of static design outcomes rather than in terms of motion design (Kinross, 1985; Bowie & Reyburn, 2014).

This study intends to address the gap mentioned above in the literature by exploring how the use of visual rhetoric is applied in the context of animated poetry. Furthermore, it explores how the rhetorical tool of visual metaphor facilitates meaningful engagement with information. In using the term meaningful, I refer to interesting and memorable learning experiences for audiences. This study explores how the TED-Ed animated poetry series, titled *There's a Poem for That*, has approached the practice of information visualisation. It identifies how the rhetorical tool of visual metaphor is used in this series to cultivate an appeal to *pathos* in the context of animated poetry.

Animated poetry is the multimedia visualisation of poetry. It is the compilation of elements, including illustration, animation, typography, and narration, as well as audio and music. A poem frames a poet's experience concerning a given topic, and an animated poem enhances the original text by including animated visualisations. The medium of animated poetry employs the relationship between text and image to convey a particular narrative. Kevin Stein uses the term Filmic poetry or Cin (E)-Poetry interchangeably with the term animated poetry (Stein, 2010:116). Stein argues that an animated poetry film can be defined as a combination of poetry and animated film (Stein, 2010:116). He contends that animated poetry should not be reduced to an adaptation of poetry. According to Stein,

the format of animated poetry should be considered a new and evolved medium in its own right (Stein, 2010:116).

With around 13.6 million subscribers, the TED Collective encompasses three central components. The TED platform pivots around technology education and design; thus, the acronym TED. One of its widely known branches includes the TED-Ed platform, which is a youth and education initiative. The TED-Ed platform aims to produce and disseminate short educational lessons through animation to learners and teachers worldwide. The animated poem series titled *There's a Poem for That* is an extension of this initiative.

Given TED-Ed animated poetry, both metaphor and visual metaphor are key rhetorical devices inseparable from the process of explanation. There are 12 poems in the series. The topics covered across the series range from immigration to grief, displacement, and marginalisation to connection, as well as depression. Without being overtly didactic, each poem foregrounds each respective poet's lived experience and offers the audience an opportunity to engage empathetically when considering a different perspective. Respectively, each poem grapples with different issues and themes expressed through corresponding visualisations. This study applies a visual analysis when considering each of the 12 animated poems in the series to gain insights as to how visual metaphor is employed as a tool that creates meaning by eliciting an emotional appeal. These include:

*For Estefani, Third Grade, Who Made Me A Card*, TED-Ed (2019),

*The Opposites Game*, TED-Ed (2019),

*The New Colossus*, TED-Ed (2019),

*Three Months After*, TED-Ed (2019),

*First Kiss*, TED-Ed (2019),

*All the World's a Stage*, TED-Ed (2019),

*The Road Not Taken*, TED-Ed (2019),

*The Second Coming*, TED-Ed (2019),

*Accents*, TED-Ed (2019),

*Ode to the Only Black Kid in the Class*, TED-Ed (2019),

*To Make Use of Water*, TED-Ed (2019),

*The Nutritionist*, TED-Ed (2019).

According to Diederik Grobler, visual metaphor is a phenomenon that occurs through the process of metamorphosis, a process designed for the evolution of form. Grobler asserts, “Metamorphosis is the transitioning of one shape into another and is fundamental in creating the illusion of animated movement, because it occurs from one drawing in an animated sequence to the next” (Grobler, 2018:4).

Rhetorical figures, more commonly known as rhetorical devices or figures of speech, are linguistic and pictorial techniques that enable the enhancement of persuasive attributes in a given information set. According to Hanno Ehses, rhetorical figures provide designers with the necessary tools to craft artful departures from ordinary ways of communicating (Ehses 1984:55). For example, in addition to the use of the linguistic comparative device of metaphor, the use of visual metaphor enhances creative and poetic representation. This results in the cultivation of emotive learning experiences alongside logical and ethical learning experiences (de Almeida, 2009:187).

## **1.2 Research Question and Sub-questions**

Bearing in mind how visual metaphor is applied in the medium of animated poetry, this study questions how the use of the visual rhetorical device supports an appeal to *pathos*. The research question reads:

How does the use of visual metaphor assist in creating meaningful and resonant experiences of animated poetry?

Sub-questions and concerns include the following:

- Identify the instances where animated poems in the TED-Ed series kindle resonance, appeal to pathos and unpack how this is achieved.
- How does the application of visual rhetoric in animated poetry affect the process of meaningful engagements with digital narrative sets?

As a rhetorical device, metaphor transfers meaning and presents a given concept in a new light (Abrams, 2005:212). When represented visually, metaphors help us to derive meaning through the associations we make (Abrams, 2005:212). Ultimately, they concretise learning experiences. According to Lengler and Vande Moere, “metaphors are credited with the capacity to structure, transform, and create new knowledge, as well as evoke emotions, and influence evaluations” (Lengler & Moere, 2009:585). The two advocate that while cognitive thinking leads to a conclusion, the appeal to emotion through metaphor forms the base for action. Perhaps in the context of animated poetry, the intention is to action learning.

Rhetoric refers to the art of persuasion, as defined by Aristotle (Senyomak, 2017:21). There are three main aspects of rhetoric, namely the appeal to *logos*, the appeal to *ethos*, and the appeal to *pathos*. Dating back to the Classical Period in Ancient Greece, rhetoric was communicated orally or through the use of the written word (Kennedy, 1999:3). Rhetoricians later discovered that rhetoric could also be conveyed through the use of visual signs and signifiers (Bowie, 2011:3). The study of semiotics grapples with the nature of sign signifiers and how the two convey meaning in relation to one another. Visual rhetoric refers to the process through which ideas are used to persuade and convey meaning through the use of imagery (Bowie, 2011:3). Kenneth Burke (1969) highlights the symbolic nature of visual rhetoric; he argues that images and symbols are used to create meaning through the connections they make with other symbols and ideas. Given that the medium of animated poetry involves the transposition of text to moving images, in this study, the framework of visual rhetoric will be used to analyse how the art of persuasion is employed in the context of an animated poem.

### **1.3 Aims and Objectives**

Using a rhetorical content analysis approach, I intend to garner an understanding of how visual rhetorical devices are employed in the context of the TED-Ed, *There’s a Poem for That* series. This study explores the relationship between rhetoric, poetry, and metaphor. Additionally, the study explores the relationships between visual rhetoric, animated poetry, and visual metaphor. The use of visual metaphor is a key aspect of meaning-

making in the medium of animated poetry. This has been discussed by a range of authors, including Susan Hanna, Victor Kennedy and John Kennedy, George Lakoff and Mark Johnson, Umberto Eco, Diederik Grobler and Kenneth Burke.

The appeal to *pathos* in animated poetry has a significant impact on resonance with its audience. Barbara Philips argues that *pathos* is a powerful tool for creating emotional connections between the viewer and the work; additionally, *pathos* can convey complex ideas and emotions in a manner that is both accessible and engaging. Philips notes that empathy, which is often evoked through *pathos*, can be used to promote social change and understanding.

The study is a component of the MA Information Design (Subject code IOW 801), which aims to arrive at two mutually supporting outcomes: a research-driven design project, namely, the creation of an original animated poem as well as written documentation of approximately 16 000 to 29 000 words 50 to 90 pages, that accompanies the design project. The two components work hand in hand. Beyond this, the aim is to arrive at an understanding of the best practices involved when designing digital poetic content. The objectives of the study are:

- To explore how visual rhetoric is implemented in the context of TED-Ed animated poetry.
- To analyse the visual rhetoric of each of the 12 animated poems in the TED-Ed, *There's a Poem for That* series.
- To apply the understanding gained through the above analysis to the creation of an original animated poem as part of the practical component of this research.
- To make the practical output available and accessible online.

## 1.4 Methodology

The study makes use of three intersecting methods, namely 1) a literature study, 2) a visual rhetorical analysis and 3) a synthesis of the two, namely a practice-based animation project. Since all material studied is in the public domain and there are no human participants, the study has no ethical implications. Although a vast amount of educational video content is available online, I have chosen to analyse one facet of the TED-Ed platform, namely, the animated poetry series. I have made this decision primarily because the platform makes extensive use of metaphor and visual metaphor as a visual rhetorical device.

This study employs the methodology of visual analysis to arrive at an understanding of how TED-Ed animated poetry fosters meaningful engagements with multimedia information. This research approach will involve the recording of observations. To elucidate how metaphor and visual metaphor are used to encourage an appeal to *pathos*, this study makes of the theoretical support explored in the literature review when applying a visual rhetorical analysis of the animated poetry series. By observing and critically analysing each of the 12 animated poems in the series, the intended outcome is to ascertain what are the best practices when creating an animated poem of my own.

The research methodology is structured as follows:

- The observation and analysis of how visual rhetoric is applied within the context of selected examples of TED-Ed animated poetry.
- The identification of how the appeal to *pathos* is foregrounded in the context of animated poetry.
- The identification of how the use of visual metaphor informs the learning process in the context of the medium of animated poetry.
- The construction and documentation of the process of creating an original animated poem bearing in mind best practices rooted in the insights gained from the literary study.

Applying a qualitative research method, this study will observe how the visual rhetorical tool of visual metaphor is put to use in the context of the TED-Ed animated poetry series. The study employs the TED-Ed poetry series as a case study. From this, the study elucidates what are some of the best practices involved when creating an original animated poem.



## CHAPTER 2

### 2.1 Theoretical Framework

The key concepts explored through this study include:

- Metaphor and, by extension, the use of visual metaphor in animated poetry to create meaning and elicit emotion.
- Rhetoric and, by extension, visual rhetoric and the use of visual comparative devices as persuasive tools.
- *Pathos* and the emotional appeal of animated poetry, when employed to persuade and elicit resonant experiences.

The theoretical framework for this study draws on existing literature on metaphor, *pathos*, and rhetoric to explore the use of these concepts in animated poetry. In exploring how the appeal to *pathos* elicits resonant viewing experiences of animated poetry, the theoretical framework of the study draws from literature by Veronika Kelly, Barbara Philips, Theo van Leeuwen and Gunther Kress. Additionally, in exploring how the use of metaphor and visual metaphor in animated poetry affects the process of meaning-making, the theoretical framework draws from the scholarship of Susan Hanna, Victor Kennedy and John Kennedy, Lakoff and Johnson, Umberto Eco and Diederik Grobler.

Lastly, in exploring how and to what end visual rhetorical devices are applied in the medium of animated poetry, the theoretical framework draws from the scholarship of Sonia K Foss, Debra Hahwee and Sharon Crowley, Richard Buchanan and Annelie Bowie. By examining the ways in which animated poems use metaphor and *pathos* to convey their messages, this study aims to contribute to an understanding of the effects of the visual rhetorical device of visual metaphor. Additionally, I aim to ascertain what are the ways in which the appeal to *pathos* can be used to design resonant viewing experiences and connections with digital and multimodal narrative information sets such as animated poems. The theoretical approach applies the theory of visual rhetoric, focusing on the persuasive function of visual language and the ways in which metaphor and *pathos* can be used to influence the perceptions of an audience.

## 2.2 Literature Review

This literature review examines theory relating to the use of metaphor, visual metaphor, visual rhetoric as well as *pathos* in animated poetry. The shared visual language of poetry and animation, as defined by Kevin Stein (2010), is studied as a hybrid format. Additionally, resonant design, as defined by Veronika Kelly (2014) as a design practice, is considered. Lastly, metaphor and visual metaphor as meaning-making tools are discussed.

The medium of animated poetry has been studied in light of its capacity to convey complex ideas visually, lived experiences, as well as emotions specifically because of its use of visual narrative elements. Currently, digital technology is widely used as a means to engage information. Kevin Stein notes, “For many practitioners and proponents, digital technology represents the twenty-first century’s verse alchemy” (Stein, 2010:115). Additionally, according to design scholar Annelie Bowie (2011:70), there are various ways in which the aesthetic quality of design artefacts may be considered more closely connected with functional dimensions. The use of aesthetics is key to design and communication and the respective function thereof. Bowie (2014) explores the use of visual rhetoric in film and highlights the value of visual storytelling as well as the effective use of visual elements in order to convey meaning. In the context of animated poetry, visual storytelling can be used to create visually immersive and engaging experiences for the viewers, enhancing the visualised poetry’s emotional impact.

In the context of animated poetry, the creation of meaning depends upon the intentional combination of textual and visual elements to convey a particular narrative (Taylor, Marrone, Tayar & Mueller, 2018). The relationship between image and text facilitates meaning; this particular dynamic is inherent in the structure of visual metaphor (Philips, 2004; Taylor, Marrone, Tayar & Mueller, 2018).

The underlying aim of the TED-Ed animation series is to support learning (Senyomak, 2017). Like rhetoric, visual rhetoric is a tool that enhances composition; it aims to

persuade, inform, and express personal thoughts visually (McGuigan cited in Senyomak, 2017:24). The TED-Ed animated poetry series comprises animated interpretations of both historic and contemporary poems. The TED-Ed website describes the platform as intended to give language to some of life's biggest feelings. Interestingly, by applying visual rhetorical tools, whether intentionally or by default, the series navigates this mandate.

Visual rhetoric begins with a designer shaping a visual language for a specific audience; it culminates with a reader interpreting that language. For example, Richard Williams (2009) emphasises the importance of visual contrast in animation. He defines contrast as “the difference between things.” In animation, visual contrast can be used to compare and contrast different thematic as well as visual elements of given objects, characters and concepts by emphasising their differences in colour, shape, size, and other visual elements.

Mong Thi Nguyen asserts that contemporary developments in e-learning, and digital storytelling, have created platforms that accommodate intuitive learning processes through creative digital narrative crafting (Nguyen, 2017:72). She asserts that digital storytelling constitutes the telling of short stories accompanied by narration, music, and digital images (Nguyen, 2017:72). This is a process comprising two main components, namely narrative crafting and the digital visualisation thereof. The combination of the two fosters opportunities for learners to engage in multi-literacies through multi-modalities (Nguyen, 2017:72). More to this Nguyen notes that “digital storytelling as a process involves the creation of short personal narratives combining images, sounds, and text in multimedia computer-based environments” (Nguyen, 2017:72).

Similarly, Natalia Kucirkova argues that meaning-making and literacy practices in digital learning environments are multimodal, multi-sensory as well as multifaceted because of their multimedia features. Kucirkova advocates that “it is important that teachers make digital books matter using teaching models that do not privilege form but elicit active engagement with stories” (Kucirkova, 2018:18).

Lakoff and Johnson's conceptual metaphor theory argues that metaphor is an important aspect of human cognition and communication; moreover, metaphor shapes our perceptions of our external stimuli. According to Mark Turner, metaphor is the mechanism at work in analogic reasoning (Turner as cited in Lakoff, 1992:32). In addition to this, George Lakoff notes that image metaphors "map" (32) or layer images one on top of the other, he describes this process as image mapping (Lakoff, 1992:32). What Lakoff outlines as layering or image mapping, may be considered as a visual comparative device, repeatedly employed in the medium of animated poetry. In the context of animated poetry, visual metaphorical language is employed to convey meaning and design resonant viewing experiences.

The literature review determines that metaphor and *pathos* are key concepts in the study of animated poetry; moreover, the applications of the two elicit resonant and emotional effects on audiences. This theory forms the backbone of the research and will be practically applied during the visual analysis process undertaken throughout chapters three and four of the study.

### **2.3 Rhetoric**

During the Classical Period in Ancient Greece, *logos* also denoted voice or speech and was later associated with the idea of reason (Crowley & Hawhee, 2009:158). Aristotle taught that in the context of an argument, the successful appeal to *logos* depended on the orator's reasoning, namely how they substantiated a premise using factual information. According to Aristotle, a statement is persuasive and credible because it is directly self-evident or because it appears to be proved by another statement that is so (Crowley & Hawhee, 2009:162).

Aristotle noted that the rhetorical element of *ethos* and the concept of *character* were connected, and individuals could influence the credibility of their arguments by constructing character (Crowley & Hawhee, 2009:198). Like sculptures, paintings and photographs, animated poems similarly have a character associated with the medium as a whole. For example, each animated poem in the TED-Ed animated poetry series is

distinguishable from the next because of its respective idiosyncrasies. These are the visual qualities that encompass each respective poem's *character*.

*Character* retains three important facets; namely, it entails the pattern of behaviour found in an individual, it encompasses an individual's moral strength and fortitude, and it also refers to an individual or a group's reputation (Crowley & Hawhee, 2009:195). According to Aristotle, a rector's character was of utmost importance, for an audience was more likely to believe or agree with an argument when the orator was a trustworthy or reputable conduit (Crowley & Hawhee, 2009:201). Poetry, and inadvertently, animated poetry, revolves around an author's subjectivity; when the narrator is credible, the content they share is likely to be accepted. Essentially, character can be used as a persuasive device in the appeal to *ethos* as well as *pathos* (Crowley & Hawhee, 2009:213).

Although this study does not examine the implications of the appeal to *ethos* in animated poetry, *ethos* plays an important role both in the context of written poetry as well as animated poetry. As highlighted by Aristotle, the human vessel through which an idea is communicated influences the extent to which the audience is persuaded (Crowley & Hawhee, 2009:201). Additionally, character is integral in the appeal to *ethos*, for designed objects, arguments, and narratives reflect the beliefs of their creators (Buchanan, 1985:4).

In early Greek thought, the term *pathos* referred to the state of experience, and in the fifth century, Plato and Aristotle used the term *pathos* to discuss emotion in general. Today, *pathos* remains used as a term that refers to a quality in an experience that kindles an emotive response (Crowley & Hawhee, 2009:246). Authors Crowley & Hawhee note that "people often respond emotionally to information when information rhetorically reinforces or threatens their value sets" (Crowley & Hawhee, 2009:246). Ancient rhetoricians treated emotions as ways of knowing, thus associating them with intellectual processes; they maintained that emotions have heuristic potential (Crowley & Hawhee, 2009:246).

## 2.4 Visual Rhetoric

The concept of visual rhetoric has been explored by a number of authors, including Sonia Foss, Debra Hawhee, Sharon Crowley, Richard Buchanan and Annelie Bowie, to name a few, all of whom have contributed to our understanding of how visual rhetoric can be applied in various design contexts, including that of animated poetry. Visual rhetoric refers to the means of creating and transmitting culture, the process in which visual images are central to the cultural landscape (Hill & Helmers, 2004). Stemming from multiple academic disciplines, visual rhetoric is a form of visual communication that depends upon visual elements in order to persuade audiences as well as create and convey meaning (Barthes, 1964). According to James Herrick (2001), visual rhetoric is a means of persuasion comprising four main constituents, namely: visual images, verbal text, the situation as well as the audience.

Visual rhetoric is the term used to describe the study of visual imagery within the discipline of rhetoric (Foss, 2005:141). In the 1960s, theorist Gui Bonsiepe introduced the notion that rhetorical theory is relevant to design practice; he defined rhetoric as the art of persuasion applicable in the context of visual design (Bonsiepe as cited in Bowie, 2011:69). Subsequently, during the 1970s visual images became widely accepted as part of the study of rhetoric (Bowie, 2011:69). According to Sonia Foss, the study of visual rhetoric came about because of the pervasive nature of visual images. After that, the use of a rhetorical framework flourished.

Richard Buchanan (2004) argues that visual rhetoric is a powerful tool for creating meaning and shaping human experience. Given the medium of animated poetry, visual rhetoric is a tool that can be used to design an idiosyncratic visual language, creatively convey thematic concerns and engage the viewer on an emotional level.

Debra Hawhee and Sharon Crowley (2015) emphasise the importance of audience awareness given the use of visual rhetoric. The two argue that effective visual rhetoric requires an understanding of the target audience as well as its specific preferences. In the context of animated poetry, this indicates that the visual elements employed in a given

work must be critically selected in order to resonate with the intended audience. Through the use of visual elements such as colour, shape, and motion, in conjunction with visual comparative devices including, for example, match-cutting and morphing, animated poetry can create memorable aesthetic experiences of digital narrative materials.

Because studies in visual rhetoric incorporate a critical perspective that links visuality and rhetoric, the study of visual rhetoric is located within the disciplinary framework of communication” (Olson, Finnegan & Hope, 2008:1). Early scholarship around visual rhetoric questioned how rhetorical resources were used for analysing interpreting and assessing visual media; however more recent scholarship questions how understanding culturally shaped practices of viewing is useful for re-envisioning the field of rhetoric” (Olson, Finnegan & Hope, 2008:4).

Sonia Foss (2019) describes visual rhetoric as the use of images and other visual elements to communicate meaning. Foss notes that human experiences that are “socially oriented, nonlinear, and multidimensional can only be communicated best through visual imagery or other non-discursive symbols” (Foss, 2005:143).

Additionally, according to Sonia Foss, visual rhetoric implies the transaction between the creator and an intended audience (Foss, 2005:146). The functionality of an image is inextricable from its rhetorical intention. By analysing visual materials like photographs, drawings, graphs as well as motion pictures, scholars and rhetoricians have come to define visual rhetoric as a discourse through which visual elements can be used to influence the attitudes, opinions, and beliefs of respective audiences (Helmets & Hill, 2008). All visual and creative efforts work towards this directive (Buchanan, 1985:4).

Summarily, the authors maintain that the use of visual rhetoric can enhance the ways in which information is transmitted. Using visual elements in an intentional and effective way, animated poetry similarly, can facilitate memorable viewing experiences for viewers.

## 2.5 Animated Poetry

Animated poetry is a relatively new form of artistic expression that combines poetry with animation. It is a medium combining the visual and auditory elements of animation with the textual elements of poetry. Animated poetry is a multidimensional form of expression that can incorporate various modes of communication and is enabled by digital technology. It offers new possibilities for creative expression and the exploration of meaning in poetry and animation. Jill Walker Rettberg highlights the role of digital technology in the creation and dissemination of animated poetry and sees it as part of a larger trend toward the digitisation of literary as well as artistic expression (Rettberg, 2012).

In animating poetry, artists and creative producers translate, transcribe, and remodel poems into visual and sonic experiences (Hanna, 2019). According to Susan Hanna, there is a shared language between poetry and animation; it is an emergent genre (Hanna, 2019). Hanna emphasises the importance of visual metaphors in animation, which can help to create a sense of continuity and coherence in the work. Through the medium of animated poetry, artists can develop interpretive audiovisual languages (Hanna, 2019: 9). Furthermore, the medium of animated poetry can accommodate the convergence of themes and notions that are difficult to express through the use of narration alone (Blackburn, 2003).

Author Joan Ashworth notes that animation as a medium allows for the exploration and expression of various topics through the use of visualised metaphor, metamorphosis as well as audio. In animating poetry, this creative process allows artists to bring new qualities to the form of poetry; there is a shift in the register as well as a formal reshaping and creation of a new language (Ashworth as cited in Hanna, 2019:11). According to Umberto Eco, in communication, visual metaphor is a key tool for conveying abstract concepts in a concrete and accessible way (Eco, 1986). In the context of animated poetry, visual metaphors can be used to make complex ideas and emotions more tangible for the audience.



According to scholar and author Diederik Grobler, animated poetry is a hybrid art form where text and visual elements are two different forms of signification that have to find a balance within the hybrid. Grobler notes that animated poetry requires the viewer to engage with the visual material to the same degree as they would when constructing the meaning of a poetic text (Grobler, 2018:32). Similarly, Victor Kennedy and John Kennedy consider the use of visual metaphors in animation, focusing on the role of the “grammar of animation” in creating meaning through motion and visual elements (Kennedy & Kennedy, 2017). They argue that the use of visual metaphor is key to creating meaning in animated poetry, as it can be used to simplify complex ideas and emotions in a way that is both intuitive and memorable (Kennedy & Kennedy, 2017).

TED-Ed animated poetry employs what scholar Kevin Stein refers to as *filmic poetry*. Filmic poetry is the process where audio and images take on the role of text and vice versa (Stein, 2010:120). Namely, animated typography and audiovisual input stand in for the meaning communicated in the text. He proposes that this multi-sensory creative approach enables the design of visual communication that is visible, audible as well as tactile (Stein, 2010:116). He notes that this visual language connects the author and viewer (Stein, 2010:117). Additionally, poetry has the potential to express involved knowing because of its plasticity as a medium; it allows poets the relative freedom to merge sensations, emotions, insights, reflections, imaginations, descriptions, and effects (Paiva, 2020).

The animation of poetry involves the implementation of visual rhetorical tools in the endeavour to create layers of meaning. Scholars agree that animated poetry exists as a medium in and of itself, existing at the intersection of film and literature (Stein, 2010; Paiva, 2020; Grobler, 2018). The use of animation when visualising poetry lends itself to the creation of multiple meanings predominately because of the technique’s intrinsic poetic capacity. In essence, the medium of animated poetry facilitates the design of a visual language (Hanna, 2019).

Lakoff and Johnson's (1980) conceptual metaphor theory highlights the importance of metaphor in the process of meaning-making. The two argue that metaphor is a fundamental aspect of human cognition and communication and that it shapes the ways in which we think about and perceive the world around us. In the context of animated poetry, this indicates that visual metaphors can be instrumental in the process of designing resonant viewer experiences.

In sum, the authors suggest that the use of visual metaphors is a key aspect of meaning-making in animated poetry. Visual metaphors can be employed to render complex ideas and emotions accessible and can shape audience perceptions of given animated poems.

## **2.6 Metaphor and Analogy**

Visual comparative devices are a set of techniques used in animation in order to compare and contrast different elements within the visual narrative. The use of visual metaphor is a key aspect of meaning-making in the medium of animated poetry. It has been discussed by a range of scholars, including Susan Hanna, Victor Kennedy and John Kennedy, George Lakoff and Mark Johnson, Umberto Eco, Diederik Grobler and Kenneth Burke, to name a few.

Douglas Hofstadter and Emmanuel Sanders discuss the use of visual comparative devices, such as analogies, metaphors, and similes, to create meaning in various contexts (Hofstadter & Sanders, 2013). In the context of visual communication, visual comparative devices are used to convey complex ideas and concepts in a way that the viewer more easily understands. In addition, Hofstadter and Sanders suggest that visual comparative devices can be used to stimulate creativity and innovation, as they allow us to explore new connections and relationships between ideas and concepts. In the context of animated poetry, these devices can be used to encourage viewers to think in new and different ways and to connect with the work on an emotional level. (Hofstadter & Sanders, 2013).

The metaphoric process is said to vivify language. It paradoxically condenses and expands; it synthesises often disparate meanings (Feinstein, 1982:45). According to scholar and author Andrew Ortney, vividness is a key component that allows visual metaphor to provide experiential information (Ortney as cited in Feinstein, 1982:50). Metaphor has been the object of philosophical, linguistic, aesthetic and psychological reflection since the beginning of time (Eco, 1983:217).

Aristotle considered the function of metaphor as instructive. He recognised it as a tool that would set the scene before the audience and depict the abstract in concrete terms (Ricoeur, 1977:39). In the case of visual metaphor; the viewer engages in a one-to-one encounter with the work that demands a personal response. The viewer puts imagination to work and reasons by analogy, accepting the invitation to perceive the resemblance of forms that reshape their identities (Feinstein, 1982:52).

Given the medium of animated poetry, visual comparative devices can be used to create powerful and memorable imagery that conveys complex ideas and emotions. For example, a visual metaphor can be used to connect two seemingly unrelated concepts or ideas in a way that is meaningful and memorable for the viewer. Similarly, a visual analogy can be used to highlight similarities between two things that might otherwise seem unrelated, creating a deeper understanding of the subject matter. Moreover, animated poetry has an advantage in employing visual comparative devices, as it allows for more creative and dynamic ways of representation. Through the medium of animated poetry, animation techniques, including morphing and transformation, can be employed to visually link two or more elements in a way that is effective in communicating meaning.

The term metaphor comes from the Greek *metapherein*, meta involving change, and *pherein*, which denotes to carry or to bear; essentially, a change occurs when the attributes designated to one entity are transferred or carried over to another (Feinstein, 1982:47). Through symbolic transformation, we attempt to comprehend, construct and convey meaning (Lengler as cited in Feinstein, 1982:47), and for an experience to be understood

it must be transformed into a symbol; to convey an experience. It must be further transformed into symbol systems or languages (Feinstein, 1982:47).

Hermine Feinstein notes that although symbols are dependent on context and culture, they can be divided into two categories. On the one hand, they denote the meaning of something; their definitions are explicit, for example, given a stop sign or a mathematical sign. On the other hand, they connote the meaning of something, and their definitions are implicit, for example, given a painting or a poem (Feinstein, 1982:46). To convey meaning, visual metaphors depend on the use of signs and symbols.

Visual metaphor, metonymy and synecdoche are each examples of visual analogy dependent on the use of an understanding of semiotics. There are numerous examples of visual metonymy employed throughout the visual design (Krampen, 1965:17); in the case of visual metaphor, the effectiveness of metonymic symbolism often depends on the extent to which audiences understand and make connections between collective social agreements and their respective comparative substitutes (Krampen, 1965:17). The same principle applies when designers use the equivalent of the rhetorical figure of synecdoche (Krampen, 1965:17).

Design scholar Clive Ashwin unpacks the concept of semiotics by referring to semiology (Ashwin, 1984:43). The term originates from the Greek *semion*, which denotes sign (Ashwin, 1984:43). Ashwin notes that the terms semiotics and semiology are interchangeable and that the discourse branches across the fields of linguistics, social theory, film theory, cultural history as well as communications (Ashwin, 1984:43). According to the design scholar Martin Krampen, the design of pictorial signs used in communication can be fostered through the implementation of simplified realism (Krampen, 1965:17).

Krampen notes that when designers persuade an audience, they set about the role of an ancient expert in rhetoric as well as a poet, “whose oratory is both a tool of persuasion and a source of aesthetic enjoyment for the audience” (Krampen, 1965:17). Krampen continues: “there is growing evidence that graphic persuasion and rhetoric call on

common underlying mediational processes” (Krampen, 1965:17). Krampen’s use of the term poet to describe visual designers is interesting, given that in the context of the TED-Ed animated poetry platform, there is a heavy reliance on signs and signifiers to mediate the meaning that underlies poetic material to persuade, educate and appeal to the audience’s emotional capacity.

Design teams select, organise, and present information visually, textually, explicitly, implicitly, emotionally, and logically (Figueiredo 2011:87). They design the methods that engage the audience with these secondary outcomes (Figueiredo 2011:87). According to design scholar Kenneth Burke, this process “structures our perceptions of reality” (Burke cited in Figueiredo 2011:87). Interestingly, Burke’s point of view can be closely aligned with the phenomenon of the “systematicity of the metaphorical” described by Lakoff and Johnson. In describing the element most central to cognitive science, the authors note that the human conceptual system is fundamentally metaphoric by nature (Lakoff & Johnson, 1980:195).

Additionally, according to Mark Johnson, visual metaphors are one of the most important visual comparative devices in animation. Johnson defines visual metaphors as “images that allow us to understand one thing in terms of another” (Johnson, 1981). In animation, visual metaphors can be used to compare and contrast different elements of the narrative by using images to represent abstract concepts or ideas. Additionally, Scott McCloud emphasises the importance of visual juxtaposition in animation. McCloud defines juxtaposition as “the placement of two or more things side by side to create meaning” (McCloud, 1993). In the context of animated poetry, visual juxtaposition can be used to compare and contrast different elements of the narrative by placing them in close proximity to one another.

## 2.7 Resonance

The appeal to *pathos* in animated poetry has a significant impact on the extent to which the work resonates with respective audiences. Barbara Philips argues that *pathos* is an effective tool for creating emotional connections between the viewer and the respective work (Philips, 1995). Philips contends that empathy, which is evoked through the appeal to *pathos*, can be employed to promote social change and understanding.

Sociologist and author John Powell Ward notes that sonorous resonance makes one turn one's head to see what is behind one. He observes that 'ut pictura poesis' (the poem as a picture) is not discounted by seeing resonance as central. According to Ward, the poem's resonance is the poem in its entirety itself (Ward, 1986:331). Moreover, he notes that the total resonance of the poem serves as larger and more important than the poem's meaning itself (Ward, 1986:331). Similarly, Veronica Kelly (2016) emphasises the importance of *pathos* in animated poetry, particularly in works that deal with social justice and political issues.

Meaning-making can occur through the use of text, music, or audio (Ward, 1986:335). The notion of 'resonance' includes that of meaning; the meaning itself resonates (Ward, 1986:335). The words that hold the meaning in poems do not [recede] once the meaning itself has been received, for the two cannot be separated. On the contrary, the words stay to haunt one more permanently. Poems leave behind semantic as well as visual or aural resonance. This semantic response then accompanies the reader subliminally (Ward, 1986:335).

According to author Anna Gibbs, visualisations and performative pieces can set in motion a specifically affective resonance of a kind that potentially creates new dispositions, opening the space for other possibilities and allowing the effect to take form as a contagious feeling (Gibbs, 2018:17). Gunther Kress and Theo van Leeuwen similarly discuss the role of *pathos* in multimodal communication, this includes the use of images, sound, and other non-verbal elements in addition to language (Kress & van Leeuwen, 2001). In their book "Multimodal Discourse: The Modes and Media of Contemporary

Communication”, the scholars argue that the use of *pathos* in multimodal communication can help to create emotional connections between the viewer and the work and can enhance the overall impact of the communication (Kress & van Leeuwen, 2001).

Aristotle observed that emotions are communal in that they are usually associated with the nature of connection and how individuals relate to those around them (Crowley & Hawhee, 2009:246). Kelly notes that resonant design practice has rhetorical dimensions; furthermore, she notes that designers describe resonant design as both effective as well as effective; that is to say, resonant design makes an impact, it touches, cuts-through, and “evokes an awareness” of self as a human subject, it elicits an emotional response (Kelly, 2014).

A visual metaphor is a key visual rhetorical device that can be applied in the endeavour to create a resonant design. The meaning central hereto uses visual metaphor and the contingent system of signs and symbols. Resonant design can be positioned as working in effective ways; for this study, resonance is explored through an understanding of *pathos*.

Chapter two has outlined the theoretical framework by introducing animated poetry as a medium, including its history and the visual comparative techniques attributed to the newly emergent medium. Chapter two has also discussed how metaphor and visual metaphor operate within the context of the medium and introduced how visual rhetorical tools can cultivate resonance. Chapter three will provide an investigation of how visual metaphor is employed as a meaning-making tool that also fosters resonance through the appeal to *pathos* in the context of animated poetry.

## CHAPTER 3

### 3.1 Explanation of visual analysis process

Chapter three provides an analysis of each of the 12 animated poems in the TED-Ed *There's a Poem for That* series. It applies a visual rhetorical approach in the undertaking of a visual analysis process. The TED-Ed animated poetry series titled *There's a Poem for That* employs an array of visual rhetorical devices, including visual comparative devices alongside animation techniques as a means to enhance the hybrid poetry format. Authors Amy A. Wiggin and Christine M. Miller note that the essence of rhetorical figuration cannot be limited to images and words alone; they note that rhetorical figuration also applies in the context of animation, narrative video as well as additional multimedia (Wiggin & Miller as cited in Philips, 2004:130). Bearing this in mind, the visual analysis process has been broken into four overarching categories.

They include the following:

- Visual metaphor is expressed through morphing, match cuts and frame-by-frame transitions.
- Visual metaphor is expressed through implication and analogy.
- Visual metaphor and meaning-making through animated typography.
- Visual metaphor and character in animated poetry.

The visual analysis process is structured as follows:

- A selection of 12 animated poems within the animated poetry series have been identified as the materials from which to study and draw understanding.
- The identification of where and how the visual rhetorical elements take place, including the use of colour, shape language, composition, camera movement, animation style, visual language and treatment, as well as audio and sound design, each contributes to the extent to which resonance is cultivated.
- The determination of where and how each animated poem makes use of visual comparative devices (namely visual metaphor) in order to evoke *pathos*.



- The identification of similarities in the use of visual and auditory elements across the selection of animated poems.
- The use of the visual analysis findings to inform a larger discussion of the rhetorical strategies used in animated poetry to evoke *pathos* and create resonance with audiences.
- The process of withdrawing from the theoretical framework and literature review when making observations relating to how visual rhetoric enhances the meaning-making process.

In each animated poem in the series, the executive production is executed by Stephanie Lo, content production is by Gerta Xhelo; production is by Sarah Kay, editorial production is by Alex Rosenthal, and associate production is by Bethany Cuthmore-Scott.

### **3.2 Visual metaphor through morphing, match-cuts, and frame-by-frame transition**

Visual metaphor can be represented through the use of morphing, also known as *image metamorphosis*. This is the process where the “fluid transformation of one digital image into another takes place” (Wolberg, 1998:1). The process of morphing can be achieved through the use of frame-by-frame animation and transition. Given that the animated poems in the TED-Ed *There’s a Poem for That* series have been animated through the use of two-dimensional animation, it is through the use of multiple illustrations that the illusions of motion and change occur. Although morphing is used throughout each of the 12 poems in the series, I have selected the three animated poems *The Road Not Taken* (2019), *The Opposites Game* (2019), and *Ode to the Only Black Kid in the Class* (2019) to discuss how visual metaphor is expressed through the use of morphing and match cut transitions.

The poem *The Road Not Taken*, written by Robert Frost in 1915, is about the poet’s experience when determining which direction to take when encountering a fork in the road. The description of a fork in the road represents the broader concept of decision-making in life. This figurative site signifies a greater philosophical and introspective

query regarding which direction to pursue. The visual narrative follows this sequence: the title appears overlaid above a warm-temperature scene where leaves fall through a slab of sunlight in a forest. The protagonist enters the scene from the left of the frame and observes from the threshold. She proceeds into the natural environment. This transition is achieved using a slide-in effect. The camera tracks her forward movement and zooms in, revealing a shot of her legs in motion. The protagonist pauses before shooting up into the sky and then hovering overlooking the horizon. At this point in the animated poem, the protagonist morphs into a shooting star, embodying both the characteristics of a person as well as a burning bright light.

The shooting star crashes off-screen, introducing the following scene, where the protagonist steers a canoe towards a snow-capped mountain. She undertakes a difficult ascent and slips. The scene cuts to her home environment; the camera pans over her journal, documenting the journeys she has previously taken, then displays the protagonist opening her front door before revealing the final efforts and victory of her climb up the mountain.

The protagonist's forward journey is implied through the depiction of the preparatory work she has previously undertaken. The visualisation can be interpreted as a signifier of the uncharted journey that lies ahead of her. Considering that visual representations of metaphors help us to derive meaning through the process of association (Abrams, 2005:212), it is interesting to note that the concept of success is visually and metaphorically explored and measured through the representations of geographical spaces. Namely the initial visualisation of a threshold and the culminating visualisation of the mountain scaled.

The poem *Ode to the Only Black Kid in the Class*, written by Clint Smith in 2017, is about the experience of a black learner who embodies multiple narratives imposed onto him by the society around him. The poem discusses a young black male's experience being the minority in his classroom. It considers a broader issue using an example set within a micro-narrative.

The visual narrative follows this sequence: the protagonist is seated at a desk in a classroom. All of the characters represented in the animated poem, except for the protagonist, are devoid of facial features. The character emerges from his desk and proceeds through a hallway that leads out onto a football field, where he transforms into an asteroid. The use of visual metaphor, in particular, occurs at 0.48 seconds when the protagonist is represented entering an empty football field. The narrator describes the protagonist as embodying both constructive as well as destructive qualities; in line with this concept, the protagonist is represented as a star that doubles as an asteroid, visually encompassing both positive as well as negative connotations.

Considering that metaphors structure, transform and create new knowledge sets in addition to evoking emotions (Lengler & Moere, 2009:585), the use of visual metaphor in the animated poem *Ode to the Only Black Kid in the Class* invites the audience to conceptualise the duality embodied by the protagonist. In this instance, the application of the visual rhetorical tool of visual metaphor, whether intentional or by default, facilitates the process of meaning-making by redefining one concept in terms of another. To specify, in the context of the animated poem, the black male youth is conceptualised as both a star as well as an asteroid.



Plate 1: Stills from the animated poem *Ode to the Only Black Kid in the Class*, TED-Ed (2019)

The poem *The Opposites Game*, written by Brendan Constantine (2018), is about a debate that takes place in a classroom when a teacher asks his class to provide the term that denotes the opposite of a gun. Visually, the animated poem has been created using two-dimensional frame by frame as well as stop frame animation. The visual narrative takes place in the context of a book of poems by Emily Dickinson; it follows this sequence: the pages of a book are animated in the process of turning. The poems on the pages are animated in the process of being painted over in white before the camera pulls in and the title is revealed. Across the divide of the book's spine, the opposites are explored: the

teacher on one side, the students on the other, his query on the left side, and their responses on the right side.

The teacher poses the query of what is the opposite of a gun; the varied student responses are visually represented. Meaning is created through morphing, for example, in line #23 of the poem. Where two students disagree on what the opposite of a gun might be. The line reads: *Are you crazy? Are you the president of Stupid-land? You should be, When's the election?* Visually, this line is expressed through the progressive changes of the character's facial features until they match those of a donkey's. The meaning created in this instance is that the character embodies the qualities of a donkey, namely, stereotypically unintelligent (see Plate 2 below).



Plate 2: Stills from the animated poem *The Opposites Game*, TED-Ed (2019)

The animated interpretations of the three poems each grapple with the visual comparisons of dual experiences; one thing stands in morphed as another. In the context of the TED-Ed animated poem *The Road Not Taken* (2019), for example, there is visual language reinforced through the visual treatment of the protagonist's hair, the light on the water as well as the wind (see Plate 3 below). The protagonist's physical qualities are visually associated with the natural environment she is compared to.



Plate 3: Stills from the animated poem *The Road Not Taken*, TED-Ed (2019)

The animated versions of the poems *The Road Not Taken* (1915) and *Ode to the Only Black Kid in the Class* (2017) apply a similar digital storytelling approach in that the

characters are visually directly conflated with shooting stars. The technique is achieved through the use of the morphing of similar visual components, like shape and colour, for example. This use of visual metaphor occurs through the use of symbolic transformation as defined by Feinstein, we attempt to comprehend, construct and convey meaning through the symbolic transformations facilitated by visual metaphors (1982:47). Feinstein additionally notes that in order for experiences to be understood, they must be transformed into symbols (Feinstein, 1982:47). It is interesting to observe this process visually at work in the two animated poems.

Authors Sally Bayley, Suzie Hanna and Tom Simmons note that: “in the context of animated poetry, there is the transference and translation of ideas, materials, forms, techniques, and critical languages” (Bayley, Hanna & Simmons, 2013:1232). Much like in the animated poetry versions of *The Road Not Taken* (1915) and *Ode to the Only Black Kid in the Class* (2017), in the context of the animated version of the poem *The Opposites Game* (2017) morphing is a pivotal tool through which meaning is created.

In essence, the key insights garnered from the three poetry mentioned above visualisations include the following:

- The use of morphing through frame-by-frame transition enables the viewer to create concrete associations between multiple and seemingly unrelated objects.
- The use of morphing enables the creation of understanding through the use of direct visual comparison.

Animation is a medium built upon a sequence of rapidly replaced images; it can compress time into fractions of indicated emotions as distance and scale are reimagined and reimagined in a sequence of changing frames and sounds. This process is said to create a parallel experience to reading a line of poetry (Bayley, Hanna & Simmons, 2013:1234). This theory is expressed practically throughout the three animated versions of the poems *The Road Not Taken* (2019), *The Opposites Game* (2019), and *Ode to the Only Black Kid in the Class* (2019).

Given the animated poem *The Road Not Taken* (2019), for example, I observe that the appeal to the viewers’ emotions occurs both thematically as well as visually. The poem

grapples with the concept of forging one's own narrative as opposed to following a charted path. Conceptually, this is a metaphoric way of making sense of a universally shared lived experience. Considering the manner in which the animated poem employs both metaphor as well as visual metaphor, it is my observation that perhaps cognitive metaphor theory, as defined by Lakoff and Johnson (1980:454), informs the process of constructing meaning. When we use language to describe some of life's difficult feats, we often talk about climbing a mountain or working through an uphill battle. Given the animated version thereof, visually, the protagonist engages in such a task, namely climbing uphill against the elements before arriving at the mountain peak. Visually and metaphorically, this representation can be connected to our communal experience of strife; in some way or another, each person experiences strife in a unique manner. The visual metaphor appeals to the audience's emotions by presenting a performance of this lived experience.

Each of the three poems mentioned above negotiates this approach when creating the visual storytelling design. Namely, the weaving of visual metaphor into the animated video in order to layer and create meaning by facilitating an appeal to the audience's emotions. Likewise, given the two animated visual representations of the poems *Ode to the Only Black Kid in the Class* (2017) and *The Opposites Game* (2017), visual metaphor evokes an appeal to *pathos*. Given the animated poem *Ode to the Only Black Kid in the Class* (2017), I observe that visual metaphor appeals to the audience's emotion by visualising a scenario where the protagonist is the only character with identifiable features, surrounded by faceless classmates, the result of this design decision isolates the protagonist, audience members are invited to consider and relate to the experience depicted.

### 3.3 Visual metaphor expressed through implication and analogy

Visual metaphor can be expressed through the use of implication as well as visual comparative devices, including analogy in particular. By highlighting similarities between visual shape languages, patterns, as well as conceptual relationships between source and target domains, implication as opposed to direct comparison, the use of analogy similarly creates layered meanings. Moreover, through analogy, animation is a suitable metaphoric exchange, particularly for empathetic qualities of experience (Bayley, Hanna & Simmons, 2013).

The three animated versions of the poems *To Make Use of Water* (2016), *The Nutritionist* (2015) and *Three Months After* (2018) each foreground a social issue through the use of visual implication and analogy through the medium of animation. Interestingly, Barbara Philips notes that empathy, which is evoked through the appeal to *pathos*, can be employed to promote social change and understanding (Philips, 1995).

The poem *To Make Use of Water*, written by Safia Ehellio in 2016, is about the poet's experience as a second-generation Sudanese American. It foregrounds the theme of duality. The visual narrative follows this sequence: the animated poem opens with a scene of a desert landscape being revealed. This is followed by a cutaway of a black background as well as the display of the title in gold font housed inside a triangle. This approach to the representation of text recurs throughout the poem. A drop of water falls onto arid land, it is tracked as it joins a stream, and the stream becomes a river; it is at this point that a pink sandal is introduced. The sandal floats towards a larger body of water until it is pulled into the ocean and underwater. What remains of the sandal washes up onto a snowy landscape until, finally, it is situated on a snow-covered sidewalk.

The poem *The Nutritionist*, written by Andrea Gibson in 2015, is about the poet's experiences with depression, connection and collective healing. The visual narrative follows this sequence: the animated poem opens with the title and poet's name overlaid onto a light blue background. The protagonist visits numerous medical practitioners, namely, a nutritionist, a psychic, a psychotherapist, a yogi, a pharmacist, and a doctor;

they each prescribe different procedures to help her heal. Ultimately, the protagonist heeds her own intuitive advice; her trauma compels her to write a poem. The protagonist charts her experience through the mental illness of depression and finds solace in the fact that she is not alone.

The poem *Three Months After*, written by Cristin O’Keefe Aptowicz in 2018, similarly grapples with the themes of depression, grief, as well as the process of healing. The animated poem’s visual treatment incorporates the use of charcoal and chalk drawing digital illustrations. The poem follows this sequence: the title and author’s name appear in the frame, resembling white chalk on a black background. A cup containing a dark beverage is brought into the foreground by the protagonist’s disembodied hand. The protagonist is reflected in the cup’s contents. Leaves emerge from the cup, transitioning to the next scene set on a river’s shore; a match cut is used to introduce a new surface comprising of lotus flowers. The lotus flowers sharpen and sink, and the camera tracks this movement, revealing the opening scene.

There is a continuous visual metaphor created through the multipurpose design of the bodies of water that feature in all three of the animated poems. In each instance, water takes on an implied character. Given the two animated versions of the poems *The Nutritionist* (2015) and *Three Months After* (2018), water takes on multiple roles. It takes on the role of a blanket, of grief, of depression, of a partner, as well as the role of a refuge (see plates 4 and 5). The visual meanings assigned to water are visually implied; this is aided by the fact that there are visual as well as conceptual similarities between a body of water and all that it is visually compared to.



Plate 4: Stills from the animated poem *The Nutritionist*, TED-Ed (2019)



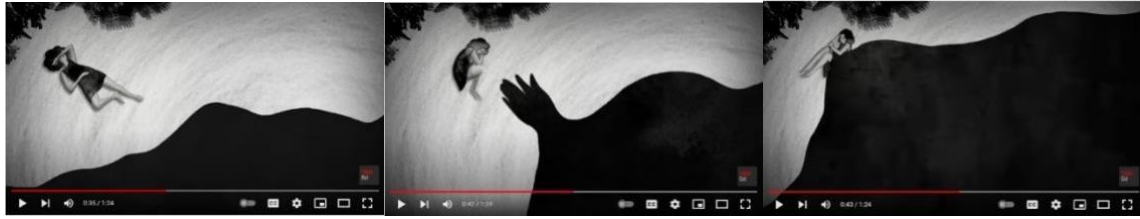


Plate 5: Stills from the animated poem *Three Months After*, TED-Ed (2019)



Plate 6: Stills from the animated poem *To Make Use of Water*, TED-Ed (2019)

In these three animated poems, water is employed as a character that visually changes shape, context, character and thus meaning. The use of the visual rhetorical tool of visual metaphor is made possible through the use of visual structuring, namely the process of creating conceptual links based on physical similarities (Philips 2004:116). This is the tool through which the comparative implications are created.

In the animated interpretation of the poem *To Make Use of Water* (2016), water is the vehicle through which the visual narrative is driven forward. The poet makes sense of assimilation through terms that relate to water, for example, dilute, blur, swim, dissolve, and drown.

It is visually implied that the shoe stands in as a character experiencing the circumstances the poet describes. In my interpretation, the shoe makes the transatlantic journey that the poet negotiates through bilingualism; the shoe signifies the multifaceted migrant experience that the poet foregrounds (see Plate 6). In addition, the visual treatment of the text mimics the behaviour and nature of water. In each cutaway, the depiction of the text entering and exiting the scene resembles the manner in which water interacts with a surface upon being poured and upon disappearing. It is visually implied that the two are conflated.

Given the animated poem *To Make Use of Water* (2019), visual metaphor aids in the appeal to emotion, namely through the representation of the plastic shoe, one that

resembles an Adidas comfort slide. The pink slip includes a print of the word Love in glittery text. The shoe in and of itself creates meaning through its particular design. It calls to mind a narrative about socio-economic class status. The poet lives comfortably because of the difficulties that her forebears endured in travelling to the United States of America. Standing in as a character, the shoe undergoes physical changes throughout the animated poem. Initially, the shoe is introduced intact; however, after having undergone exposure to the elements, in its final representation, the shoe hardly has material left to it, washed up on the riverbank, and what remains of the shoe is carried onto a heap of snow. This representation of wear and tear over time visually represents a condition that many immigrants experience. Interestingly, the appeal to emotion occurs through the transference of meaning through visual metaphor.

In essence, the key insights I have garnered from the three poetry mentioned above visualisations include the following:

- The use of visual metaphor as a tool that enables an audience to identify the similarities between objects and concepts can be used subtly in order to create meaning through association, particularly through the use of colour and shape language. Additionally, the appeal to emotion is also negotiated through the design choices employed in visualising metaphor.
- The visual personification of objects functions as a technique through which visual metaphor is negotiated. The creation of meaning is inherent in this approach to visual communication and meaning-making.
- Through the use of visual metaphor, it is communicated that objects and concepts can be thought of as multifaceted. For example, the depiction of water in the animated poem *Three Months After* TED-Ed (2019) shapeshifts into a blanket that is also a hand, namely additionally a symbol that stands for caring. This is the departure point for resonant design within the medium of animated poetry. The point at which viewers are invited to consider ideas as layered as opposed to one-dimensional meaning is created through metaphor visually. Ultimately, through the use of visual metaphor, one can create different entry points that enable a viewer to engage with a given concept.

### 3.4 Visual Metaphor and meaning-making through animated typography

Animated typography plays an important role in creating visual meanings and associations. Typography communicates the character attributed to a given narrative. The three animated versions of the poems *First Kiss* (2004), *For Estefani*, *Third Grade*, *Who Made Me A Card* (2015) and *Accents* (2016) make use of animated typography as a visual rhetorical tool that communicates visual metaphor. One font stands in for one concept while a different font stands in for another; ultimately, meaning is created through the visual associations that underpin given fonts and the designs thereof.

The poem *First Kiss*, written in 2004 by Tim Seibles, chronicles the experiences that the poet attributes to his lived experience of his very own *First Kiss*. The poem is also written in praise of the woman that the poet is enamoured with.

The visual narrative follows this sequence: the animated poem opens with a sketch of two characters caressing, the lines that construct the scene drift apart, contort and muddle to construct the following scene, where a garden is depicted. The garden transforms into a pool table. Each transition occurs as the lines from the previous scene bleed into the next. A cue ball becomes a teardrop, which becomes a tangerine. The tangerine becomes a smile; the camera zooms in, revealing teeth, which become a glowing runway. A light blue Cadillac drives towards the camera and morphs into canaries. A seahorse is depicted as the letter A, and the letter A morphs into the shape of a brain; the brain becomes a set of piano keys. A planet in orbit is depicted; this morphs into the head of a matchstick. The moon is depicted unravelling like a scarf; the lines in the scene proceed to shape the two main characters, namely the lovers, as they caress.



Plate 7: Stills from the animated poem *First Kiss*, TED-Ed (2019)

The poem *For Estefani, Third Grade, Who Made Me a Card* was written (2015) and narrated by Aracelis Girmay. It maps a conversation, namely, a letter from a teacher to a student in response to a letter she had initially received from him, hence the title *For Estefani third grade who wrote me a poem*. The poem comprises both animation as well as live-action footage. It is predominantly composed of collage and the layering of multiple textures.

The visual narrative follows this sequence: the poem opens with the narrator describing the visual elements included in the letter she received from one of her pupils named Estefani. She describes an elephant, a line of flowers, the sun as well as the crease in the page that holds the letter's contents. Through varying multi-layered and multi-patterned scene compositions, the poet repeats the term *loveisforeverybody* questioning its meaning. The poem progresses with her pursuit to decipher the meaning of the term. Ultimately, it is revealed that the term reads love is for everybody.

Throughout the poem, the narrator attempts to decipher the meaning of a term written in the letter from her student. The term reads *loveisforeverybody*. In trying to discern what the term means, the narrator refers to shared differences and similarities. The semantics of the term *loveisforeverybody* crosses language barriers as the speakers explore possible meanings in both Spanish as well as English. Although the term is constructed of amalgamated English words, the poet's interpretation of the term if it were a Spanish term allows for its fluidity. The representation of the term in the two languages visually appears surrounded by different colours, elements and patterns (see Plate 8). This deliberate design choice creates visual comparison and association through typography. The topic of duality is explored and expressed visually through typography. It is only upon the

revelation that the term is a combination of English words: love is for everybody, and the term becomes a sentiment that communicates and shares a value instead.



Plate 8: Stills from the animated poem *For Estefani, Third Grade, Who Made Me a Card*, TED-Ed (2019)

The poem *Accents*, written in 2016 by Denice Frohman, is a poem about the poet's mother, whose accent is a character with a lived experience in and of itself. In the poem, the poet writes that her intention was to write her mother out of shame and into power instead. Her intention was to subvert the hierarchy that puts the English language at the top and every other language at the bottom (TED-Ed interview with the poet, 2019). The animated visualisation of the poem is constructed of two-dimensional illustrations that resemble a scratch-card aesthetic situated in a three-dimensional environment. The dominant colour scheme includes red, blue, white, and black, namely the colours of the Puerto Rican Flag.

The visualisation of the poem follows this sequence: the poem's title and poet's name appears around the illustration of a mouth, and the poet proceeds to describe the characteristics of her mother's accent. The descriptions are visualised; they include a shotgun, brass knuckles, and a record being mixed by a DJ. The poet's mother's accent is subsequently depicted as a dance, as instruments, as playdough and as a telegram, amongst other things, before finally being compared to a compass, horizon, an ocean, a rising sun and lastly, a Puerto Rican flag.

Given the animated version of the poem *Accents* (2016), the representation of the typography changes; at times, it visually calls to mind a scratch-card grungy aesthetic, in other instances, it is composition and design resemble the hybrid forms of graffiti. This visual choice echoes the poem's thematic content. Ultimately, animated typography is

purposefully incorporated into the animated visualisations of the three poems. The manner in which it is composed is integral to the meaning-making process, too.

Given the three animated poems *First Kiss* (2019) *For Estefani*, *Third Grade*, *Who Made Me A Card* (2019), and *Accents* (2019) the key thematic concern is the subject of belonging. Visually, belonging is represented through the association we attribute to a typeface. Each typeface has its own idiosyncrasies. Visually, metaphor is created given the associations we attribute to typeface; this design technique is used to communicate the different ways in which belonging is conceptualised.

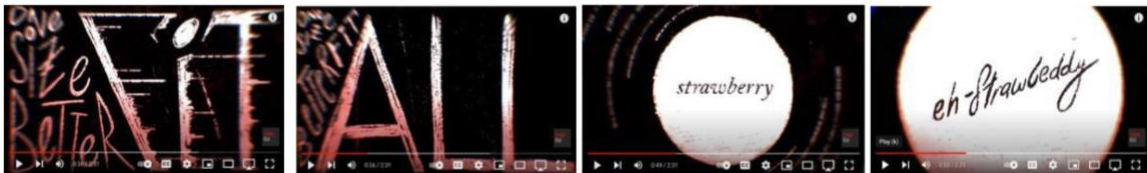


Plate 9: Stills from the animated poem *Accents*, TED-Ed (2019)

For example, given the animated poem *Accents* (2019), there is a differentiation when assigning a set of visual qualities when describing respective communities. The community that speaks what would be described as the Queen’s English is represented using a serif font including a symbol of a crown; this visualisation occurs when the text reads, “English be too neat for her kind of wonderful.” This typeface morphs into a free-style handwritten rendition when the poet describes her mother’s sanchocho. The visualisation of the poem assists in communicating an appeal to *pathos* by representing the universal experience of belonging through visual metaphor. This is one of the ways in which an appeal to the audience’s own experience of belonging is brought to the conversation, for example. Through the representation of visual metaphor, what would seemingly be a minor design choice communicates a loaded narrative. In the animated versions of the three poems *First Kiss* (2019) *For Estefani*, *Third Grade*, *Who Made Me A Card* (2019) and *Accents* (2019), animated typography is the vehicle through which multilingualism is explored and expressed.

Considering that the relationship between image and text facilitates meaning (Philips, 2004; Taylor, Marrone, Tayar & Mueller, 2018), in the context of the three animated

poems, the creation of meaning is negotiated through the intentional visualisation of textual elements. The visual representations of typographic materials are employed to convey layered conceptualisations. In each of the three animated poems, the text is treated like a character that embodies its own idiosyncratic qualities, traits and associations.

In essence, the key insights I have garnered from the three poetry mentioned above visualisations include the following:

- In the context of animated poetry, visual metaphors are similarly created through the design and animation of typeface. When objects like characters within a font family are personified, meaning along with association is created.
- The choice between serif, sans serif, script, monospaced, and display each determines the character associated with the animated poem's content at large; this assists in creating a cohesive animated poem.
- The rhythm and pacing used when introducing text similarly contribute to the creation of the animated poem's character at large. Much like in the context of a lyric video, the typography becomes a character (a visual metaphor in and of itself) how it is visually treated communicates a particular narrative.

### **3.5 Visual metaphor and character in animated poetry.**

In addition to its visual components, an animated poem's music and audio, narration and pacing all contribute to the final output's overall character. I have selected the three animated poems *The Second Coming* (1915), *The New Colossus* (1883) and *All the World's a Stage* (1603) to investigate how character is employed as a tool that expresses visual metaphor.

The poem *The Second Coming*, written in 1915 by William Butler Yeats, is a poem about the poet's disillusion with society following the events of the First World War. Referencing the Christian teachings about the return of Jesus Christ, the poet presents an interpretation of a second coming that deviates from the original biblical narrative.

The visualisation of the poem follows this sequence: the animated poem opens with the title flashing into the frame and the representation of a bird flapping its wings appearing in the frame. This is achieved through the implication of shapes in a motion that resembles a bird in flight. Shapes flash on and off screen, a drop of water is implied, and a hand is depicted emerging from the implied body of water. Similarly, the shape of a lion is created using a compilation of shapes. The animated poem culminates with the depiction of a lion's eyes fixed on the camera.

The poem *The New Colossus*, written in 1883 by Emma Lazarus, is a poem about a shared and collective immigration experience. It speaks about the entering of the United States of America by boat and encountering the statue of Lady Liberty as the first point of reference. The statue also connotes a site that signifies the triumph of the journey and the possibilities that lay ahead.

The visualisation of the poem follows this sequence: the animated poem opens with the title dissolving on screen, the second scene includes the depiction of the form of a Greek deity, and the depiction of the form of Lady Liberty follows this. A vertical sliding transition zooms in on the character of Lady Liberty's glowing torch; this slides into a depiction of the cityscape. Different people from different walks of life are depicted as welcomed to Lady Liberty's shores.

The poem *All the World's a Stage*, written in 1603 by William Shakespeare, is a poem about the human experience from birth to death. It maps this experience through the use of the metaphor. Shakespeare compares the task of living with the task of acting out various roles on a stage in a play. The poem's text makes use of a direct metaphor in order to convey its meaning. In the context of the animated version of the poem, this communication device is taken one step further; visually, the metaphor is extended. The poem's content is visually explored in the context of water, and the visual narrative is driven forward through depictions of water-themed modes of watercraft.

The poem is visualised using a black-and-white colour scheme, along with the use of a digital ink-like mark-making approach. The visualisation of the poem follows this



sequence: the animated poem opens with the title bleeding onto the scene like ink. The opening scene also reveals a bench on a pier overlooking the ocean, barn doors open much like curtains on a stage, revealing the various characters pre-occupied with their respective props, namely canoes and other boating devices. The stages of life are depicted as boating activities, and the animated poem culminates with a representation of a shipwreck disintegrating on the shore.

The rhetorical tools of rhythm and pacing, the inclusion of audio, music and narration, along with colour scheme, pattern and style, each contribute to the construction of character. These are the visual rhetorical devices that constitute the blueprint that distinguishes each respective poem from the other. Similarly, the character of an animated poem may link it to another. For example, much like the style and visual treatment seen in *The Second Coming* (2019), the animated poem *The New Colossus* (2019) also makes use of a clean and minimalist visual treatment approach, along with the use of geometric shapes to structure each composition. It is interesting to note that the two animated poems are directed and created by the same production team and happen to share a similar visual language and a similar character. Essentially, the visual language is recurrent.

Visually, the two animated poems, *The Second Coming* (2019) and *The New Colossus* (2019), communicate using a similar strategy. Namely, the animated poems similarly employ visual metaphors using the same approach. Shapes allude to structures, characters and concepts in order to visually call to mind the target domain (see Plates 10 and 11).



Plate 10: Stills from the animated poem *The New Colossus*, TED-Ed (2019)

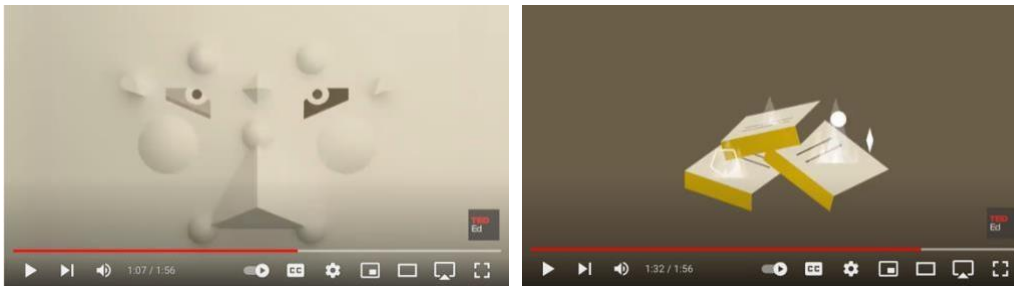


Plate 11: Stills from the animated poem *The Second Coming*, TED-Ed (2019)

In educational animation, rhetorical figures are used to inform the learner in a more interesting and enjoyable way. “This time, the aim is not [to constitute] a behavioural change or to [make] a profit, but [to] support learning” (Senyomak 2016:24). Given the animated version of the poem *The New Colossus* (1883), information referencing historical movement throughout the globe; namely immigration to the USA is foregrounded. The topic remains pertinent in the contemporary context. The content, however, is packaged in a manner that departs from the traditionally linear descriptive approach associated with historical lessons.



Plate 12 Stills from the animated poem *All the World's a Stage*, TED-Ed (2019)

Given the TED-Ed animated version of the poem *All the World's a Stage* (1603), visually, the narrative is explored through comparisons to boating experiences. For example, one of the seven stages of life is represented as such: a speed boat stands in for the concept of young adulthood.

In essence, the key insights I have garnered from the three aforementioned animated poems are the following:

- When artists align visual design principles, including line and shape language, colour, composition and layout, depth and perspective, as well as mark-making style, with visual metaphor, they create an on-screen world comprising of a distinct character.
- When visual rhetorical tools are employed to enhance visual metaphor, meaning-making through association is created.

Considering each of the individual poems in the animated poetry series, each designed argument and visual narrative consists of three elements of design; these include the interrelatedness of technological reasoning, character as well as emotion. It is interesting to note how this principle is at work in the background behind the final output, which is an animated poem. All the elements included in a given animated clip contribute to the design of the visual argument; additionally, the medium and technology used are key to the production of meaning.

Regarding resonance and the appeal to *pathos* through the use of visual metaphor, I have observed that the animated poems in the TED-Ed animated poetry series each present the audience with moments where resonance can be kindled. In the first instance, this is achieved through the poetic content itself. When the thematic material grappled with in the poem's text transports the audience member outside of their own lived experience into somebody else's, resonance is kindled. Through the TED-Ed animated poetry platform as a conduit, this process is undertaken visually. Additionally, when common ground is identified between the narrative information that the poet describes and the audience's reception of that information; similarly, an opportunity for a memorable and meaningful engagement with the content is created.

In the second instance, I have observed that the appeal to *pathos* and kindling of resonance is negotiated when shared and universal experiences are reflected through the use of visual language. The animation techniques of morphing and match-cutting facilitate the process where content elicits an emotional connection. Association is the persuasive tool through which one concept is blended with another in order to foster meaning. When morphing occurs, one idea is translated into another, and given the nature of animation, this process happens subtly.

The animation technique of morphing warrants a process where our shared ways of seeing and widely accepted constructs are visually activated as a means to create new meanings. For example, in the poem *Three Months After* by Cristin O’Keefe Aptowicz, the universal experience of grief is described through the text as a husband, one that the protagonist falls asleep in the arms of. Visually, this is further explored as a body of water that grows fingers that cup around and embrace the protagonist. It is visually communicated that the three concepts are one and the same, both conceptually as well as visually. This becomes an entry point enabling any member of the audience to identify something that applies to them in this brief but loaded visual communication. This is the point at which resonance and the appeal to *pathos* are evoked.

Interestingly, the use of morphing and similarities in line work formulate the key foundations through which the appeal to *pathos* is approached and designed. When the visualisation of one thing straddles the line of resembling two or more things, audiences are given the opportunity to reflect on the multiple meanings that association presents them with. Given the TED-Ed *There’s a Poem for That* series, the association is a domineering visual rhetorical tool, consistently implied, so much so that it renders concepts and objects inextricable from one another. Through the use of visual metaphors, the visual representation of experiences (like grief, for example) is taken one step further, visually creating room for resonant experiences.

## CHAPTER 4

Chapter four provides a report on the creative process involved in crafting the practical component of the study. The practical component of the study has involved the processes of writing, illustrating and animating throughout the making of an original animated poem.

The animated poem titled *A Songbird I Am* saw a number of iterations before arriving at its finalised version, both as a visual and written work that concerns the visual language and treatment used in conjunction with the written component of poetic text. The marriage between the two has resulted in the animated poem accessible via the video-sharing platform titled Vimeo. Please refer to the link below in order to view the animated poem: <https://vimeo.com/869991543>.

In creating the animated poem, I have drawn visual inspiration from the three TED-Ed animated poems: *The Road Not Taken* (2019), *The Opposites Game* (2019) and *Ode to the Only Black Kid in the Class* (2019). The poem visualisation approaches are similar in that they make use of the visual comparative device visual metaphor in order to communicate meaning. This is achieved through the use of morphing, also known as image metamorphosis. The technique is achieved through the use of the morphing of similar visual components, like shape and colour, for example. Additionally, I have drawn from the scholarship of authors Sally Bayley, Suzie Hanna and Tom Simmons, who note that given animated poetry, there is a transference and translation of ideas, materials, forms, techniques, and critical languages (Bayley, Hanna & Simmons 2013:1232).

### **4.1 Report on the thematic concerns in the original animated poem**

Thematically, the poem's text grapples with the concept of voice, selfhood, inner strength and transcendence. The use of amorphism drives the narrative poem forward. The two characters, namely a young woman and a bird, are conflated, negotiating an interchangeable lived experience. The poem's text is concerned with this sustained

comparison; this is explored through the use of the rhetorical devices of metaphor as well as visual metaphor.

Throughout the poem, the character of the bird navigates her selfhood through the qualities most quintessential of birds. Namely, through singing, soaring, gliding, being perched on a branch and settling in a tree, the character of the bird expresses her lived experience.

When conceptually superimposed onto the character of the young woman, these concepts take on new meanings. To sing becomes a representation of expressing one's selfhood and sharing one's presence with one's surrounding community, namely making oneself known as opposed to hiding, being invisible or being silent. Singing stands in for voicing one's standpoint. Similarly, to soar comes to stand in for transcending one's hurdles, and to perch upon a branch comes to stand in for being grounded within oneself.

The key thematic concern that the poem grapples with is that of transcendence. This concept is visualised metaphorically. I have employed visual metaphor as a device that assists in creating meaning through the representation of my own embodied experience of the concept of transcendence.

Considering Lakoff and Johnson's conceptual metaphor theory, particularly with reference to the notion that metaphor plays a pivotal role in shaping our perceptions of our external stimuli, the use of the personified character of a bird creates a layered meaning and understanding of self. Additionally, Lakoff outlines the processes of layering and image mapping; conceptually, the juxtaposition of the two characters speaks to the notion of layering. Layering is one of the key techniques through which visual metaphorical language has been employed to convey the meaning original animated poem *A Songbird I Am*.

#### **4.2 Report on the visual language applied in the original animated poem**

The finalised animated poem is the result of a combination of different animation techniques. It comprises scenes constructed through frame-by-frame animation, scenes where parallax animation has been applied to still images and live footage, as well as the application of the sketch and video processing filter titled Ollie.

The application of the animation filter titled Salt creates a hand-drawn effect, which, when animated, creates a blending effect where the line work across past, present and future frames flow into each other, briefly coinciding. Conceptually, this line-drawn visual approach aligns with the poem's thematic concern with ambiguity and duality between the two protagonists, namely the young woman and the songbird.

#### **4.3 Report on the technical aspects of the original animated poem**

Digital storytelling constitutes the telling of short stories accompanied by narration, music, and digital images (Nguyen, 2017:72). Bearing this principle in mind, I sought to strike a balance between the use of multimodal elements in the animated poem. Bearing in mind the Kevin Steins theory of filmic poetry (the process where audio and image materials take on the role of text and vice versa) (2010:120). I proceeded by combining audiovisual elements in parallel with (and of equal importance to) the meaning communicated in the poem's text.

After having analysed the TED-Ed animated poetry series, I selected the two focus areas of visual metaphor through morphing and match-cutting and visual metaphor expressed through implication and analogy as the means through which I could navigate the use of visual rhetoric.

In doing so, I explored open-source, HTML-based programs that would enable me to create similar iterations of an interactive animated poem; these included genially as well as Figma. Ultimately, I chose to pursue the route of creating a two-dimensional frame-by-frame animated poem. I finalised the multiple images in Adobe Photoshop and compiled

them using the tool iMovie and finally exported the final render using the software Wondershare Filmora 12. Considering that digital storytelling as a process involves the creation of short personal narratives combining images, sounds, and text in multimedia computer-based environments (Nguyen, 2017:72), I employed the technique of layering materials, including found footage. This was achieved by using a green-screen technique alongside the use of parallax animation. Layering was also used in the context of audio and narration. This was coupled with background ambient sounds in order to contribute to the animated poem's pacing and overall character.

#### **4.4 Report on the application of visual metaphor in the original animated poem**

The finalised version of the poem is about a protagonist who has a dual identity. While embodying the character of a girl, the protagonist is also directly compared to the world around her and her connection with the natural environment. Namely, the world that extends beyond her is described as being intrinsically a part of her, and this includes the open field, its roads and meanders, the birds in the sky, their wings, the sunrise, as well as the presiding peace associated with nature. Further to this, in the final line of the poem, the protagonist's identity is directly conflated with that of a bird.

The animated poem culminates with the thoughts: *As a Songbird I am, an overcast cloud, a shadow on the ground that soars from day onto night, I let go my arms and grow feathers from my bones. I am a bird residing in a person.* Through the use of morphing and match-cutting, the two protagonists are visually conflated. The visual language represented in the poem's final line intends to demonstrate how the animation techniques of morphing and match-cutting facilitate the processes of meaning-making through analogy. The character of the girl peering through the leaves becomes the bird said to reside internally.



#### 4.5 Report on the application of visual rhetoric in the original animated poem

In creating the animated poem, *A Songbird I Am*, I have made use of the visual rhetorical tool of visual metaphor as a key visual storytelling device. I have intended to illustrate further the visual metaphors already inherent in the text of the poem when bringing the information to the screen. For example, the use of lines throughout the visualisation takes on different roles; in the first instance, the lines that signify the shape of the protagonist's blanket morph into the lines that illustrate the landscape from a birds-eye view, the same lines visually morph into leaves coupled with sounds of babbling water echoing the concept of a network referred to in the text. Meaning is created in the blending of ideas and associations, both textual as well as audiovisual. For example, 50 seconds into the animated poem, the poem's text discusses an overwhelming silence; visually, this is echoed by the absence of elements on the blank page. Visual metaphor is employed to explore further the manner in which silence can be described, represented and conceived of.

In considering the understanding that through the medium of animated poetry, artists can develop interpretive audiovisual languages (Hanna, 2019), I utilised the multimodal elements specific to animated poetry, including audio, for example, in order to enhance the extent to which visual metaphor is negotiated. For example, thirty seconds into the animated poem, the shimmering light on the grass background rendered through the Olli sketch and video processing filter titled Salt visually glimmers. Visually, this echoes the audio input of birdsong that occurs simultaneously.

Visual rhetoric incorporates the use of images and other visual elements to communicate meaning (Foss, 2005:143). Bearing this in mind, one minute and thirty-five seconds into the animated poem, the text reads *I am my song on the wind, gliding, guided forward, I dream I am a tree, I am its leaves and the insects inside it*. This is coupled with the visualisation of a murmuration in motion; the silhouetted birds in flight resemble both leaves in flight as well as insects. The course they chart as a unit calls to mind an illustration of the movement of the wind. Visually, it is communicated that the various elements are compared and conflated, and a new way of conceptualising the different elements is facilitated.



*Plate 13: Initial workshoping of layout for the visualised poem*



*Plate 14: Secondary illustrations of the opening scene, including explorations of animated typography*

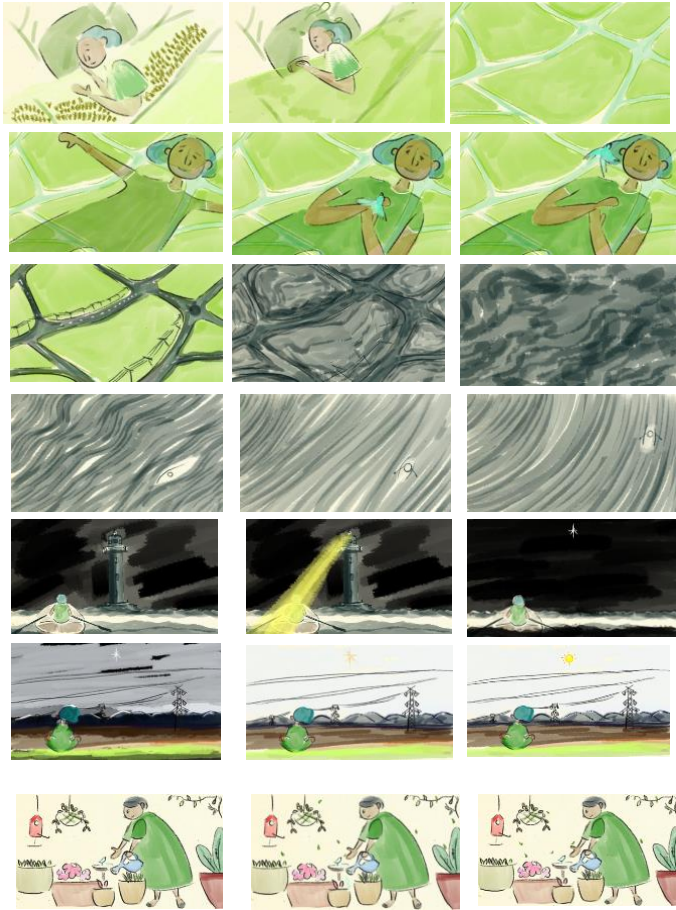


Plate 15: Third draft of animation sequence clips

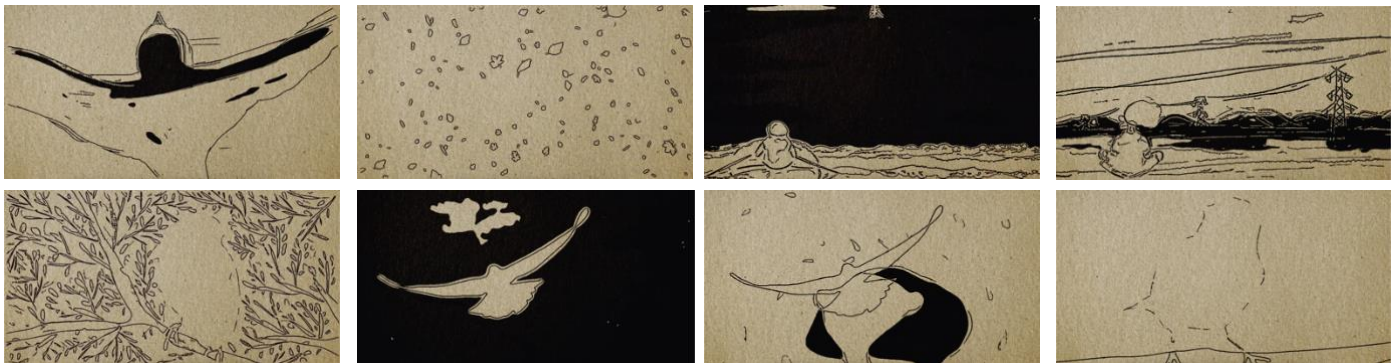


Plate 16: Stills from the final draft of the animated poem

## CHAPTER 5

### 5.1 Contribution of the Study

This study has evaluated how the use of visual rhetoric within the context of animated poetry can be employed to design meaningful multimedia transpositions of poetry. It has observed how the TED-Ed animated poetry series makes use of visual metaphor as a visual rhetorical device in appealing to *pathos* and creating opportunities for resonance.

My analysis of visual rhetoric and visual metaphor within the context of animated poetry has provided some insight as to how visual metaphor, both subtly and, in some instances, overtly facilitates the process of meaning-making through visual metaphor. These observations may be useful to other researchers, designers and creatives working within the parameters of animation and multimedia digital narrative production.

### 5.2 Limitations of research

My observation is that future elements that may enhance the creative production process may be the use of audience interaction. That is, by gathering user feedback pertaining to the experience of the animated poetic content, a producer may garner insight regarding the extent to which visual metaphor facilitates the meaning-making process. Given user responses and comments, a producer may be able to understand better where and how resonance is experienced in relation to the animated poetry content.

I also note that the use of interactive multimedia content is an avenue that may serve the audience better in terms of enhancing the reading experience of animated poetry. This is an information design route that encourages the audience not only to observe an animated poem but also to engage as an active participant in the unfolding of the animated poem. To gauge the extent to which the medium facilitates a meaningful experience with a digitised poem, perhaps user feedback forums may also prove valuable.

Although the study was not focused on the role of interactivity, I find that the combination of interactive digital storytelling alongside education may be valuable, seeing as how it offers the user the opportunity to engage and become an agent in how the story unfolds.

### 5.3 Key findings

Considering each of the individual poems in the animated poetry series, I observe an alignment in design thinking as outlined by Richard Buchanan. Buchanan notes that a designed object or narrative, essentially a designed argument, consists of three elements of design these include the inter-relatedness of technological reasoning, character as well as emotion (Buchanan, 1985). It is interesting to note how this principle is at work in the background behind the final output, which is an animated poem. In my reading, it appears as though the creative teams behind the creation of the animated poems approach the design process with an awareness of the design principle Buchanan describes. All the elements included in a given animated clip contribute to the design of the visual argument; additionally, the medium and technology used are key to the production of meaning. I observe that the relationship between the visual treatment and medium or technology creates the scope for the appeal to *pathos* and resonance through the use of visual metaphor.

Regarding resonance and the appeal to *pathos* through the use of visual metaphor, I have observed that the animated poems in the TED-Ed animated poetry series each present the audience with moments where resonance can be kindled. In the first instance, this is achieved through the poetic content itself. According to sociologist John Powell Ward, “Poetry is characteristically resonant; it embodies a resonance characterised by meaningfulness, capable of giving the poem endurance” (Ward, 1986:331). This principle reoccurs throughout each of the poems; it is my observation that this is the tool that cultivates the manner in which an animated poem makes an effect.

## 5.4 Concluding remarks

Visual metaphor is a visual rhetorical tool that can enable creative professionals to enhance the design multimedia communication materials such as animated poems. Poetry existing as text alone can be rendered accessible in a manner that offers an audience a different way to engage with and experience literature. Innovative means of communication design through technology, like the animation thereof, assist in facilitating this process.

Aristotle noted that the metaphor is a power tool used by orators to see information in a new light. Through this study, I have found that the TED-Ed animated poetry series demonstrates how visual metaphor facilitates this rhetorical meaning-making process. It is by enriching the manner in which visual information is communicated. When creating animated poetry, paying close attention to the manner in which visual rhetoric is expressed through deliberate design decisions, particularly the aligning of meaning-making through both visual and textual metaphor, creative producers are successful in enhancing narrative information.

In summary, the study has primarily explored the scholarship of Veronica Kelly in ascertaining the value of resonance in design practice, the scholarship of Annelie Bowie, Susan Crowley and, Debra Hawee and Sonia Foss in unpacking the history of visual rhetoric. In contemplating the idiosyncratic nature of animated poetry as a hybrid medium, the study primarily consulted the scholarship of Susan Hanna, Diederick Grobler and Kevin Stein. The observations of Merve Ersan Senyomak and Barbara Philips in determining how visual rhetoric has historically been used within the context of animated poetry. The scholarship of George Lakoff and Mark Johnson has supported the study's findings around the impact and effects of visual metaphors.

Their deliberations expanding on how metaphor is directly linked to our conceptual relationships with information and experiences, namely how we collectively make sense of the world around us, has been paramount in framing how visual metaphor mediates meaning in the context of the TED-Ed animated poetry series.

My approach has been to consult the scholarship that constitutes the literature review, conduct a visual analysis, proceed by applying the key findings from the visual analysis when creating an original animated poem and finally reflect on the creative process. The process of consulting literature within the discourses of rhetoric and visual rhetoric, metaphor and visual metaphor, poetry and animated poetry proved beneficial in that they provided me with a scope of the interdisciplinary literature that combined some of the key constituents of the animated poetry medium.

This approach provided me with an opportunity to synthesise the components of theory and practice. This process made it possible for me to develop an understanding of what some of the best practices involve when creating meaningful animated poetry materials. By applying a visual analysis when critically observing each of the 12 animated poems in the TED-Ed *There's a Poem for That* series, I have identified four major areas through which visual metaphor is used to create meaning and foster resonance. These four main categories include:

- How visual metaphor is explored and expressed through the technical tool of morphing through frame-by-frame animation?
- How visual metaphor is expressed through the use of implication and association.
- How visual metaphor is expressed through the technical use of animating typography.
- How visual metaphor is negotiated through the creation of character in the context of animated poetry?

Throughout the process of visual analysis, I have highlighted the key moments where the use of the visual rhetorical tool of visual metaphor has been effective in creating a resonant effect. While the focus of the study was to examine how the visual rhetorical tool of visual metaphor, in particular, mediated the meaning-making process through visual narrative exchanges, I observed the integral use of multiple visual rhetorical tools that overlapped with visual communication elements embedded within the animated poetry series. These included the use of line work, texture, colour grading, shape language, visual art style, visual treatment, composition, perspective, rhythm, pattern scale and contrast. Other visual rhetorical elements specific to the medium of moving

illustration, namely animation, included the integration of pacing, the use of audio effects as well as music. Each similarly contributes towards the overall character inexplicable from each respective poem.

After having completed a visual analysis of the 12 poems in the TED-Ed *There's a Poem for That* series, my observation is that visual metaphor, as a visual rhetorical tool, is key in the pursuit towards transposing text into multimedia content. Additionally, visual metaphor equips creative producers with a pivotal tool that can be used to foster an appeal to *pathos* by creating layers of meaning through association. In this process, creative producers are able to facilitate and create moments that kindle resonant responses. It is my observation that this directive is achieved when creative producers behind the final output of an animated poem encourage viewers to think more openly about given concepts, in other words, to consider ideas through layered lenses.



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## APPENDIX

Poem #01

### **The Road Not Taken**

By Robert Frost

Two roads diverged in a yellow wood, And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could To where it bent in the undergrowth;

Then took the other, as just as fair, And having perhaps the better claim,  
Because it was grassy and wanted wear; Though as for that the passing there Had  
worn them really about the same,

And both that morning equally lay In leaves no step had trodden black. Oh, I kept  
the first for another day!

Yet knowing how way leads on to way, I doubted if I should ever come back.

I shall be telling this with a sigh Somewhere ages and ages hence:

Two roads diverged in a wood, and I— I took the one less traveled by,  
And that has made all the difference.

Poem #02

### **Ode to the only black Kid in the Class**

By Clint Smith

You, it seems,  
are the manifestation of several lifetimes  
of toil. Brown v. Board



in flesh. Most days the classroom feels like an antechamber.

You are deemed expert on all things Morrison, King, Malcolm, Rosa. Hell, weren't you sitting on that bus, too?

You are every-body's best friend until you are not. Hip-hop lyricologist. Presumed athlete.

Free & Reduced sideshow. Exception and caricature. Too black and too white all at once. If you are successful it is because

of affirmative action.

If you fail it is because

you were destined to. You are invisible until they turn on the Friday night lights.

Here you are star before they render you asteroid. Before they watch you turn to dust.

Poem #03

### **The Opposites Game**

For Patricia Maisch

By Brendan Constantine

This day my students and I play the Opposites Game with a line from Emily Dickinson. My life had stood a loaded gun, it goes and I write it on the board, pausing so they can call out the antonyms –

My    Your

Life        Death Had stood ? Will sit A Many

Loaded    Empty Gun ?

Gun.

For a moment, very much like the one between lightning and it's sound, the children just stare at me, and then it comes, a flurry, a hail storm of answers –

Flower, says one. No, Book, says another. That's stupid, cries a third, the opposite of a gun is a pillow. Or maybe a hug, but not a book, no way is it a book. With this, the others gather their thoughts

and suddenly it's a shouting match. No one can agree, for every student there's a final answer. It's a song, a prayer, I mean a promise, like a wedding ring, and later a baby. Or what's that person who delivers babies?

A midwife? Yes, a midwife. No, that's wrong. You're so wrong you'll never be right again. It's a whisper, a star, it's saying I love you into your hand and then touching someone's ear. Are you crazy? Are you the president

of Stupid-land? You should be, When's the election? It's a teddy bear, a sword, a perfect, perfect peach.

Go back to the first one, it's a flower, a white rose. When the bell rings, I reach for an eraser but a girl

snatches it from my hand. Nothing's decided, she says,

We're not done here. I leave all the answers on the board. The next day some of them have

stopped talking to each other, they've taken sides.

There's a Flower club. And a Kitten club. And two boys calling themselves The Snowballs. The rest have stuck with the original game, which was to try to write something like poetry.

It's a diamond, it's a dance,

the opposite of a gun is a museum in France. It's the moon, it's a mirror,

it's the sound of a bell and the hearer.

The arguing starts again, more shouting, and finally a new club. For the first time  
I dare to push them.

Maybe all of you are right, I say.

Well, maybe. Maybe it's everything we said. Maybe it's everything we didn't say.  
It's words and the spaces for words. They're looking at each other now. It's  
everything in this room and outside this room and down the street and in the sky.

It's everyone on campus and at the mall, and all the people waiting at the hospital.  
And at the post office. And, yeah, it's a flower, too. All the flowers. The whole  
garden.

The opposite of a gun is wherever you point it.

Don't write that on the board, they say. Just say poem. Your death will sit through  
many empty poems

Poem #04

### **To make use of water**

By Safia Ehilio

dilute

i forget the arabic word for economy i forget the english word for غسل forget the  
arabic word for incense & english word for مسكين arabic word for sandwich english  
for صيدلية & مطعم & وله & safia  
/stupid girl, atlantic got your tongue/

quench

i think i can take care of myself because i only broke one plate the day wael died  
left it in the sink for hours watched water fill the seams of the mosaic & only let

myself think once of the crossed ocean how we thought it was enough to keep us  
safe

blur

back home we are plagued by a politeness so dense even the doctors cannot call  
things what they are

my grandfather's left eye swirled thick with smoke

what my new mouth can call glaucoma while the arabic still translates to  
the white water

wash

i think i can take care of myself a stranger's sour mouth scraped  
the name off my body but i keep quiet i am last in the shower line  
i let it remain a household joke how i finish all the hot water

swim

i want to go home

dissolve

i want to go home

drown

half don't even make it out or across you get to be ungrateful you get to be  
homesick from safe inside the folds of your blue american passport do you even  
understand what was lost to bring you here.

Poem #05

### **The Nutritionist**

By Andrea Gibson

The nutritionist said I should eat root vegetables  
Said if I could get down 13 turnips  
a day

I would be grounded, rooted.

Said my head would not keep flying away to where the darkness is.

The psychic told me my heart carries too much weight  
Said for 20 dollars she'd  
tell me what to do

I handed her the twenty,

she said "stop worrying darling, you will find a good man soon."

The first psychotherapist said I should spend 3 hours a day sitting in a dark closet  
with my eyes closed, with my ears plugged

I tried once but couldn't stop thinking about how gay it was to be sitting in the  
closet

The yogi told me to stretch everything but truth, said focus on the outbreaths,  
everyone finds happiness when they can care more about what they can give than  
what they get

The pharmacist said klonopin, lamictil, lithium, Xanax

The doctor said an antipsychotic might help me forget what the trauma said  
The trauma said don't write this poem

Nobody wants to hear you cry about the grief inside your bones

My bones said "Tyler Clementi dove into the Hudson River convinced he was  
entirely alone."

My bones said "write the poem."

The lamplight. Considering the river bed.  
To the chandelier of your fate hanging by a thread.

To everyday you could not get out of bed. To the bulls eye on your wrist  
To anyone who has ever wanted to die.  
I have been told, sometimes, the most healing thing to do- Is remind ourselves over  
and over and over  
Other people feel this too

The tomorrow that has come and gone And it has not gotten better  
When you are half finished writing that letter to your mother that says “I swear to  
God I tried”  
But when I thought I hit bottom, it started hitting back  
There is no bruise like the bruise of loneliness kicks into your spine

So let me tell you I know there are days it looks like the whole world is dancing in  
the streets when you break down like the doors of the looted buildings  
You are not alone and wondering who will be convicted of the crime of insisting  
you keep loading your grief into the chamber of your shame  
You are not weak just because your heart feels so heavy

I have never met a heavy heart that wasn't a phone booth with a red cape inside  
Some people will never understand the kind of superpower it takes for some people  
to just walk outside  
Some days I know my smile looks like the gutter of a falling house But my hands  
are always holding tight to the ripchord of believing A life can be rich like the soil  
Can make food of decay  
Can turn wound into highway  
Pick me up in a truck with that bumper sticker that says  
“it is no measure of good health to be well adjusted to a sick society”

I have never trusted anyone with the pulled back bow of my spine the way I trusted  
ones who come undone at the throat

Screaming for their pulses to find the fight to pound

Four nights before Tyler Clementi jumped from the George Washington bridge I  
was sitting

in a hotel room in my own town

Calculating exactly what I had to swallow to keep a bottle of sleeping pills down

What I know about living is the pain is never just ours Every time I hurt I know  
the wound is an echo

So I keep a listening to the moment the grief becomes a window When I can see  
what I couldn't see before,

through the glass of my most battered dream, I watched a dandelion lose its mind  
in the wind and when it did, it scattered a thousand seeds.

So the next time I tell you how easily I come out of my skin, don't try to put me  
back in just say here we are together at the window aching for it to all get better

but knowing as bad as it hurts our hearts may have only just skinned their knees  
knowing there is a chance the worst day might still be coming

let me say right now for the record, I'm still gonna be here

asking this world to dance, even if it keeps stepping on my holy feet

you- you stay here with me, okay? You stay here with me.

Raising your bite against the bitter dark Your bright longing

Your brilliant fists of loss Friend

if the only thing we have to gain in staying is each other, my god that's plenty  
my god that's enough

my god that is so so much for the light to give

each of us at each other's backs whispering over and over and over "Live"

"Live"

“Live”

Poem #06

### **Three Months After**

By Cristin O’ Keefe Aptowocz

To want to disappear is different from wanting to die To disappear and not have to  
talk to anyone

To explain to anyone To talk to anyone

To move somewhere where no one knows you

Where you don’t have to look at a single laughing face To elope with this grief,  
who is not your enemy

This grief who maybe now is your best friend This grief who is your husband

The thing you curl into every night falling asleep in its arms Who wakes up early  
to make you your cold thankless breakfast To go to that place where every surface  
is a blade

A sharp thing on which you hang your sorry flesh To feel something, anything  
other than this

Poem #07

### **First Kiss**

By Tim Seibles Her mouth

fell into my mouth

like a summer snow, like a 5th season, like a fresh Eden,

like Eden when Eve made God whimper with the liquid

tilt of her hips—

her kiss hurt like that—



I mean, it was as if she'd mixed the sweat of an angel  
with the taste of a tangerine,  
I swear. My mouth  
had been a helmet forever greased with secrets, my mouth a dead-end street a little  
bit  
lit by teeth—my heart, a clam slammed shut at the bottom of a dark, but her mouth  
pulled up  
like a baby-blue Cadillac packed with canaries driven by a toucan—I swear  
those lips said bright  
wings when we kissed, wild and precise—as if she were teaching a seahorse to  
speak—  
her mouth so careful, chumming the first vowel from my throat until my brain was  
a piano  
banged loud, hammered like that— it was like, I swear her tongue  
was Saturn's 7th moon— hot like that, hot  
and cold and circling, circling, turning me into a glad planet—  
sun on one side, night pouring  
her slow hand over the other: one fire flying the kite of another.  
Her kiss, I swear—if the Great Mother rushed open the moon like a gift and you  
were there

to feel your shadow finally unhooked from your wrist. That'd be it, but even  
sweeter— like a riot of peg-legged priests on pogo-sticks, up and up,  
this way and this, not falling but on and on like that, badly behaved but holy—I  
swear! That  
kiss: both lips utterly committed to the world like a Peace Corps,  
like a free store, forever and always a new city—no locks, no walls, just doors—  
like that, I swear,  
like that.

Poem #08

### **For Estefani, Third Grade, Who Made Me A Card**

By Aracelis Girmay

Elephant on an orange line, underneath a yellow circle meaning sun.  
6 green, vertical lines, with color all from the top meaning flowers.

The first time I peel back the 5 squares of Scotch tape, unfold the crooked-crease  
fold of art class paper,  
I am in my living room. It is June.  
Inside of the card, there is one long word, & then Estefani's name:  
Loisfoeribari Estefani Lora

Loisfoeribari?

Loisfoeribari: The scientific, Latinate way of saying hibiscus.

Loisfoeribari: A direction, as in: Are you going North? South? East? West?

Loisfoeribari? I try, over & over, to read the word out loud.

Loisfoeribari. LoISFOeribari. LoiSFOeribari. LoisFOERibARI.

What is this word?

I imagine using it in sentences like,

“Man, I have to go back to the house, I forgot my Loisfoeribari.” or

“There's nothing better than rain, hot rain, open windows with music, & a tall glass  
of Loisfoeribari.”

or

“How are we getting to Pittsburgh? Should we drive or take the Loisfoeribari?”

I have lived 4 minutes with this word not knowing what it means.

It is the end of the year. I consider writing my student, Estefani Lora, a letter that goes:

To The BRILLIANT Estefani Lora!

Hola, querida, I hope that you are well. I've just opened the card that you made me, and it is beautiful. I really love the way you filled the sky with birds. I believe that you are chula, chulita, and super fly! Yes, the card is beautiful. I only have one question for you. What does the word 'Loisfoeribari' mean?

I try the word again.

Loisfoeribar.

Loisfoeribari. Loisfoeribari.

I try the word in Spanish. Loisfoeribari

Lo-ees-fo-eh-dee-bah-dee Lo-ees-fo-eh-dee-bah-dee

& then, slowly,Lo is fo e ri bari Lo is fo eribari

love is for everybody

love is for every every body love love love everybody love everybody love love

is love everybody everybody is love love love for love for everybody

for love is everybody love is forevery

love is forevery body love love love for body love body body is love

love is body every body is love is every love for every love is love

for love everybody love love love love for everybody loveisforeverybody

Poem #09

### **Accents**

By Denice Frohman

my mom holds her accent like a shotgun, with two good hands.

her tongue, all brass knuckle slipping in between her lips

her hips, all laughter and wind clap.  
she speaks a sanchocho of spanish and english, pushing up against one another, in  
rapid fire there is no telling my mama to be “quiet,”  
she don’t know “quiet.”  
her voice is one size better fit all and you best not tell her to hush,  
she waited too many years for her voice to arrive to be told it needed housekeeping.  
English sits in her mouth remixed  
so “strawberry” becomes “ehstrawbeddy” and “cookie” becomes “ehcookie”  
and kitchen, key chain, and chicken all sound the same. my mama doesn’t say  
“yes” she says “ah ha”  
and suddenly the sky in her mouth becomes a Hector Lavoe song. her tongue can’t  
lay itself down flat enough  
for the English language, it got too much hip  
too much bone too much conga too much cuatro to two step  
got too many piano keys in between her teeth,  
it got too much clave too much hand clap  
got too much salsa to sit still  
it be an anxious child wanting to  
make PlayDoh out of concrete English be too neat for her kind of wonderful. her  
words spill in conversation  
between women whose hands are all they got sometimes our hands are all we got  
and accents remind us that we are still  
  
bomba, still plena  
say “wepa” and a stranger becomes your hermano. say “dale” and a crowd becomes  
your family reunion. my mama’s tongue is a telegram from her mother decorated  
with the coqui’s of el campo.  
so even though her lips can barely stretch themselves around English, her accent  
is a stubborn compass always pointing her toward home.

Poem #10

**The Second Coming**

By William Butler Yeats

Turning and turning in the widening gyre The falcon cannot hear the falconer;  
Things fall apart; the center cannot hold; Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed, and everywhere The ceremony of innocence is  
drowned;

The best lack all conviction, while the worst Are full of passionate intensity.

Surely some revelation is at hand; Surely the Second Coming is at hand.

The Second Coming! Hardly are those words out

When a vast image out of Spiritus Mundi

Troubles my sight: somewhere in the sands of the desert A shape with a lion's body  
and the head of a man,

A gaze blank and pitiless as the sun,

Is moving its slow thighs, while all about it Reel shadows of the indignant desert  
birds. The darkness drops again, but now I know That twenty centuries of stony  
sleep

Were vexed to nightmare by a rocking cradle, And what rough beast, its hour come  
round at last,

Slouches towards Bethlehem to be born?

Poem #11

**The New Colossus**

By Emma Lazarus

Not like the brazen giant of Greek fame,

With conquering limbs astride from land to land; Here at our sea-washed, sunset  
gates shall stand A mighty woman with a torch, whose flame  
Is the imprisoned lightning, and her name Mother of Exiles. From her beacon-hand  
Glowes worldwide welcome; her mild eyes command The air-bridged harbor that  
twin cities frame. “Keep, ancient lands, your storied pomp!” cries she With silent  
lips. “Give me your tired, your poor, Your huddled masses yearning to breathe  
free,  
The wretched refuse of your teeming shore. Send these, the homeless, tempest-tost  
to me, I lift my lamp beside the golden door!”

Poem #12

### **All the world's a stage**

By William Shakespeare

All the world's a stage,  
And all the men and women merely players;  
They have their exits and their entrances;  
And one man in his time plays many parts,  
His acts being seven ages. At first the infant,  
Mewling and puking in the nurse's arms;  
And then the whining school-boy, with his satchel  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover,  
Sighing like furnace, with a woeful ballad  
Made to his mistress' eyebrow. Then a soldier,  
Full of strange oaths, and bearded like the pard,  
Jealous in honour, sudden and quick in quarrel,  
Seeking the bubble reputation  
Even in the cannon's mouth. And then the justice,  
In fair round belly with good capon lin'd,

With eyes severe and beard of formal cut,  
Full of wise saws and modern instances;  
And so he plays his part. The sixth age shifts  
Into the lean and slipper'd pantaloon,  
With spectacles on nose and pouch on side;  
His youthful hose, well sav'd, a world too wide  
For his shrunk shank; and his big manly voice,  
Turning again toward childish treble, pipes  
And whistles in his sound. Last scene of all,  
That ends this strange eventful history,  
Is second childishness and mere oblivion;  
Sans teeth, sans eyes, sans taste, sans everything.