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A TRAINING PROGRAM FOR BEGINNING THERAPISTS IN THE PRODUCTION OF METAPHORIC LANGUAGE, HYPOTHESES, AND TREATMENT PLANS

By

Jeana Lynne Dressel

A DISSERTATION

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ABSTRACT

A TRAINING PROGRAM FOR BEGINNING THERAPISTS
IN THE PRODUCTION OF METAPHORIC LANGUAGE,
HYPOTHESES, AND TREATMENT PLANS

By

Jeana Lynne Dressel

The purpose of this study was to assess the effectiveness of a training program in metaphoric language, hypotheses and treatment plans in improving beginning therapist's generation of these elements in conceptualizing about a client. Based on ideas in the literature on creativity and scientific thinking, the training program was designed to use metaphoric language as an initial step in developing hypotheses and treatment plans for clients. An extensive review of the theoretical ideas related to this research is included.

Fifteen subjects were randomly assigned to a control or treatment group. Pretesting included three of Guilford's divergent thinking tests (Consequences, Associational Fluency and Alternate Uses) used as a covariate measure and two case studies with questions to be answered by the subjects. All subjects turned in case notes on a current client weekly for five weeks, while the treatment group also completed the training program. The training program conconsisted of five training manuals:

Unit I: Similies and Metaphors: Definitions and Identifications

Unit II: Generation of Metaphors and Similes

Unit III: Metaphors and Similes: Generating Multiple Perspectives

Unit IV: Hypothesis Generation

Unit V: Generation of Treatment Ideas

Posttesting for both control and treatment groups consisted of responses to questions based on two more case studies. Raters then read both case study and case note responses for the occurrence of metaphoric language, hypotheses and treatment plans. Rating considered both the frequency and the quality of the three elements.

Hypotheses tested for the effectiveness of the training program to increase the frequency and quality of each of the three elements (metaphoric language, hypotheses and treatment plans) of the treatment group over that of the control group. A fourth hypothesis tested the ability of the divergent thinking tests as a covariate measure to predict performance on the three research elements. The FINN program for multivariate analysis of variance with planned comparisons was used to test for the significance of the dependent and covariate measures. The null hypotheses failed to be rejected in all cases. Reasons for failure to find significance are explored in the Discussion section.

DEDICATION

to

Howard VanCamp and Susan Guild

in your struggles to live
you helped me lift my eyes from
the daily preoccupations with a
dissertation and view the beauty
of life even admidst its trials

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CHAPTER I

THE PROBLEM

Introduction

The training of beginning therapists demands a great deal of time and energy. Mastering technical skills, including the theoretical foundations of human dynamics and the interpersonal skills upon which therapy is based, is a major part of most contemporary training programs. However, the competent therapist should be more than a well-trained technician. Technical skills provide only the ground work for an individual's own approach to therapy.

Equally important is the prospective therapist's ability to apply these technical skills in a holistic manner that benefits the client. A holistic approach involves applying both theoretical knowledge and technical skills with a flexibility for the uniqueness of each client. Creativity can be a crucial factor in how the therapist integrates the knowledge and skills in therapy sessions with clients.

Creativity, however, is a difficult concept to define. In this research, the term creativity is used for discussion purposes and is not a research measure in itself. Yet, it is important to understand the complexity of the term and attempt to clarify its meaning for this research since creativity is the underlying concern.

Creativity can refer to the individual, the product, the environment, or the thinking process (Mooney, 1962). Not only can the referents differ, but the type of creativity may differ as well. Taylor (1959) has classified the many varying definitions of creativity into five levels: expressive, productive, inventive, innovative, and emergentive creativity. Each level involves an increasing degree of creativity. The first (expressive) comprises untrained behaviors involved in the spontaneity of the moment; the second (productive) encompasses the discovery and development of skills to master tasks or problems; the third (inventive) emphasizes the perception and revision of relationships between old ideas and tasks; the fourth (innovative) stresses the modification of previous ideas and tasks, going beyond mere revision to new combinations; the fifth, and highest level (emergentive) refers to creatvity involving the evolution of new principles or ideas. In the research literature, all five levels of creativity are found in the definitions, but always using the same word, creativity. A creative/noncreative dichotomy should not exist in an absolute form, but on a continuum as these levels attest.

Purpose

The purpose of this study is to construct and test a program to develop the creativity of beginning therapists. The first major step in this process is to define creativity in the context of therapy. The use of verbal language is a primary component of most psychotherapy (less so in art or dance therapy). There

is often a great deal of nonverbal communication as well. Its meaning or intent may also become verbalized in the process of analysis. Therefore language was chosen as the primary focal point for this study.

The question that is still unanswered is: What can be considered creative behavior within psychotherapy? In this study the answer lies in the different forms language can take. Taking a "product" approach, language can be structured for form metaphors and similes (figurative speech), hypotheses, and treatment ideas. These three categories are definable units within language and a natural part of the therapy process. Used creatively, they can combine the technical knowledge of theory with unique insights about the client, and the therapy relationship. This level of creativity, returning to Taylor's categories, would be, minimally, that of inventive creativity, but including the ability to formulate new ideas and perceptions from old patterns of behavior and thought. A creative therapist may go beyond this to developing new insights or perceptions only remotely based on past thinking; this would involve the innovative level. Ideally, though not expected in this research, the therapist could extend his/her thinking to the development of basic principles of behavior. Freud did this by synthesizing clinical work and introspection.

Need

As previously noted, training needs to extend beyond the acquisition of technical skills. Kelly (1964) suggested that

mastering diagnosis and interpretation is only a beginning. He stressed the need to explore ideas or thoughts that might initially generate confusion, proposing the use of the "language of hyopthesis" in order to face the threat involved in a new revelation. Forming hypothetical statements allows both the client and the therapist to explore the ramifications of a threatening idea without being forced into a rigid acceptance of it. In his examples of how he would do this, Kelly's hypothetical statements are phrased metaphorically:

> "Suppose we regard your feelings as if they were a shield against the hazards of loving someone" [simile].
>
> ". . . masks have a way of sticking to our faces when worn too long" [metaphor].

These statements supplant simple intellectual conjecture of interpretation such as:

> "You are afraid to let anyone get close to you."
>
> "You have been behaving this way for so long it may be a part of you."

Kelly takes this interpretive knowledge and applies it through a sensory component. The implications of the metaphoric language are plentiful and limited only by the ability of therapist and client to explore them. Kelly, whose entire discussion of the subject is heavily metaphorical, links the metaphorical process to the formulation of hypotheses. The purpose of metaphoric language and hypotheses is to explore the unknown and risk unconventional views in a pursuit of understanding. He thus broadens the scope of therapy beyond technical applications. He does not specifically label the

process as creative, yet his frequent references to major discoveries by using the process of the language of hypothesis imply such a link.

Hammer (1973) is also concerned that therapy be more than an intellectual exercise, or for that matter, an intuitional exercise. He talks specifically about creativity in psychotherapy, stating that one of the main attributes of a creative therapist is moral courage in the face of new discoveries and their inherent changes. Creative therapists utilize both intuitive and rational abilities. They use intuition to lead to insights about the client. These insights can be evaluated and organized into an overall pattern of behavior in conjunction with rational thought processes that weigh the logic and validity of the ideas. His examples of these creative and intuitive moments are metaphoric:

> "How nice to get a wound you can lick" [metaphor].
>
> "It's important not to get so used to tearing away people's masks that you no longer hear the rip" [metaphor].

Hammer reports that these statements had a major impact on the clients; he attributes this to the ability of these images to communicate through the senses, a more basic form of communication. The communication is enhanced by the fundamental directness of the sensory image rather than depending on intellectual statements. They also enhance understanding by the client through the link with the emotional component. The image of tearing off masks is made more graphic by the combination of sight and sound. The symbolism is alive, not merely interpretive. It integrates an understanding of the client's behaviors with a portrayal of their potential impact.

Both Kelly and Hammer advocate a process of hypothetical thinking using metaphoric language as a basis for an explorative process. Yet their discussions are at the theoretical level and they do not specifically propose a training method. Little research has been done in this area at all, and there is only a limited discussion of the ideas in the literature. Putting these ideas into the context of a training program is certainly the next step in assessing their value. Since creativity might be a crucial element in the success of good therapy, it is an area worth exploring.

Theory

Kelly and Hammer, in their discussions of the need for more creative applications of learning in the therapy situation, utilized metaphoric language and hypothesis. The idea of metaphoric language and hypothesis formation as indicators of creative behaviors within therapy is supported by other authors as well.

Shibles (1974) stresses the importance of metaphoric use in therapy. He is not concerned with the creative process per se, but with the influence of langauge on thinking and emotion. Metaphors are often used to express or describe feelings. Since feelings and internal states are difficult to understand and communicate, metaphors are constructed. By comparing these feelings to external objects they become more comprehensible to the individual. As Hammer would say, the communication is more direct, being established on a sensory level.

In contrast to Kelly and Hammer, Shibles focuses largely on the client's use of metaphors. By constantly thinking of themselves in terms of a few fixed (and usually negative) metaphors, clients experience stress. The process of therapy uncovers these metaphors of self-reference. He notes that schizophrenics often use extreme metaphorization to the point where it confuses rather than enhances communication. The difficulty lies in the "fixed" nature with which the metaphors are used by the clients. The therapist must loosen this use.

Shibles (1971) also considers metaphors as an art form in their own right. He has perhaps devoted more time to an actual review of the use of metaphors within both the arts and sciences than anyone. He traces the basis of music, painting, literature and scientific theories to metaphoric thinking, noting that its ability to lead to new perceptions and insights is crucial to the creative process.

Arieti (1976) also became interested in creativity and language through his work with schizophrenics. He noted, as did Shibles, the frequent use of metaphors, puns, and symbols among schizophrenics. He saw a difference between the schizophrenic and artistic use of metaphors. While an artist uses metaphors and symbols to explore universal meanings through comparisons and contrasts, the schizophrenic becomes locked into a world of personal meanings. Schizophrenics react to the metaphors they create as reality. The connotations and denotations of the words become fact, not comparison. For instance, the comparison involved in stating that the human body is a machine is not used for insight by a

schizophrenic as a writer might do. Instead, one schizophrenic woman proceeded to oil her entire body stating that machines need oil. Schizophrenics concretize the connotations of words, sometimes in very original ways. Arieti finds humor and originality in many of the conceptions of the schizophrenic, but it is unintentional and unperceived by the schizophrenic. In contrast, he sees the creative use of metaphors as uniting insights and new perceptions developed from seeing the similar in the dissimilar. The creative individual synthesizes perceptions that the schizophrenic and ordinary individual may not even consider.

In working with clients, it becomes the task of the therapist to ferret out the level of meanings in the client's language. With schizophrenics this involves attending to the patterns of use as well as interpreting the individual symbolism. Forrest (1968) and Lorenz (1968) have devoted their research to discovering the commonalities in schizophrenic language. But, as evidenced by the work of Shibles, this same process of attending to language usage can also be valuable in working with neurotics and normals.

Leatherdale (1974) discusses the importance of analogy and metaphor in science at some length. He believes that metaphoric language plays a fundamental role in all states of scientific thinking from concept formation to high level theorization. Possibly the most famous example of this application is the story of Newton connecting the fall of an apple with the relationship between bodies in space. The juxtapositions created by metaphors and similes are a mixing of contexts that can bring a previously unseen likeness or

contrast into perspective. He maintains that analogical or metaphoric ability is a more important attribute of great scientists than their mathematic or logical ability. The creation of models initiated from metaphoric language is a key factor in the exploration and discovery process in science. However, he also notes that metaphoric language, when it is obscure, incongruous or dead (i.e., a cliché) tends to confuse or mislead thought rather than enhance it. Though he does not relate his ideas to therapy or psychology specifically, his negative attributions repeat the negative aspects already cited with respect to schizophrenics.

Schon (1967) also discusses the importance of metaphoric language and hypotheses in science. Metaphors themselves give rise to hypotheses through the implications of their comparison. Metaphors may be suggested from cultural experiences, present situations, or errors in the application of ideas. The scientist works with metaphors by elaborating the contrasts and likenesses of the metaphoric comparison, and exploring the new relationships they reveal. He notes two different modes of inquiry that utilize metaphors and hypotheses:

> "problematic inquiry: beginning with a problem and searching for a metaphor which will in its elaboration yield a hypothesis for a solution."
>
> "speculative inquiry: beginning with a metaphor, elaborating it, and developing the hypotheses it yields" (Schon, 1967, p. 87).

Black (1962) credits metaphors as a means for uniting the domains of cognitive and affective experience into a single

relationship. For him, "metaphorical thought is a distinctive mode of achieving insight, not to be construed as an ornamental substitue for plain thought" (Black, 1962, p. 237). Metaphors are the first step in developing a model that is the foundation of a theory, and therefore an important factor in scientific thought.

Stein (1956), in discussing the difficulty of evaluating creativity, suggests that it can be done by appraising the products of the process: hypothesis formation, hypothesis testing, and the communication of ideas. This is also supported by Bunge (1962). He states that creative imagination in science may be particularly demonstrated in the formation of hypotheses. A second component is the ability involved in choosing the best hypothesis and the work entailed in synthesizing this into a new organization of thoughts or facts.

In this study treatment plans were assumed to be a further extension of the views cited above; they are considered to be another potential creative product of the therapy process. This is an assumption made for this study since no research or theory has specifically accounted for treatment plans in this way.

Literature on treatment plans makes frequent references to the need for flexibility in the therapist in order to delineate goals and an overall treatment that fits the individual client. Thorne (1961) notes that experience plays an important role in the therapist knowing what to look for, how to look, when to look, how to evaluate the importance of what is seen and then, organizing

this information and putting it into a long term perspective. He further stresses that this is a continuing process that requires more than intuitive abilities or random application of methods (1968). The factor of experience is validated by research (Steiper, 1965) and it was further noted from this research that flexibility in style (using questioning, exploring as well as reflective statements) seemed to be the predominant difference in styles between experienced and inexperienced therapists.

The literature on treatment plans is limited, presumably due to the limitations of writing about plans in a general sense when in practice, they must be specific to the client. However, plans are considered a testing instrument of the therapist's hypotheses (Ingham, 1954; Hadley, 1958) that require a high degree of skill. Here again, creativity can be a factor in integrating the skills of theoretical understanding with the flexibility needed for determining unique goals for each client.

Each of the three categories, metaphoric language, hypotheses, and treatment plans, develops in a natural progression in creative thinking. Metaphoric language, which is considered creative in itself, is also capable of initiating further steps of creative thinking through the insights each metaphor provides. Hypotheses are often developed from the insights suggested in metaphoric language. Applying the implications and assumptions of the hypotheses leads to treatment plans. In therapy, this could be Bunge's preliminary step: the organization of hypotheses into a

larger framework. The process may end here for the therapist, but the scientist will continue the thought process with the hopes of developing a general theory.

Definition of Terms

The following terms are crucial aspects of the training program designed for this study and discussed in Chapter III.

Metaphoric Language: A generalized phrase referring to the use of metaphors and similes in spoken and written language.

Simile: A comparison between one thing/person/concept and another using "like" or "as" to form the comparison.

Metaphor: The identification of one thing/person/concept with any other (Brooke-Rose, 1956). The comparison of attributes is implied via using verbs, nouns, adjectives, or adverbs normally connected with one and now applied to another.

Hypothesis: A conjectural statement of the relation between two or more variables (Kerlinger, 1964).

Treatment Plan: A plan or proposed behavior to be used in conjunction with the therapy of a client.

Hypotheses

The hypotheses for this study are specifically formulated to assess the impact of the training program on the subjects.

I. Subjects who receive training in the use of metaphoric language will receive significantly higher ratings on metaphoric language in the written case materials than the control group.

II. Subjects who receive training in the use of metaphoric language will receive significantly higher ratings on hypothesis formation usage in written case materials than the control group.

III. Subjects who receive training in the use of metaphoric language will receive significantly higher ratings on treatment plan development in written case materials than the control group.

IV. Subjects scoring higher in the pretest measures of divergent thinking will score higher on the measures of metaphoric language, hypothesis formation and treatment plans.

Overview

In the following chapters the details of this research will be delineated. Chapter II will discuss in greater detail the ideas and theories behind this research. Chapter III will specify the particular sample, measures, and apparatus used in formulating the research. Chapter IV supplies the results of the statistical analysis and in Chapter V these results will be discussed in conjunction with the theoretical ideas upon which the study was based.

CHAPTER II

REVIEW OF THE LITERATURE

Overview

In this chapter the theoretical ideas and studies pertaining to creativity will be reviewed. The focus will be initially on the general field of creativity, then narrowing to creativity within psychotherapy. The difficulties of research in creativity will be cited. In addition, some of the primary theoretical models of creative thinking that have guided much of the research will be presented. The exploration of the use of metaphoric language and hypotheses within psychotherapy and the sciences will be the next area of discussion with particular attention to the relationship of these language behaviors to creativity.

Creativity Research

As mentioned earlier, the topic of creativity became a popular subject of research in the mid-fifties. The relative newness of it as a research area has meant that the procedures and theories so far constructed are still in a preliminary stage, needing further development and validation. An assumption underlying this research, however, has not changed: that creativity is an inherently desirable entity enabling humans to make contributions through their unique symbolic processes. Doppelt (1964) qualifies the predominately

positive connotations of creativity by noting that creative thought could also be applied for negative purposes. The creative thinker may apply this skill to theft just as s/he may apply it to problem solutions benefiting science. This does not preclude the need for research in creativity nor its value, but merely places a perspective on the value of creativity that is often lost.

The four basic areas of creativity research are: the personality, the environment, the product, and the process. Each of these foci has a basic guiding purpose behind its emphasis. Understanding the personality of the creative person can be important in recognizing and fostering talent early. The creative environment is investigated for much the same purpose, with the hope that structuring an optimum environment will facilitate creative potential and enhance existent ability within individuals (Stein, 1967). The products of the creative process (the third general area cited) undergo continual evaluation, not only by researchers in the laboratory but society as well. They are valued for many reasons: progress, enjoyment, and understanding, among others. While researchers must confine themselves to limited, tangible products developed under controlled conditions, society is concerned with the major products of scientists and artists after many stages of work. A fuller understanding of a creative product can hopefully be used to reflect on the persons and processes needed to implement it. Research on the creative process (the fourth area) ventures into the realm of ascertaining

the mental and emotional conditions present as the process evolves. In this area the research relies more on self-report, since outward manifestations of the process are less tangible. Yet its importance in understanding how creativity can be ultimately encouraged in individuals and their environment makes it not less valid.

Problems of Research on Creativity

The vastness of the area of creativity is one of the primary problems of the research. Within each of the four major categories mentioned above there are still many differences. Studying the creative products of writers can be very different from studying the products of mathematicians, for instance. The complexity is compounded by the reality that creativity is not one thing, but many separate behaviors and attributes. Creativity research is searching for the threads of consistency that weave a recognizable pattern in these differing phenomena.

One of the fundamental problems, as implied above, is the definition of creativity. Taylor (1959) tried to bring order to this confusion by his delineation of five basic levels of definitions (cited in Chapter I). However, although his ideas provide a theoretical link for varying definitions, the comparability of operational meanings at the research level still remains a problem.

This extension of theoretical concepts to operational definitions is particularly troublesome in the field of creativity. Research studies are often not comparable because a single criterion

of creativity does not exist. Therefore, studies tend to be based on ratings, products, and profiles idiosyncratic to the studies (Treffinger, 1971). Furthermore, generalizations from the studies are limited by the predominance of small samples, often with select populations (Dellas, 1970).

There are some additional problems as well. For instance, few longitudinal studies have been undertaken, and the short-term studies done are complicated by unrelated, poorly defined criteria. Also, most studies are constructed to evaluate a single product of one or more tasks, overlooking the continuous nature of creativity that encompasses a lifetime (Vinacke, 1952). In addition, the representativeness of creativity based on restricted laboratory tasks remains questionable, especially with the individual character inherent in creativity. Even the separation of creativity from other traits such as intelligence and resourcefulness becomes difficult (Guiselin, 1962; Wallack, 1968). These problems contribute to the costs and complexity of controlled research; nonetheless, they are important for the field to counter whenever possible.

The problems of assessment are complex as well. It is difficult to determine a precise criterion for measurement, which remains true to the overall sense of creativity the researcher intends. For example, creativity implies a degree of unusualness, but deciding the exact criteria for unusual can be difficult. Barron (1963b) bases his definition of unusual on a comparison of a subject's response to a normative sample. This generates

different results than if the comparison were contained within the research sample. Other researchers have been concerned with crediting only appropriate responses. This involves establishing a standard of appropriateness that discounts nonfunctioning, though original, responses (Jackson, 1965; Barron, 1963b). The crucial aspect of whatever procedures are chosen is the relationship they retain to the original conception of creativity and how they consequently operationalize the definition of creativity.

Models of the Thinking Process

From considerations of the problems involved in creativity, we now move to discussing theoretical models of thinking that have guided creativity research. Mednick (1962) hypothesized that the crucial element was the formation of associations which are then reformulated into new associations. The more remote associations are indicative of greater originality. The greater the number of associations perceived by the individual, the greater the potential for creative solutions. Operationally this hypothesis was assessed by word association tasks (Laughlin, 1967).

Graphing his hypothesis, Mednick proposed that noncreative persons would have a steep slope of many initial stereotypic responses to the associative task with a rapid decline as few new associations are constructed. Creative persons, in contrast, would produce a gradual slope starting with a lower number of stereotypic responses and declining more gradually as new and more remote associations are formed (Wallach and Kagan, 1965).

From a different perspective, Schroder's theory of information processing (1966) describes creative persons by their ability to make highly complex integrations of information. The greater the integrative ability the greater the diversity of information an individual assimilates and interrelates. They may do this in one particular area, for instance music, or they may do it with most information they process. The categories by which they organize information will be diverse and abundant. The individual with low integration ability, however, has a few rules by which a limited amount of information is categorized. This type of person will maintain these categories with minimal conflict within or between categories (things are seen as black and white). In contrast to the low-integrative persons, the behavior by high-integrative individuals demonstrates a questioning and searching for additional information regardless of content (Karlins, 1967). Processing information that disagrees with what they've known before is not resisted.

A third model of the thinking process, Guilford's structure of intellect model (1959, 1963, 1967) is an attempt to relate his factor-analyzed traits to an overall model of intellect. He conceptualizes five primary types of intellectual processing: cognition, memory, divergent thinking, convergent thinking and evaluation. The types of information processed fall into the categories of figural, symbolic, semantic and behavioral content. Primary to creative thinking are the divergent traits of fluency,

originality and flexibility. Divergent thinking is typified by responses that generate new or unusual reconstructions of information, in contrast to convergent thinking where information is processed with the approach to a single solution or answer. Fluency, for instance, is measured by the multiple generation of words, ideas or associations. Flexibility is the ability to interchange sets and categories so that a variety of ideas or solutions is generated. Originality, the ability to produce uncommon or remotely associated responses, is based on scoring criteria relative to the sample being researched. Theoretically, these three attributes (fluency, flexibility, originality) can be achieved within any of the content areas labeled previously, but tests for these abilities are most predominant in the semantic and symbolic categories.

The limitations of considering Guilford's factors separately is stressed by Taylor (1956). For example, with ideational fluency the production of ideas alone is not necessarily creative. An individual producing just a few good ideas, but with good critical judgment, may be actually considered highly creative. Madams (1964) also notes that the low correlation between the tests of divergent thinking suggest that they are not measuring a single domain of behavior as many researchers seem to assume. A further problem is created by other researchers. While Guilford himself recognizes other factors as additional and important contributors to thinking, other researchers sometimes do not.

Guilford's system includes creativity as a part of the model but like Schroder's work, attempts to conceptualize the full range of information processing. It tackles a broad purpose, but it does not account for emotional or maturational dimensions (Vinacke, 1952).

The Creative Process

Models of the thinking process only touch on the process of creative thinking. The conceptualization of the creative process itself largely began with Wallas' delineation of four stages: preparatory, incubation, illumination, and verification (Wallas, 1926). He based these stages on ideas initially developed by Hemholtz. The first stage, that of preparation, is the time of general investigation of a problem, with the generation of questions and the systematic exploration of the questions. Incubation occurs when there is a decline in conscious attention to the problem, be it a matter of months or minutes. Frequently a period of relaxation, physical activity, or attention to a different, unrelated problem may be considered incubation. From this period of disengagement arises the next stage, illumination, which is the experience of insight into the solution, sometimes preceded by an intimation of a solution. The final stage, verification, is a period of conscious systematic activity whereby the ideas or solutions are tested for their validity. These four stages have been elaborated by others:

Joseph Rossman

1) observation of a need or difficulty
2) analysis of the need

3) survey of the available information
4) formulation of objective solutions
5) critical analysis of the proposed solutions for advantages and disadvantages
6) birth of the new idea or invention
7) experimentation to test out the most promising solution

Alex Osborn

1) orientation: pointing up the problem
2) preparation: gathering pertinent data
3) analysis: breaking down the relevant material
4) hypothesis: piling up alternatives by way of ideas
5) incubation: letting up
6) synthesis: putting the pieces together
7) verification: judging the resultant ideas

(Haefele, 1962, pp. 12-13)

Rossman and Osborn further specify those behaviors covered more generally by Wallas' four-stage model. However, the authors have stressed the relativity of the stages; rather than distinct and ordered experiences, these stages may overlap one another and be reordered in a particular instance of problem solving (Haefele, 1962).

Bruner (1962) and W. Gordon (1961) formulated psychological conditions present in the creative process in conjunction with the type of intellectual activity described above. Bruner conceptualized five stages: (1) detachment--separate from problem, (2) commitment--guided by purpose, (3) passion and decorum--letting impulses out, but in a controlled manner, (4) freedom to be dominated--seemingly letting problem take over, (5) deferral and immediacy--sensing of immediate direction but delaying this tendency.

Gordon conceived similar stages: (1) detachment--removed from the problem, (2) involvement--identified with the problems,

(3) deferment--putting off the solutions, (4) speculation--the consideration of all ideas. These are not ordered categories, but qualities all present during the creative process. The paradox of involvement and detachment are noted by both men, though Gordon's involvement might be considered to encompass 2, 3, and 4 of Bruner's conceptions. The apparent contradiction of intense involvement, yet disciplined detachment, exemplified the balancing of contrasting qualities often attributed to creativity. This is demonstrated by deferring an imminent solution to avoid premature conclusions.

W. Gordon (1961) began his work with creativity by looking at the general stages of the creative process by Wallas. He noted the prevalence of analogies and metaphors, and their frequency in creative thinking as a means to make the familiar idea or object strange. By suspending the completion of ideas, the individual uses metaphors to facilitate playing with relationships and meanings. From this, new insights are brought to a problem. This method works conversely in making strange ideas or objects more familiar. Metaphors, as Gordon has studied them, fall into Taylor's inventive level (level 3, Chapter I). However, beyond just forming new relationships (inventive creativity) metaphors also facilitate the formation of new designs or principles as well, thus evolving the fourth and fifth levels of creativity delineated by Taylor (innovative and emergentive).

Gordon differentiated types of metaphors by their idea-content. Initially his categories of metaphors included personal,

direct, symbolic and fantasy. The symbolic and fantasy categories were eventually dropped and replaced by compressed conflict. This last category evolved from his own teaching device, a two-word contrast (W. Gordon, 1973). The condensation process of compressed conflict requires selecting two words representing contrasting qualities of a relationship. For instance, "delightful panic" could express the approach-avoidance conflict involved in an event eagerly anticipated yet also feared.

Other writers have advocated particular methods for becoming a more creative thinker. De Bono (1967), in describing a method he calls "lateral thinking," proposes that to break out of rigid or routinized thinking it is helpful to transfer the elements of a problem or situation to an analogy. In an analogy, unspecified assumptions or limits unconsciously accepted rarely apply. This increased freedom of thought, along with the concrete images present in analogies, leads to new ideas and the potential for new perspectives. His proposed method is designed to help individuals combine information in novel ways, challenging unquestioned assumptions to arrive at new ideas.

From yet another perspective, Wertheimer (1945) in his exploration of creative thought, traces what he considers to be the basic types of thinking. Traditional logic originally focused on the determination of the truth of falsity of propositions and assertions. A formal set of rules guided the determination of this accuracy. The emphasis had been on developing inferences

deduced from general propositions. Gradually, however, inductive logic evolved placing empahsis on the methodical gathering of facts, observation of the connections between facts and the reactions to changes imposed. This later method is now most generally practiced in scientific research. However, Wertheimer does not believe these can explain creative thought. Nor can associative thinking account for it. Associative thinking relies on the connections formed between ideas; new ideas would be formed largely by a trial and error method whereby associations become linked as a train of ideas is generated. For Wertheimer, creative thinking or productive thinking as he terms it, is based on seeing relations and seeking the whole in the structure of a problem. The search for completeness or a gestalt may encompass some of the methodology of logic, but the creative urge underlying it is the striving for wholeness.

Metaphors as Creative

The view of metaphors as an element of creativity is indicated by diverse sources. In an oft-quoted statement, Aristotle speaks of metaphor as "the token of genius" (Aristotle, 1932, p. 91). For him, metaphor is above the commonplace since it involves the ability to see relationships between things. In contrast to Gordon's ideas, Aristotle believed the use of metaphoric language could not be taught. Bruner (1962), in speaking of creativity, stresses the element of surprise often involved; metaphors do this through language, unveiling new relationships previously unsuspected. For example, in the statement,

> "He rolled out so many red carpets for us, I've still got pink lint in my trousers,"

a touch of humor is combined with a vivid image with which most of us can identify. Rolling out the red carpet has become a cliche, the surprise is added by a new twist. This is not necessarily a spontaneous process; in fact, the best metaphors may be rethought and modified just as any other creative product.

In discussing various definitions of the word imaginative, Richards (1925) discusses one aspect of this as applying to persons using figurative language. Figurative language depends heavily on the use of metaphors which combine the concreteness of physical objects with the abstractness of attitudes and psychological states. Metaphors can be an aspect of the creative process in exploring ideas, or a finished product as found in poetry. Rarely, however, will a single metaphor stand by itself except as a device for exploring similarities and contrasts, or as a thought-provoking statement. In Shibles (1971), for instance, five of the first few pages of the book are devoted to quotes about metaphors from famous personages:

> "Metaphor was the beginning of wisdom, the earliest scientific method." C. Day Lewis

> "To know is merely to work with one's favorite metahpors." Nietzsche

> "The whole of nature is a metaphor of the human mind." Emerson

Each one of these statements is itself a metaphor, but more importantly they all affirm the element of creativity involved in metaphors.

Creativity in Psychotherapy

Little theorizing or research has been done on creativity within psychotherapy, and most of what has been done has a general humanistic focus. In this section, the main theorists will be reviewed. Among the humanists, Maslow was one of the first to show an interest in this area. Maslow (1968) speaks of the importance of self-actualization and of the benefit therapy provides by facilitating this inherent drive. The self-actualized person is described as having such traits as spontaneity, independence, openness to experience, and the ability to accept disorder and ambiguity. These are traits similar to ones documented in personality studies of highly creative subjects (Barron, 1962, 1963b; MacKinnon, 1961; Dellas, 1970; Schachtel, 1971). Another trait is the integration of dichotomous behaviors. An example of this is the presence of both childlike and adult behaviors in the self-actualized person. Maslow cites no specifics for psychotherapy in achieving these goals, however, Rogers (1959, 1970) speaks of creativity in relationships and self-growth. He, too, stresses creativity as a form of self-actualization although he differentiates it from artistic creativity. However, he believes the creative process is the same whether the construction is a change in human relationships or a painting. For him, self-actualization involves many of the same traits Maslow cites, but he also stresses the ability to maintain an internal locus of evaluation and to toy with unconventional ideas. By experiencing the environment of

psychological freedom in therapy through the therapist's unconditional positive regard and empathetic understanding, the individual has the freedom to discover this creativity within him/herself. Fromm (1959) speaks of similar attributes but considers this type of creativity as a creative attitude versus the creative ability demonstrated by the artist. Van Kaam (1962), who shares some ideas with Rogers, is concerned with the need for creativity in therapists. Instead of rigidly applying theoretical principles, a creative therapist must demonstrate a flexibility in attitude, feeling and behavior that communicates acceptance of a client apart from any differences in personal values that may exist. This is accomplished through the therapist's acceptance of the client statements and by gentleness and sincerity in response.

Other writers emphasize the achievement of wholeness, which is related, if not directly equivalent, to self-actualization. Peavy (1974) notes that creative helping uses various techniques (therapy, personal growth, etc.) to regenerate creativity through strengthening the attributes already mentioned by Rogers (openness, internal locus of control, playfulness). Moustakas (1957) subscribes to the concept of creativity as the expression of the whole person, but he stresses the inability to teach such creativity. This is implied in the concept of self-actualization as the development of inherent abilities. This creativity can be enhanced, but not taught per se. Despite these good intentions, however, Moustakas notes that a great deal of psychotherapy leads the individual to

fit the societal norm, rather than developing individual creativity; the theoretical concepts are not always applied in the actual process of therapy.

Weigert (1964), while advocating the importance of working within the client's world of values, also notes that not all therapists nor all clients will be creative, i.e., they will not always have the strength to withstand a great deal of anxiety. Rather than solving problems, creative therapy will reconstruct the individual's view and values in the explorative process. R. Gordon (1973) elaborates on the need for tolerance of anxiety. In creative therapy, the old ways of thinking, behaving, and valuing may be challenged with new insights. The client and therapist risk a period of ambiguity created by forsaking the old ways of thinking before the new ways are discovered or understood. In creative therapy, the capacity for wonder, leading to an exploration of the unknown, a trust in the process, and the ability to survive without knowing what lies ahead is essential.

Frey (1975) elaborates further on what differentiates creative and noncreative psychotherapy. He asserts that too often the training of therapists stresses knowing the "right" answers rather than developing the answers through the process. Creative therapists and creative individuals must risk failure in generating ideas and attempting their application. In therapy, as in life, this process involves seeking alternate ways of viewing the world, allowing innovation in thinking as well as in behavior. Frey

maintains that openness to the primary process, the metaphorical aspects of thought, is a crucial aspect in achieving a creative strategy. But, along with this openness, the creative therapist must understand his/her own values, and when attempting to solve a problem, fully commit him/herself to both the time and energy necessary for its solution. Thus creative therapy must combine the ability for taking risks with an ability for integrating new insights with this self-knowledge and commitment.

Psychotherapy goals expressed by these theorists tend to represent attributes found in creative individuals. These include working towards greater openness, integrating insights, increasing the range of the individual's control and gaining greater satisfaction and fulfillment (Mooney, 1962). Accepting the clients at face value, and interacting with them, will not only provide an atmosphere for creativity for the client, as Rogers mentioned, but for the therapist as well (Barron, 1963a). Rogers also noted an ability to play with ideas; Alexander (1964) and Patrick (1955) attribute this ability, along with humor, curiosity, and openness as part of the playing with ideas common to creative individuals.

One of the difficulties with these theorists is the abstract terms with which they discuss the issue of creativity within psychotherapy. Rogers' terms of genuineness and congruence, for instance, are too broad to define clearly. With this limitation on operationalism, the task of facilitating these qualities in prospective therapists and assessing their impact is indeed difficult.

Metaphors and Psychotherapy

In Chapter I several writers' acknowledgment of the potential value of using metaphors in therapy was discussed. Arieti and Shibles focused primarily on the clients' use of metaphors while Hammer and Kelly used metaphors as a form of intervention by the therapist. These two different uses of metaphoric language are found in the thinking of other practitioners as well.

Rohovit (1960) and Perry (1973) both learned to listen to the client's own language. For Rohovit, the client's use of metaphoric language is a key to the client's unconscious. In studying the recurring metaphors used by clients, he found the process comparable to the use of dream interpretation. Perry focused on the psychotics' use of images to uncover their emotions and struggles. He uses drawings and other forms of art therapy to help the client connect these images and extend their expression.

Aleksandrowicz (1962) and Cain and Maupin (1961) use metaphoric language as a specific technique to communicate with their schizophrenic and borderline clients. The client's own metaphoric language is used as the means of communication. Aleksandrowicz notes the positive benefits of this technique: it conveys the therpist's understanding, while accepting the client's need for the protection of indirectness. Such "interpretation within the metaphor" means interpretations build on the client's images and metaphors deemphasizing direct confrontation. Communication at the metaphoric level, while safer for the client,

can also allow expression of emotions. Aleksandrowicz, in his work with schizophrenics, has also uncovered some of the problems involved with the technique: (1) the metaphor may be misunderstood by the therapist, (2) too much time and attention may be given to deciphering the metaphor rather than its function, and (3) the therapist may use the metaphor more than is necessary.

Cain and Maupin work with borderline children, and have also acknowledged some drawbacks with the technique. They agreed that the therapist may tend to overuse metaphors, not so much within the hour, but over time. Interestingly enough, they attributed the overuse to the fondness that therapists develop for this technique: it expresses the therapist's creative, intuitive abilities. Additionally, they noted that the children sometimes used this metaphoric communication as a way to maintain distance, and would not revert to direct communication. Also, the disguised interpretations implied in metaphors, while intended to be less threatening, sometimes aroused distrust in the child. The authors recommended its use only after some trust had already been established.

In a related area, Bandler and Grinder (1975a), writing of the techniques of Milton Erickson, traced his careful use of language which incorporates the client's images and analogies. Erickson used stories and analogies that are predominantly metaphorical. In fact, Erickson believed the predominant sensory mode of a client could be learned by careful attention to the

language. He then used this knowledge in his work with the client. In the following phrases Erickson communicated through visual and tactile metaphors:

> "lost in a sea of color"
>
> "endless vista of color that is soft and gentle and yielding"
>
> (Bandler, 1975, p. 75)

The focus here, as in Aleksandrowicz and Cain, is in the studied use of metaphoric language and analogy to enhance communication and understanding.

In the Structure of Magic, Bandler and Grinder (1975b) specifically delineate a model for the use of language in therapy. They differentiate between the surface and deep structure involved in verbal communication. Based on transformational grammar, the surface structure is defined as the words of the communication as it is presented. The deep structure represents the full model of relationships and meanings underlying it. Those seeking therapy often perceive the world and their role within it in a deficient way. These persons may overgeneralize to the point of making rules that limit their choices. For example, they may generalize that it is wrong to express emotions in any situation, not differentiating appropriate and inappropriate situations. Other individuals limit their model of the world by deleting information (not processing it) or selecting only some portions of the information. Altering facts to fit one's own view or model is distortion, another limiting method. By attending to both the surface and

deep structure of a client's language, the therapist can determine his/her model of the world as well as methods used to limit it. The therapist's task is to broaden this model allowing the client to select more appropriate alternatives. This can be done through analogy, psychodrama and other methods; Bandler and Grinder do it through language.

Watzlawick (1978) shares similar interests in the use of language, particularly metaphoric language, with the previous authors. Citing recent brain research he attributes figurative language (imagery, metaphor, and symbolism) to right hemisphere ability. The client's view of the world (the world image of Bandler and Grinder) is largely a product of this right hemisphere functioning rather than of the logical, objective abilities attributed to the left hemisphere. In order for change to occur in therapy, Watzlawick belives communication must be established with the right hemisphere. Metaphoric language, stories, and other techniques can be used to circumvent the logical thinking processes and establish this communication with the right hemisphere through imagery. Whiting (1976), a writer in the field of communications, notes that basic research in symbolization has discovered just this: that for people to understand and change their thinking, ideas need to be presented through striking images, analogies, and metaphors.

Creativity in Science: Metaphoric Language

Some preliminary discussion of this issue was presented in Chapter I, through several writers who stress the importance of metaphoric thinking in scientific insight and discovery. But the topic is more pervasive than one might first suspect. Nash (1963), for instance, has specifically traced the impact of metaphors in psychological theories. Examples of some of the more prevalent metaphors are: the split personality and the persona. At their inception, these metaphors helped communicate an idea in a vivid manner. Developing the metaphors into a theory involves taking this comparison and building a model or analogy based on the similarities and dissimilarities. For example, the metaphor of the heart as a pump evolved into a systematic application of this idea into a theory of circulation. Freud used many different metaphors in his writing; in one, he compares the hysteric's need for punishment and conflicting wish for gratification to frontier posts staffed from both sides (Pederson-Krag, 1956). However, a problem with metaphoric language is the potential confusion generated by differing interpretations; this is a part of the difficulty in Freudian writings. This weakness is countered by the strength metaphors give in expressing emotion and communicating abstract ideas. Nash maintains that confusing theories can be clarified by resolving the inconsistencies in figurative language. He contrasts the problems of Freud's use of many different, unrelated metaphors to McDougall's whose ideas center on a single

metaphor. Mehrabian (1968) has applied this idea of tracing the metaphors in theories by specifically writing an analysis of different personality theories using the predominant metaphors as the basis for understanding them. This sometimes involves determining implied metaphors as well as the explicit metaphors used by the theorist.

Relating the use of metaphoric language to science in general, Schlanger (1969) cites the innovativeness involved in metaphoric comparisons. Using terminology or methods from another field links the metaphor with models and systems already delineated and provides new associations. For example, early conceptual thinking on gravitation compared the force of gravity to magnetic attraction. This comparison, in turn, suggested further ideas for testing and the refining of theoretical ideas that led to the current theories of gravitation. This capacity for forming analogies and noting similarities and dissimilarities is the basis for creative thinking in science according to Yukawa (1973), himself a prominent scientist. However, Schlanger cites a drawback with this analogical thinking, particularly when the metaphors are used to communicate ideas to laypersons. In communicating with laypersons, the comparisons may be based on concepts only partially understood by the layperson, giving him/her a false sense of understanding. Then, this faulty understanding may be inappropriately extended with serious political or sociological ramifications. In the sciences, the continuing rigorous exploration and testing of ideas limits this danger of false understanding.

Creativity in Science: Hypothesis Generation

From consideration of metaphoric language as a creative behavior, we now turn to discussing the role of hypothesis generation in the creative process. The scientific method is based on the generation and testing of hypotheses. Hypotheses guide what facts and observations are focused upon. By providing a framework or pattern, hypotheses suggest the relationships or connections between the behaviors under consideration. Using knowledge of past and present behavior in combination with imagined relations, often suggested by analogy, the scientist tries to discover the basic principles involved (Larrabee, 1945). Bruner (1961) talks of using the hypothetical mode of discovery. By searching for the regularity and relatedness in things, this information is organized into a pattern. Seeing the contrasts and learning to discriminate both the negative and positive aspects of these are another important aspect of this hypothetical mode (Bruner, 1966).

Larrabee speaks of the hypothesis as a whole-under-construction. This idea is corroborated by Torrance (1962) and Stein (1967). Torrance attributes creative thinking to both the ability and desire to seek out new relationships in formulating patterns. Stein maintains that creative persons are sensitive to imbalance and while tolerating ambiguity, also strive to generate solutions that may reconcile this imbalance. For the scientist, this reconciliation is an intellectual pursuit; for the artist, an emotional one. While there are phases in the process that seem to have little direction,

and are therefore consistent with many proposed hypotheses, persistence will lead to elimination, modification, or perhaps, a solution.

As can be seen by the ideas cited above, the use of metaphoric language and the generation of hypotheses are often linked in creative thinking. They build one on the other, as ideas are stretched by metaphors and trimmed to fit the patterns of hypotheses. For example, a metaphor may generate yet another metaphor or provide a central idea for a hypothesis. A hypothesis can, in turn, suggest yet another hypothesis or metaphor. The process of discovery and exploration intertwines both of these processes into an intricate network of new ideas and insights.

Summary

Creativity research is still in its infancy, with many problems in both the theoretical and experimental areas. Yet, clarity can be achieved only by continued searching and exploration. Theorists have tried to account for the creative thinking process in general models of thinking behavior, and through delineating the stages of the intellectual thought in the production of creative products. These attempts have usually ignored the emotional level, because of the difficulty in accounting for these behaviors or attitudes.

Narrowing the topic to creativity within psychotherapy or to metaphoric language and hypotheses as creative products does not really simplify the problem. At a theoretical level there seems

to be agreement between what different therapists term as creative attributes and what researchers describe as traits of creative persons. But determining how to implement these ideas or to research them is still a difficult task.

Just as there is a concurrence at the theoretical level of attributes in creative individuals, there does seem to be a great deal of support for metaphoric language and hypothesis generation as creative behaviors. How metaphoric language and hypotheses are used creatively differs, but this problem typifies the central problem of creativity research, its definition. By definition, a creative product of behavior is unlike most things surrounding it in space or time. Its uniqueness is an assumed part of the definition. Therefore, the theorist and researcher are forced to seek out the commonalities in attributes or processes that are admittedly general and, sometimes, frustratingly nonspecific. This is the major task underlying all creativity research.

CHAPTER III

DESIGN OF THE STUDY

Introduction

This chapter describes the design of the research study. The sample population, treatment program, methods of data collection and method of analysis will be specified. The hypotheses will be restated in research form, indicating the criteria for analysis.

Sample

The sample for this study consisted of 15 volunteers in the disciplines of psychiatric nursing, counseling psychology, clinical psychology, and social work, all attending Michigan State University. Within this sample three different educational levels were represented: baccalaureate, masters, and doctoral. The educational level is utilized as an independent blocking variable in the design to account for potential differences on this dimension. Participants at the Ph.D. level included four subjects in a counseling psychology program and two subjects in a clinical psychology program. Five subjects at the masters level were in a social work program. The remaining four subjects were members of a psychiatric nursing class and in the final term of a baccalaureate nursing program.

The subjects were volunteers who responded to a general request for research subjects made during class sessions. The experimenter introduced the study as concerned with client conceptualization, a purposely vague term chosen in order to avoid stating the study's exact focus. The subjects were advised that their involvement would extend over a five-week period and entail some written work. Out of 100 potential subjects from classes in social work, psychology, and psychiatric nursing, 20 volunteered. Five of the volunteers dropped out of the study, two doing so shortly after the pretesting. The primary reason cited for dropping out of the study was the time commitment involved. Four of the five dropouts had been assigned to the experimental group so reassignments were made on a random basis to the control and experimental groups. This was accomplished within the educational level affected. As required by the study, all subjects were seeing clients on a weekly basis.

Treatment Procedures

Subjects were scheduled for pretesting at a time of their convenience. Prior to the pretesting subjects read and signed the release form (see Appendix A). Their assignment to control and experimental groups was determined by a randomized draw. Each subject's draw was within their educational level. A second draw was made to randomly assign the four case studies used in the study. There was a possibility of six different pre-post combinations of two case studies. This selection was done to ensure

randomization of errors due to the potential differences in difficulty of the case studies.

Three of Guilford's divergent thinking tests were administered first, according to the standard directions for the tests. The order of the tests was the same for each subject: Associational Fluency, Alternate Uses, and Consequences.

Following the divergent thinking tests the subject was given two case studies (see Appendix B) along with written instructions and questions to be answered and turned in to the experimenter (see Appendix C). Subjects were allowed to take the studies home and turn in their answers later. When all pretesting was finished, each of the control and experimental subjects was given instructions for weekly case notes (see Appendix D). These instructions included specific questions to be answered by all subjects about their clients. Arrangements were made to pick up these answers on a weekly basis.

The experimental group was given the case note task, and also a series of training booklets, one each week until five booklets were completed (see Appendix E). They were to complete one booklet and one week of case notes each time and turn these in. Subjects averaged a week to a week and a half to complete both. The next training booklet was given upon completion of the preceding one. All subjects did the case notes and training booklets on their own, at work or at home. There was no time limit for each section; some attempted to do the work as quickly as possible,

others took their time to complete it. The series of five training booklets were as follows:

Unit I	Similes and Metaphors: Definitions and Identifications
Unit II	Generation of Metaphors and Similes
Unit III	Metaphors and Similes: Generating Multiple Perspectives
Unit IV	Hypothesis Generation
Unit V	Generation of Treatment Ideas

Exercises accompanying each training unit required the experimental subjects to apply their learning as they progressed through the program. Several exercises were given to enhance learning by repeated application. The experimenter did not establish any direct relationship between the training booklets and case note writing; they were treated as two separate tasks. Based on conversations with subjects after the research was completed, most experimental subjects assumed the exercises contained in the booklets measured their performance on the training task. It was assumed that control subjects had little knowledge of the treatment tasks since experimental subjects were requested not to discuss their work with their colleagues. Based on conversations with control subjects afterwards, some control subjects were aware of a difference in amount of work being required, but were unaware of the content.

Posttesting followed approximately five weeks of case notes for the control group and five weeks of case notes plus training booklets for the experimental group. The posttesting procedure followed the same format as the pretesting except that no divergent

thinking tests were administered. The remaining two case studies were given with the same directions and questions. Debriefing consisted of informing the subjects of the purpose of the study: specifically to see if there was a difference between the two groups on the generation of metaphoric language, hypotheses, and treatment plans in the case notes and case studies. Some control subjects indicated at this time that they had been unsure whether or not they were in the control group. However, experimental subjects indicated that they were quite sure that they were just that.

Instrumentation

The case studies were chosen on one basic quality: the ability of the written description to give a sense of involvement. The determination of this as the most crucial attribute was made by the experimenter and was based on the substitution of case studies for actual therapy interactions. The case studies were chosen from studies available through published written works. Case studies that were in the third person or primarily narrative reports were eliminated. Of the four case studies chosen three were verbatim transcripts of therapy sessions, and one was an account of a session by the therapist.

The second criterion used for the case study selection was the type of problem presented; the range was somewhat restricted by the small number of cases meeting the first criterion. The questions (Appendix C) accompanying the case studies in the pretesting were formulated from questions developed by Strupp (1960) in a

task requiring psychologists to evaluate a client on videotape. The questions were chosen with the three research criteria in mind (metaphoric language, hypotheses, and treatment plans). The purpose of these questions was to give subjects ample opportunity to generate any of the three criteria while discussing the case.

The three tests of divergent thinking were used in the pretesting as a covariate measure. Divergent thinking, as defined by Guilford (1959), is a general thinking ability. It is characterized by the production of diverse solutions/ideas/thoughts in contrast to convergent thinking where thinking proceeds to a single solution or idea. This ability is not restricted to language, but for the purposes of this study the three tests chosen are all in the semantic category. Since the three criteria of interest in this study are all recorded through written responses, the semantic attribute of these divergent thinking tests was considered most appropriate.

As mentioned in Chapter II, the primary traits of divergent thinking are fluency, flexibility and originality. The frequency of different responses is a measure of fluency. In two of the tests chosen, Consequences and Associational Fluency, the tests require the subjects to produce a number of different ideas (Consequences) or words (Associational Fluency) in response to a given stimulus within a timed period. In the Consequences test the subject lists possible consequences to unusual situations such as "what would be the results if none of us needed food anymore in order to live?" (Consequences, Form A-1, question 1). The

Associational Fluency tests give stimulus words to which the subject lists as many words similar in meaning as s/he can. The third test, Alternate Uses, measures spontaneous flexibility. According to Guilford, this trait is the ability to change sets in a situation where the changes in sets are unrestricted. Specifically in the test, the subject lists as many different uses as s/he can for a given object, without listing common uses or repeating ones that have already been listed. The Consequences test has a second score for originality but due to the small sample size it was not used in this study. Each of these tests has a scoring manual providing a general guide for the test raters; examples of the most common answers are included.

Keats (1965) reports split-half reliabilities in the 70's for the fluency test; reliabilities for the Consequences test were in the 80's (Gleser, 1965). Validity for the divergent thinking tests is based on construct validity determined by extensive factor analytic studies. Basically, these tests are conceived as research instruments. Gleser recommends them as research instruments "in various decisions where flexibility and originality might be important." As covariates in this study, such predisposing factors were considered potentially influential on subject performance.

Rater Sample

For the purposes of this study, two separate groups of three raters each were chosen. One group was used to rate the three tests of divergent thinking. All three of these raters were

females familiar with the general area of guidance and counseling. None had previously been exposed to the Guilford tests or a similar rating task. They all had masters degrees; in student personnel, social work, and adult education respectively.

The second group of raters dealt with the written materials required by the study: case studies and case notes. Two of the raters were female, one male. All had extensive training in counseling and therapy at the Ph.D. level. One rater was a full professor in the university counseling center, while the other two were graduate students. The main criteria for their selection was their use of metaphoric language in everyday speech and their general verbal fluency. This language ability was assessed subjectively by the experimenter based on numerous encounters with these individuals. They frequently punctuated their remarks with graphic metaphors and demonstrated a conscious awareness of language usage by playing with words, and discovering new words. This language ability was assumed by the experimenter to be as important an attribute in their selection as was a background in counseling. The familiarity with the subject matter of the case materials, counseling and therapy, as with the research criteria (metaphoric language, etc.) would make the task of rating less difficult and also more reliable.

Rater Reliability

Rater reliability was calculated by using Hoyt's (1941) analysis of variance procedure for estimating homogeneity of the raters separate from consideration of the test concepts and

homogeneity of the test as a whole, the latter accounting for both rater and concept differences. These reliabilities were calculated for each of the three tests of divergent thinking, and separately for frequency and quality on each of the three research criteria. The generally high instrument reliabilities (including rater reliability) indicate that the measures were adequately reliable for use in the research design.

TABLE 3.1

RELIABILITIES FOR DEPENDENT MEASURES

	Rater Homogeneity	Instrument Homogeneity
Consequences	.99	.99
Alternate Uses	.98	.99
Associational Fluency	.91	.98
Metaphoric Language-Freq.	.87	.91
Hypotheses-Freq.	.90	.94
Treatment Plans-Freq.	.94	.98
Metaphoric Language-Quality	.91	.92
Hypotheses-Quality	.91	.91
Treatment Plans-Quality	.98	.86

Rater's Tasks

The three tests of divergent thinking used in the study have a short scoring guide with each test. The guide specifies the general criteria for acceptable (score 1 point) and unacceptable (no points) responses. For the Consequences test there is also a scoring given for obvious and remote responses (originality score); the weighting is the same as for the total score (one point for each acceptable response). In this study only the total score was used; two few subjects were obtained to analyze a more complete breakdown. Guilford also provides lists of examples for each of the categories. In addition, the research provided each rater with sample tests from subjects who dropped out of the study so that s/he could practice before undertaking the task. After reading over the directions for each test and completing one or more sample tests, each rater scored the tests for acceptable and unacceptable responses. Total scores in all three tests were the total number of acceptable responses.

The second group of raters had two separate tasks to complete. The first task was to read through the written case notes and case studies and identify the occurrence of metaphors, similies, hypotheses, and treatment plans. The second task, undertaken after all raters had completed Task I, was to rate each of the criteria as poor/below average, average/adequate, and good/above average. This was done by marking each occurrence of the criteria using the symbols (-, ✓, +) for each of the categories.

Task I entailed reading all of the written materials turned in by the subjects and, by means of a color coded marker, identifying the criteria. These identifications were then typed individually, grouped by the major categories of metaphoric language, hypotheses, and treatment plans and returned for the final rating. The first task established the frequency score of each subject. The mean of the frequency and quality scores across all three raters was used as the final score for these two categories.

For the purposes of training, each of the two rating tasks was accompanied by a training manual. The first manual used a large portion of the Unit I materials developed for the experimental group (see Appendix F). This section defined, discussed and provided practice exercises in identifying metaphors, similes, hypotheses, and treatment plans. The second training manual discussed the general purposes of each of the three criteria (metaphoric language, hypotheses, and treatment plans) followed by a discussion of the positive and negative qualities to be found in them (see Appendix G). Exercises in rating quality were also included.

Scoring

Due to the small sample size the scores for frequency and quality on the research criteria (metaphoric language, hypotheses, and treatment plans) were combined. The case studies measure was given pre and post, while the case note measure was used only as a posttest measure. Even with the combined frequency-quality scores the number of dependent variables was too large for the degrees of

freedom. Therefore a second procedure, combining the pre-post test scores on the case studies into a single index of change for each criterion, was performed.

The first step, combining the frequency and quality scores, was determined for the case studies by the following matrix:

TABLE 3.2

MATRIX FOR COMBINED FREQUENCY-QUALITY SCORES FOR CASE STUDIES

FREQUENCY \ QUALITY	HIGH	MED.	LOW
HIGH	+2	+1	-1
MED.	+2	0	-2
LOW	+1	-1	-2

Each score could fall into one of three levels: high, medium, or low. The level was determined by the division of a frequency distribution of all scores (calculated separately for frequency and quality) into the top, middle, and lower third. Each subject was given a two-letter code representing where his/her scores fell in the two distributions, the first letter of the code representing the frequency score. For instance, a subject scoring in the lower

third on the frequency of hypotheses, and in the middle third on quality for this same criterion would be assigned the code, LM. Following the matrix given in Table 3.2, the numerical value of this code would be -1.

The second step was to combine the pre- and posttest scores into a single index of change for the case study measures. This was accomplished by following the matrix in Table 3.3. The numbers in the grid indicate the values obtained by subtracting the value of the pretest combined score from the posttest score. For instance, if the same subject who obtained a LM code on the pretest were to get a MH code on the posttest the index of change would be +3. This number is obtained by subtracting the pretest value of LM (-1) from the posttest value (+2). This matrix was carefully designed to best approximate the experimenter's theoretical conception of positive and negative change. Slightly more weight was given to the quality dimension since a change in quality was assumed to be more important regardless of its frequency. High frequency of a low quality product was not considered constructive.

The case note scores were also combined on the frequency and quality dimensions, but since no pretest existed for this measure there was no need for an index of change. The matrix for the case note scores is given in Table 3.4.

TABLE 3.3

MATRIX FOR INDEX OF CHANGE SCORES

PRE FQ	POST F: L L	L M	L H	M L	M M	M H	H L	H M	H H
LL	0	+1	+3	0	+2	+4	+1	+3	+4
LM	-1	0	+2	-1	+1	+3	0	+2	+3
LH	-3	-2	0	-3	-1	+1	-2	0	+1
ML	0	+1	+3	0	+2	+4	+1	+3	+4
MM	-2	-1	+1	-2	0	+2	-1	+1	+2
MH	-4	-3	-1	-4	-2	0	-3	-1	0
HL	-1	0	+2	-1	+1	+3	0	+2	+3
HM	-3	-2	0	-3	-1	+1	-2	0	+1
HH	-4	-3	-1	-4	-2	0	-3	-1	0

TABLE 3.4

MATRIX FOR COMBINED FREQUENCY-QUALITY SCORES ON CASE NOTES

FREQUENCY \ QUALITY	HIGH	MED.	LOW
HIGH	+4	+1	-2
MED.	+3	0	-3
LOW	+2	-1	-4

Design over Subjects

This study is an experimental design with a control and treatment group each given pre- and posttest measures as shown below:

R O X O

R O O

Subjects were randomly assigned to the treatment and control groups as indicated by the R.

Design over Variables

The variable matrix shows a two-way fully crossed randomized block design (see Figure 3.1). The treatment and control groups were randomly assigned from within each of the educational levels: baccalaureate, masters, and doctoral. This blocking controls for the potential differences involved in the training of each at the different educational levels of the sample. The three tests of divergent thinking were included as a potential covariate due to the similarity between the concept of divergent thinking and the tasks required by the training manuals. Both require a number of ideas to be generated to a single problem; for Guilford this is in response to a word or idea, for this study it is in response to conceptualizing client behavior and therapy treatment. The case studies, which involve the subjects' written answers to questions from four separate case studies, are both a pre- and posttest measure. Two of the four studies are taken pre- and posttreatment. The order of the case studies was randomly assigned within each educational level to limit the effects of particular studies being

		COVARIATE: Divergent Thinking			CASE STUDIES			CASE NOTES		
TREATMENT	EDUCATIONAL LEVEL	V_1	V_2	V_3	V_4	V_5	V_6	V_7	V_8	V_9
EXPERIMENTAL	BACCALAUREATE									
	MASTERS									
	DOCTORATE									
CONTROL	BACCALAUREATE									
	MASTERS									
	DOCTORATE									

CODE:

V_1-V_3: Three tests of Divergent Thinking: Consequences, Alternate Uses and Associational Thinking

V_4-V_6: Index of Change Scores for Metaphoric Language, Hypotheses and Treatment Plans

V_7-V_9: Scores for Metaphoric Language, Hypotheses and Treatment Plans.

Figure 3.1

RESEARCH DESIGN OVER VARIABLES

more difficult. A second posttest measure was the case notes: the subjects' weekly written responses about one of their clients over a five-week period. The written measures are all assessed for the occurrence of the three research criteria: metaphoric language, hypotheses, and treatment plans.

Method of Analysis

Multivariate analysis of variance (MANOVA)* was calculated to test for the treatment effects on subsequent case material performance. The FINN Multivariate Analysis of Variance program was used to test the 3 x 2 design over nine dependent variables. The purpose of this analysis was to determine if experimental subjects had improved their frequency and/or quality of metaphoric language, hypotheses, or treatment plans after the training program as compared to a control group. The significance level was set at $p < .05$ level. In the case of significance on the multivariate tests, univariate analysis was conducted with $p < .05$.

Hypotheses

The following hypotheses were developed to test for the treatment effects of the training program. The null hypotheses are stated as the primary hypothesis for the purpose of research.

I. H_o: There is no significant difference between the treatment and control group in production of metaphoric language as measured by the case materials.

H_a: There is significant difference between the treatment and control group in production of metaphoric language as measured by the case materials.

II. H_o: There is no significant difference between the treatment and control group in production of hypotheses as measured by the case materials.

H_a: There is significant difference between the treatment and control group in production of hypotheses as measured by the case materials.

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*FINN Program for Univariate and Multivariate Analysis of Variance, Covariance and Regression, Version 4, June 1968.

III. H_o: There is no significant difference between the treatment and control group in production of treatment plans as measured by the case materials.

H_a: There is significant difference between the treatment and control group in production of treatment plans as measured by the case materials.

IV. H_o: There is no significant difference in performance on the measures of metaphoric language, hypothesis formation and treatment plans between those scoring significantly higher on the pretest measures of divergent thinking and those who do not.

H_a: There is significant difference in performance on the measures of metaphoric language, hypothesis formation and treatment plans between those scoring significantly higher on the pretest measures of divergent thinking and those who do not.

Summary

A sample of 15 students from baccalaureate, masters and doctoral programs volunteered for this study. They were randomly assigned to either the control or treatment group, with the educational level used as a blocking variable.

Both treatment and control groups took three tests of divergent thinking and answered questions referring to case studies and wrote weekly case notes on a personal client. The case materials were rated for the frequency and quality of metaphoric language, hypotheses, and treatment plans. The FINN program of multivariate analysis of variance was selected to analyze the data with level of significance $p < .05$.

Two sets of raters were used. The first group rated the three tests of divergent thinking, a potential covariate in the study. The second group read all of the written case materials

scoring them separately for frequency and quality on the three research criteria.

The multivariate analysis of variance with planned comparisons tested hypotheses considering the differences between the control and experimental group's performance on each of the three criteria (metaphoric language, hypotheses and treatment plans) and the three tests of divergent thinking.

CHAPTER IV

ANALYSIS OF DATA

Design

The design for this study (Figure 3.1) was used to test for the effects of training in metaphoric language on an experimental and control group with educational level used as a blocking variable. Six dependent measures were included in the design: performance in metaphoric language, hypothesis formation and treatment plans on two separate measures, case notes and case studies. Three covariate measures were also incorporated into the design, based on the theoretical similarity between divergent thinking and the purpose of the treatment.

Multivariate analysis of variance* with planned comparisons was used to test for significance of the dependent and covariate measures. Probability of significance was set at $p < .05$ for the planned comparisons within the multivariate program. The multivariate tests considered two planned comparisons (Table 4.1).

The interaction effect was not found to be significant. Therefore, the planned comparisons of educational level and treatment effect were considered. Educational level was used as a

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*FINN Program for Univariate and Multivariate Analysis of Variance, Covariance and Regression, Version 4, June 1968.

TABLE 4.1

MULTIVARIATE PLANNED COMPARISONS CONTRASTING TREATMENT GROUP AND EDUCATIONAL LEVEL

Source	df	F ratio	p <	S/NS
Treatment	6	1.83	.51	NS
Ed. Level	12	.45	.85	NS
Interaction	12	1.19	.55	NS

CODE: Treatment = Experimental and Control Groups
Ed. Level = Doctoral, Masters, and Baccalaurate
NS = Not Significant

blocking variable to control for the potential differences on this variable. No significant difference was found between the subjects on this variable. The planned comparison between treatment groups was the crucial test for this study. With a p = .51 the null hypothesis of no significant difference between the treatment and control groups was not rejected. Since the null hypothesis failed to be rejected, no post hoc analysis was conducted.

Hypothesis Tests

The first three hypotheses were formulated to test differences between the treatment and control groups on the three research criteria (metaphoric language, hypothesis formation, and treatment plans). The three hypotheses will be reviewed in numerical order:

I. H_o: There is no significant difference between the treatment and control group in production of metaphoric language as measured by the case materials.

H_a: There is significant difference between the treatment and control groups in production of metaphoric language as measured by the case materials.

H_o I contrasted the difference in performance of the experimental and control groups on metaphoric language. Since the multivariate planned comparison between experimental and control group was found to be nonsignificant, the null hypothesis may not be rejected.

II. H_o: There is no significant difference between the treatment and control group in production of hypotheses as measured by the case materials.

H_a: There is significant difference between the treatment and control group in production of hypotheses as measured by the case materials.

Hypothesis II was designed to test for difference between the treatment groups on the performance of hypothesis formation. Again, since the null hypothesis of no significant difference between treatment groups on the multivariate planned comparison failed to be rejected, the null hypothesis may not be rejected here as well.

III. H_o: There is no significant difference between the treatment and control group in production of treatment plans as measured by the case materials.

H_a: There is significant difference between the treatment and control group in production of treatment plans as measured by the case materials.

The null hypothesis for III was designed to contrast the difference between experimental and control groups on the mean index scores for treatment plans. The null hypothesis of no significant

difference cannot be rejected, since the multivariate planned comparison of treatment groups was found to be nonsignificant.

Covariate

Hypothesis IV was formulated to test for differences between individuals' mean scores on the three measures of divergent thinking and their resultant performance on the three research criteria.

IV. H_o: There is no significant difference in performance on the measures of metaphoric language, hypothesis formation and treatment plans between those scoring significantly higher on the pretest measures of divergent thinking and those who do not.

H_a: There is significant difference in performance on the meaures of metaphoric language, hypothesis formation and treatment plans between those scoring significantly higher on the pretest measures of divergent thinking and those who do not.

Table 4.2 shows the regression analysis on the three covariates. None of the three tests of divergent thinking were found to be significant predictors of the task performance of the subjects. Therefore, the null hypothesis of no significant difference failed to be rejected and no further analysis was conducted using the covariate mean scores.

Summary

Hypotheses were tested to calculate the effects of treatment in metaphoric language on the experimental and control groups. Three performance tasks were assessed by two different measures, case studies and case notes. The three performance criteria were: metaphoric language, hypothesis formation, and treatment plans. Multivariate analysis of variance was calculated to determine the

TABLE 4.2

REGRESSION ON THREE COVARIATES

# of Covariates	df	F Ratio	p<	S/NS
3	6, 1	5.13	.33	NS
2	6, 2	3.65	.23	NS
1	6, 3	.36	.87	NS

CODE: df = Degrees of Freedom
NS = Not Significant

difference in performance between the experimental and control groups. The probability of significance was set at $p < .05$. No significant differences were found between the experimental and control. Therefore, the null hypotheses of no significant difference between the experimental and control groups on each of the performance criteria failed to be rejected. The conclusion for this study is that the treatment program resulted in no significant difference in performance for the two groups.

In Chapter V these statistical findings will be discussed. The study will be summarized, and the limitations will be noted with suggestions for further research.

CHAPTER V

SUMMARY, CONCLUSIONS AND DISCUSSION

In this chapter, the study is summarized and the conclusions presented. Limitatons in methodology and generalizability are presented, relating them to the implications for future research.

Summary

The purpose of this study was to measure the effects of training program in metaphoric language on therapists' ability to produce metaphors, similes, hypotheses, and treatment plans. Fifteen volunteers were recruited to participate in the study. Their educational levels (baccalaureate, masters, and doctoral) were used as blocking variables. Within each educational level they were assigned to a treatment or control group. The treatment group received a series of five training booklets developing an approach to conceptualizing ideas by the development of metaphoric language. The control group received no training, but turned in weekly case notes for a five-week period on an actual client they were seeing, as did the treatment group.

Both groups were pretested on three tests of divergent thinking and responded to questions about four case studies, two were presented pretest and two posttest. The written responses collected on these case studies, and the case notes previously

mentioned, were rated by three trained raters on frequency and quality of metaphoric language, hypothesis formation, and treatment plans. The three tests of divergent thinking were also rated by three raters following the standard procedures developed for those tests.

Rater reliability (see Table 3.1) was determined by an ANOVA program using homogeneity of the raters and homogeneity of the instrument. The scores for frequency were the mean scores across the three raters for number of metaphors and similes, hypotheses, and treatment plans. The scores for quality were based on a three-level rating system of below average, average, and above average. Due to the small sample size these scores were combined into a frequency-quality combined index for case studies and case notes.

A multivariate analysis of variance with planned comparisons was used to test the significance of the treatment effects with $p < .05$. In case of significance, further analysis would have been conducted using univariate analysis with $p < .05$.

Conclusions

This study was designed to test for treatment effects between the experimental and control groups. Educational level, used in the design as a blocking variable, was found to have no significant difference at the $p < .05$ level. Consequently, separate hypotheses for significant difference between the experimental and control groups on the production of metaphoric

language, hypotheses, and treatment plans had to be rejected without separate analysis in accordance with the conditions of the design.

Three tests of divergent thinking, included in the design as potential covariates were found to be nonsignificant at the $p < .05$ level. Based on this finding, they were eliminated from further analysis in the study.

Discussion

No significant difference was found between the experimental and control groups in this study. Neither group showed appreciable increases in their ratings on the three research criteria (metaphoric language, hypotheses, and treatment plans). The purpose of the study was specifically to test for treatment effects of the training program in metaphoric language. The group means showed no consistent differences. In some instances an individual subject showed improvement in one or more areas, but there was no consistency in performance generally. Improvements by one experimental subject were counteracted by declining performance by another (see Appendix H). It was hypothesized that the training program would increase the experimental subject's score on the frequency and quality of the metaphoric language, hypotheses, and treatment plans they generated in the written materials. Based on this study, no such conclusions can be made. A number of reasons will be explored as to what might have been some methodological factors resulting in a finding of no significance, apart from failure of the training program.

Limitations

One of the most serious drawbacks to this study is the small sample size; this was reflected in several ways. The small number of subjects necessitates a larger difference in scores in the planned comparisons to detect statistical differences. Possibly some differences may exist in reality, but the power of the statistical test is unable to detect this difference with such a small number of cases. The sample would have had to be many times larger for any differences (see Appendix H) to have been statistically significant. The initial loss of five subjects, seemingly crucial for such a small sample, would not have been a large enough number to account for the lack of significance. Furthermore, the difference in levels attained may have had limited practical significance, even if it had been statistically significant. For instance, in the few examples of positive change apparent in Appendix H, the change tends to be slight, and therefore probably of limited practical importance, even if it had been statistically significant.

Another problem inherent in the small sample size was the manipulation of the scores. In order to limit the number of dependent variables, frequency and quality scores were combined into a single index score. For the case studies these scores were condensed further into an index of change, combining the pre-post scores. Every time raw data is condensed some information is lost, and in this case, possibly potential differences.

If statistical significance had been achieved, this study would have also been limited by the representativeness of the sample. The subjects were volunteers who continued participation over a period of seven weeks. This perserverance at a task is a probable distinction between the subjects who completed the study, and the subjects who dropped out. It may also be a differentiation between the subjects who completed the study and the population of therapists in general. However, had significance been achieved it would suggest the possibility of expanding therapist training to include the elements of metaphoric language in teaching the use of hypotheses and treatment plans in therapy.

The measures used to assess the change in behavior may be severely limited. The case studies were a substitution for real clients. This required the subjects to respond in writing to a written case study. This may well be different, at least for some therapists, than dealing verbally with a real client. In fact, subjects' comments given in conversations following the research noted that the unfamiliarity of the case study format and the distractions of verbatim comments by an unknown therapist, made the task somewhat difficult. The case notes were perhaps a more accurate measure in terms of the subjects' writing about one of their clients. The sample correlation matrix (see Appendix I) shows that there are, in fact, low correlations between the case studies and case notes within the three research criteria (metaphoric language, hypotheses, and treatement plans) suggesting that they did not measure quite the same ability.

The question of applicability of the measures is an important one for the purpose of the training program. Therapy is a highly verbal interaction, but both the training program and the research measures were written, and non-interactive. It would seem logical, nonetheless, that increasing sensitivity to verbal factors would be beneficial. Unfortunately, there is no evidence, with regard to this study, to support the hypothesis.

Another concern related to the measures used in this study is the lack of any direct testing of the treatment program. The case notes and case studies were designed to measure the application of subjects' learning in a therapy-related situation. However, the ability to produce metaphors, similes, hypotheses, and treatment plans was not tested directly. It is conceivable that some subjects did improve on their production of these elements in either frequency and/or quality, but failed to transfer this learning to the case studies or case notes. Therefore in any further research it would be valuable to access the skill level directly, as well as measuring the subjects' ability to transfer any learning to the desired situation.

The complexity of the tasks involved in this study might be considered another limitation. Considering the difficulty of the language skills involved, the five to six weeks of the treatment program may have been too brief. Comments from experimental subjects following the completion of the program indicated that the difficulty of the work was a factor in their attitude at the

end. For some, the tasks in the training manuals were difficult, and by the time they approached the posttesting their primary interest was to write quickly and finish the task. This contrasts with the pretesting attitudes of curiousity and interest predominant in all subjects.

The correction of this problem is more difficult. Lengthening such a program requires even greater commitment from subjects. The difficulty in obtaining subjects for this study was related to the time demands involved. Therefore a lengthening of the training program would probably have to include rewards for participation.

Reducing the complexity of the tasks would be another possible change that could be implemented. This would have to be done by restricting the scope of the study; perhaps limiting it to evaluating the abilities involved in producing metaphoric language, hypotheses, and treatment plans. If a successful program at developing these abilities was devised, further research could attempt to assess the transferability of this learning to therapy situations.

A serious limitation of this study, shared with many in the field of creativity, is the isolation of the study. This study does not tie directly into any other body of research. The training program and its measures, though based on theoretical ideas of other variables, is totally unique.

Implications for Further Study

Despite the failure to find significant results in this study, the ideas presented are not necessarily without value. There is a theoretical base for using metaphoric language in developing hypotheses and generating multiple perspectives exploring problems. As noted in the review of the literature, this is a recognized activity by some scientists. Just recently, with the work of Bandler and Grinder (1975), there has been a growth in the conscious use and study of client metaphors in psychotherapy. Though the approach by the latter authors differs in focusing on metaphoric language as a communication tool in itself, the linkage of this with the idea of generating hypotheses and treatment plans may be just a further step.

The need is to develop better teaching methods for these skills as well as ways of assessing change. Most of the authors who use metaphoric language in therapy apparently develop it without systematic procedures. They clearly recognize its personal and clinical value and seek to enhance it. The growing interest in developing metaphoric language as a tool in therapy indicates that the idea has face validity.

However, the need may first be to design a program that integrates the theoretical ideas into a systematic teaching program. In this study, several subjects in the experimental group in post-research conversations reported frustration that the training program was both written and individualistic. Several of these

persons indicated that they would have liked to see the ideas implemented in a group setting with actual cases. They suggested that this procedure would have given more applicability to the production of metaphoric language, hypotheses, and treatment plans, and provided greater stimulation for further development.

Many questions remain to be answered by further research. Is there value in a technique to develop metaphoric language ability in therapists? How might this best be taught? Can metaphoric language be an important factor upon which to build hypothetical thinking or are these distinctly separate abilities?

The primary value of this research study may be in the uniting of diverse ideas in an attempt to develop a training program. The program itself attempts to implement these ideas. Whether such a training program can be successful is undetermined here for methodological limitations in the program may account for the lack of significant change. A revision of the training program accounting for the limitations in written format is perhaps a prerequisite to further study. The ideas are scattered throughout the literature, the time may well be here to try to integrate them and implement them for several fields, psychotherapy included. In addition, a training program incorporating a longer and more intensive period of study would also require subjects whose time and motivation would be adequate to the tasks required.

This study has certainly not provided definitive results, but it has indicated that rater and instrument reliability adequate

for the problem can be achieved. It has also indicated that issues related to the length and type of training will have to be expanded to adequately research the original hypotheses.

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APPENDICES

APPENDIX A

RELEASE FORM

APPENDIX A

RELEASE FORM

Ph.D. Dissertation
Jeana L. Dressel
Chairman: William Hinds

I understand that this is a research project investigating client conceptualization by therapists. As a participant in this research, I understand that I will be taking several tests as pre- and posttest measures. I will also be asked to provide the researcher with some written materials during the research. This may involve the discussion of one of my current clients, but no identification of the client will be asked for at any time.

I understand that the written materials are being collected solely for research purposes, and that my confidentiality will be strictly maintained. I further understand that at the conclusion of the research these materials will be destroyed.

I understand that at any time during this study I am free to discontinue my participation totally.

_____ _____

SIGNATURE DATE

_____

WITNESS

By my signature below, I give further permission to the researcher to quote statements I may write as examples of the conceptual behaviors being investigated. I understand that no identifying information will be associated with the quotes and that my confidentiality will be fully maintained.

_____ _____

SIGNATURE DATE

_____

WITNESS

APPENDIX B

CASE STUDIES

APPENDIX B

CASE STUDY A

History

When this patient entered psychotherapy, she was overwhelmed with anxiety about the disintegration which she was experiencing subjectively and which was markedly observable in facial tremors, shaking, and a cowering demeanor. Instead of presenting defenses to be interpreted or dealt with, she seemed almost completely undefended and vulnerable. In the first hour, content poured out of her revealing the severely traumatic nature of her early life and premarital years. It was only after several interviews that she was able to slow herself down to a normal speaking rate.

Her childhood had combined the deprivations of lower-class poverty with the suffering induced by a brutal, alcoholic, and generally irresponsible father and a negligent and narcissistically manipulative mother. The sordid history provided little to account for the straightforward honesty, self-awareness, and capacity for relatedness which made this woman readily reachable therapeutically. Her capacity for relatedness seemed to derive largely from her childhood closeness to her mother, of whom she had maintained a fantastically idealized picture. In view of this basic defense, the trauma of rejection was intensified when her mother turned her out of the home without a cent to shift for herself at the age of fifteen. She managed to find domestic work, and sought love from a variety of men, who subjected her to devaluating experiences. After rejecting sexual activity for some months, she found herself pregnant with the conception shrouded in amnesia. With an older sister, she left her home state and delivered the baby. She had planned to give it away but could not. She found work and eventually married a man of fair emotional stability, building a stable life for the first time.

The precipitating factors, which occurred more than a year before she entered therapy, were the severe illness of her younger son and the leg injury of her older son, then seven or eight. At that time, she apparently had a psychotic episode, involving the delusion that people were trying to kill her. There was spontaneous remission, followed by development of the anxiety state which brought her to therapy. There has been much somatic preoccupation.

There have been two outstanding crises so far during the therapy. The first, which cannot be recalled in detail, occurred after a year of working through content and reintegrating defenses. Out of what seemed like an impending psychotic break emerged a lost memory or screen memory that, before the death of a younger sister when the patient was four or five, the patient had considered stabbing her in the back with her mother's scissors. Subsequently, there was a complete recovery from a peculiarly nagging back pain she had had for years. However, also subsequently, there was development of arthritis in another back area, a trend toward rejection of dependence on the therapist, and an unrealistic turning to God.

The second crisis occurred after another year of work mainly on her relationship with her mother.

Incident

After a period of unusual well-being, the patient telephoned, badly disturbed because medical tests had indicated possible uterine carcinoma. She expressed fear of complete breakdown; but, in light of recent outstanding gains, I felt able to reassure her. Her therapy hour was due next day, and the medical diagnosis the following day. I gave the support that *together* we would wait for the test results and *together* we would face whatever came.

When she arrived for therapy, I was shocked by her appearance. There were no external anxiety symptoms, but there was the pallor of death, and her face and eyes were those of a person making the last futile, wild struggle for life. Her body seemed frail and limp with defeat. Instead of going to my chair, I touched her head in a gesture of sympathy, whereupon she put her head against my stomach and clung to me, releasing the sobs that had not been able to come. When she spoke, it was of her fear and of this final, terrible defeat after the long, uphill struggle. I spoke to her of faith and courage, of the fact that she might not have cancer, and of the fact that medical science was often able to deal successfully with cancer.

As I sat down, she moved to a position where she could clasp my hands and look directly into my eyes. As I saw the depth of her terror, I felt something that I had felt in my psychotic patients in a mental hospital. "Oh, Dr. _____, I'm so scared," she said; and then as I spoke to her, she became very calm and began repeating my words in a trance-like voice, "Yes, I can have faith," she said, and I realized that for her the only reality was in my voice and in our hands, and in our eyes. As I felt the completeness of her psychological surrender, I realized with a sudden, internal jolt that she had entered a psychotic state. For just a second of time I felt fear and self-doubt, and then I thought, "Of course I can meet it--I can't let B. down." Her eyes were still fixed on mine in that unwavering stare, and the upsurge of strength I experienced went out to her, and then she relaxed and her eyelids flickered; and, as I watched her move and speak, I saw that she was not psychotic, and I felt that I had held her from the abyss of internal isolation on the edge of which she had wavered.

She moved back to her chair, stretched out in it, and spoke of the peace she now felt. I, too, felt a deep sense of peace and unity. She said that, for the first time, she was relaxed. Then, searching the limits of the safety she had found, she asked whether faith in God could keep her from having cancer. Feeling that she needed realistic authority, I told her I believed that God works through natural law; that, if she had cancer, He would not change that; but that He would be with her through the ordeal, if it came to that.

She said the conflicts over her mother now seemed so faraway and unimportant. We talked of various reality considerations; and then, as the hour drew to a close, she again expressed her fear and moved where I could hold her hands. This time the regression was much less severe, and she verbalized our relationship, "I am a little child, and you are my mother." She said also, "I get completely drained, and I come to you to replenish my supply of strength."

The next day, when we had received the negative test results, she spoke of having gained from the experience. She said, "I will never forget how I drew strength from you." She said also, "For the first time I really saw love and kindness in the world, and the bitterness just seemed to melt away" (Standal, 1951 pp. 64-67).

CASE STUDY B

History

Mr. John Jones was a 25-year-old married former graduate student who was teaching in a small college some distance from the therapist's university. However, for the purpose of advancing his therapeutic skill he was conducting several therapy cases under supervision at the university. In his college position he taught several courses, and he also carried a number of counseling cases, some of which occasionally involved work with personal adjustment problems.

Mr. Jones requested therapy on his own initiative. Anxiety about homosexual urges and ambivalence about passive versus aggressive behavior tendencies constituted his main presenting symptoms. He gave the impression of being a normal young man, but he was experiencing strong homosexual urges toward friends and colleagues. His passive-dependency needs and his inadequacy feelings proved to be the underlying causes of these urges. He could be moderately agressive toward people but was nevertheless a likeable, "clean-cut," boyish person. He had ambivalent feelings toward his father, a school teacher, who was a passive person. Toward his mother he felt much hostility because she was a very dominating individual. He frankly saw the therapist as a strong father-surrogate, in contrast to a former adviser whom he saw as the image of his weak father. He had engaged in sexual play with his younger sister as a kid; an experience this interview, the eleventh, makes reference to.

Therapy Session

This is one of the first sessions I've come to that I haven't had a whole lot thought out ahead of time that I wanted to talk about. I think it has something to do with that interpretation of me seeing my wife as acting like my mother. It made a lot of sense. I don't know whether I haven't been anxious to explore all the ramifications of this or whether I just don't know where to begin. I rather suspect it's the former. Last week when I got home after my trip down here my wife was already in bed, and I read the papers for awhile. After I got into bed, I had a distinctly uncomfortable experience. My association is the classifical one of the Oedipal situation. I can acknowledge these desires. I'm not too sure where to take off from here.

It leaves you at something of a loss; you don't know how to go into that.[1]

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[1]All the therapist's responses are italicized.

My wife's frank comments sometimes leave me upset. For instance, yesterday she was asking me about the urinals in a men's lavatory and whether I don't feel uncomfortable standing there with somebody right along side of me. I seem to remember that one especially, maybe because of the homosexual implications. Another thing I think about is the casual double meaning that you find in a flirting situation. I could be pretty adept at this sort of thing,but I'm not that way with my wife, I guess because in that situation it takes on real meaning. Maybe I can't face up to the real meaning. It's like being able to talk a good piece of sexual intercourse and then not being able to come through on it. The feeling of inadequacy is still there. I see Mother as a pretty overpowering sort of person. If my wife is Mother at times, it would make sense to think that I just couldn't meet up to her demands. I can't think what about Mother's demands could have seemed so terrible. I suppose Mother was always wanting Dad to be more adequate. To be able to stand up and do things for himself. I guess that's true. She was always egging him on to assert himself with the board.

To be more aggressive, more assertive, more manly.

That's a connection I hadn't made before, that assertiveness or aggressiveness is manliness. That makes sense in terms of my own aggressive outbursts at times.

Seeing your wife as your mother, and deciding the meaning of this, might be approached from any one of three positions. One would be in terms of what is meant with regard to dominance, and the second would be with regard to dependency, and the third would be what it means with regard to sex.

I feel as though I've been banging my head against the wall on this area of sex. I keep coming to obstructions. Actually I don't know that we've gotten involved in it deeply enough, but my reaction is that we've been spending so damn much time on it that I'm getting a little bit sick of it. I suppose this is resistance. I don't know which of the three areas to attack first. For some reason, the area of dependency seems to be the one that crops up again and again. I do want to depend on my wife in certain ways, and yet I'm afraid of becoming too dependent. It seems to me that in a way she encourages me to feel that I'm the man of the house. We have a standing joke around the house that I must make the decisions. I guest there can be hell sometimes when two dependent people get together. I do fear being dominated by a wife. I fear being dependent on my wife. It's real repugnant to me to see one of my uncles being pushed around by his wife. This was part of my own home situation, too.

This sort of thing makes you mad.

There are a lot of implicit controls, ways in which I'm dominated by my wife. But it's not a domination from without, but from within myself. I feel real uncomfortable in leaving her for an evening, even though I had every reason to think she'd have a good time. It was almost as though I felt it was up to me to keep looking after her. I guess this is domination by dependence. It irritates me that she's not willing to move out on her own and make these contacts with other women.

The thing that bothers me most is that when I think of a mother-figure, I think in terms of being dependent on her. I am in a good many respects dependent upon my wife, but I don't think this dependency is as pathological an area as some of my other areas, like the one of the controls that she places on me.

Maybe I've been brushing off this Oedipal thing a little bit too lightly. I've been trying to case around for a reason why the sexual relationship is not a completely comfortable one. The only thing that seems to make much sense at this point is that I can't stand the idea of having intercourse with my mother, or the mother-surrogate.

Other women are still attractive to me, and I assume the reverse is true of her. Sometimes I tease her about that. I tease her about one of the guys who occasionally comes out to visit us. It's sort of a family joke about his being her boyfriend. But I'm not at ease teasing her about other women who might be attractive to me. I guess there's a sense of guilt about it. She's teased me about other women, and I felt fairly comfortable about it. No, she's felt comfortable, I haven't been.

Do you think you could have relations with other women?

You know, I'd feel less guilt about that. This wouldn't be infidelity. And while other women are sexually attractive to me, I can't let myself have fantasies about other women while I'm having intercourse. This would be a real infidelity. I've made a conscious effort to refrain from doing this. There's only been one individual who's affected me very strongly that way since we've been married. It was a secretary at the hospital, and I find her a sex machine, anyway. Everything about her, including her dress and mannerisms, seem to be calculated to be sexually stimulating. I've been trying to think who she might be a substitute for, although I don't know that that's necessary, but I think the most logical one is my sister. There are a lot of physical similarities. Boy, that's pretty threatening! It's the same old incestuous thing all over again. I thought I had this thing out of the way, but I don't think it is, now.

The thing that is threatening to you is the possibility that you might still have sexual fantasies about your sister, and this would seem very disloyal to your wife.

Yeah. Maybe all the fantasies I had about the secretary were actually my sister. Wow! That disturbs me.

What's bad about that?

The same thing as was bad before; you don't go around having incestuous thoughts about your sister.

You say these things quite categorically. What you really mean is, "I don't believe one ought to do this."

"I don't believe my parents would approve" is what I probably really mean. This probably comes a hell of a lot closer.

In a sense you were almost denying a reality when you said, "You just don't do that." It's really precisely what you did do, isn't it?

It is a nice way of putting it a little farther away from me, I guess. (Laughs) Well, let's get back to my sister. The thing that I recall mostly about our sex play was an intense feeling of guilt or, more likely, an intense fear of being caught. Also, a real strong fear of her becoming pregnant, although actually there wasn't any real intercourse, but I did have orgasms.

This would be one way you would get caught.

Yeah. This would really prove that I was a bad boy.

What's bad about it?

Parents would disapprove. And their approval means a whole lot to me. Oh, hell, I can't find any objective way in which it is a bad thing. But it gives me a bad feeling. And the source of the bad feeling is knowing how my parents would feel about it.

You still want to please them.

Yes, very strongly.

Why?

(Laughs; pause) I don't honestly know why, other than that it's very upsetting to me to make either of them feel bad. It's the same kind of thing as with my wife: a sense of responsibility or . . . .

Dependency? You need their love?

(Pause) You know, I guess that may be it. But I'm not so sure that they would deny their love. But it would make them feel disappointed in me.

Consciously I'm sure of their love, although I suspect that somewhere along the way there was reason for me to suspect that . . .

You know, I'm thinking about the time I broke wind in church; now that strikes me as the one situation in which I had done something bad, and Dad had to reject me in front of the group. So, very likely, going against their wishes could result in a loss of love.

You don't like to get the disapproval of the people you look up to.

That's the truth. It is very, very important to be approved of. And I like to be noticed and to have the feeling that I belong.

You were talking about having intercourse with your sister. It seemed bad; you felt guilty or less adequate because of it.

The thing that occurs to me now is that I would still like to have intercourse with my sister, and it's not too difficult to admit that. Although I'm not sure whether I may be saying this to get you off my back at this point. (Laughs) But I worry about what this might do to her. I think it would be bad, because it might mess her up a bit. I think down underneath I still see our sex play as one of the major reasons for her getting herself into so much psychological difficulty.

So you still have a lot of guilt about it.

Yeah, it's just damn difficult to throw off this feeling that it's wrong.

Um-hm. If two puppies are in a pen together, male and female littermates, and they start to explore each other, is that bad?

No. And I can have a client tell me the same problem, and I can play the same role that you're playing with me now, and it's all right for them to say it isn't bad, but it just "ain't" all right for me.

Maybe you want to feel bad about it.

Or maybe I wanta be punished. Boy, this thing has cropped up before. In a sense, it is something that I've gotten away with. I've never been punished for it. Soemthing tells me that I ought to be.

You invest sex behavior with an awful lot of magical properties.

Like stepping over cracks in the sidewalk.

That's right. It seems symbolically important.

That's funny that you say that, because I've had a reaction that the whole thing is overrated. It's an important physical urge, only. (Pause)

Would you feel terrible guilt if you put your finger in your sister's mouth?

No. And there's no reason why I should feel guilt about putting my penis in her vagina.

Would you feel guilt if you looked at her when she was naked?

I probably would, because I'd probably feel some desire.

Why is a penis in a vagina so much more sacred an act than a finger in a mouth?

I don't know, other than that it's just an invested role of magical properties that society gives it. I guess if it weren't for the outcome of possible pregnancy, there would be no such investment.

The thing that strikes me at this point is that there's some more basic reason that we haven't gotten to yet. One thing that occurs to me at this point is that both my mother's and my sister's attitude toward sex is a lot more clear than mine or my dad's. This may be another way of identifying with the attitudes that Dad had. I don't think he's ever really been comfortable about sex, but maybe I'm projecting. I can recall Mother and my sister making sexual jokes in the family circle, but never Dad. If my sister could still continue to do that, maybe I'm taking a little too much guilt myself. It's hard for me to conceive of my parents having intercourse. Maybe I thought Mother and Dad were too good for this sort of thing.

You do carry around a big load of sex guilt.

I sure do, and I wish the hell I knew what the roots of it were. Or what would make me able to be more free about it with my wife.

It occurs to me that if I find out that I'm not going to get external punishment, it would seem that after awhile there ought to be enough reinforcement, that the guilt wouldn't have to continue. Some of the reactions that you keep giving me in this respect ought to encourage me to believe at some point along the way that maybe I ought not to feel that sex is dirty as I try to perceive it.

The reason I kind of pushed you to dwell on this, so much that you said today that you were sick of talking about sex, is that I have wondered if it wasn't related to your previous statement of some dwindling in your sex desire. You indicated that your sexual intercourse was much less frequent than your masturbation used to be. So I wondered if there are some sex-guilt feelings operating to inhibit your sexual behavior in your marriage.

I don't think there's any question but what there are. But my question, right now, is what is it that I fear? I guess if I knew what I was afraid of, I'd know where it came from. It's annoying because it's all so damn vague. It would be nice to be able to recall a group of incidents that would account for it, but I'm afraid there aren't any.

Perhaps your mother was able to make your sister feel that her sexuality was normal, but your father wasn't able to make you feel the same way.

Yeah. And if I were to establish some sort of sexual role, he would be the one that I would pattern after.

He seemed to be unwilling even to think about sex, let alone talk about it or do anything about it.

I don't think I'd get as angry now if you suggested that it was Dad that I wished was dead, rather than Mother. It's beginning to make sense, now (Snyder, 1963, pp. 43-51).

CASE STUDY C

History

Mr. Quentin Quinn was a 22-year-old married graduate student whose problem was primarily one of general immaturity. His main complaint concerned flirting behavior by his wife; he was also bothered by some difficulty in working with maximal efficiency on his professional program, and he believed that the faculty held a low opinion of him. After therapy started, Mr. Quinn showed a great deal of dependency and a fairly strong positive transference toward the therapist. The son of a broken upper-class Protestant home, he had experienced a lonely childhood, spending much of his life away from home, and in therapy he placed particular emphasis on his feeling of not having had a close or loving relationship with his father; much of his discussion dealt with this lack or was concerned with how he might find substitute fathers with whom he could build an affectionate, dependent relationship. On a number of occasions he expressed a wish to have homosexual relationships; occasionally these feelings were directed toward the therapist, but it always seemed to be affection, rather than sex, which he craved to share. He reported his wife as saying that she did not love him and found him physically unattractive. His attitude toward her was overly passive. He indicated that he wanted to preserve his marriage at any cost and that the idea of a divorce was totally unacceptable, primarily because of his memories of his own unhappy childhood.

The circumstances which led to Mr. Quinn's coming for therapy were as follows: During the previous semester he had been in a class taught by the therapist and had given the impression of being a bright person who was immature in his attitude and needed something to jolt him into a recognition that undergraduate behavior was not appropriate in the graduate school. After the semester the therapist, as instructor, had given Mr. Quinn the lowest possible passing grade and had written him a report in the form of a letter, criticizing his undergraduate behavior, pointing out the attention-getting aspects of it, indicating that he was considered by the faculty to be "on the skids," and announcing that he had been placed on trial for the following semester. The effect was dramatic. The client's wife requested therapy both for herself and her husband. She indicated that she felt that she was responsible for the client's behavior because of their marital difficulties. She said that her husband would like to work with the instructor as his therapist, and she assumed that another therapist would be chosen for her, since she was aware that the therapist never worked with both parties of a couple. It was suggested that Mr. Quinn himself come in to indicate his feelings about the matter. This was done, and it was apparent that he had a sincere desire to obtain help. Arrangements were made for the therapy to take place.

Therapy Session

My wife and I are having difficulties in our marriage. She's not very satisfied with the marriage. She's been necking with another man. However, I haven't blown my stack with him because she asked me not to.

I'm more concerned about our relationship than about hers with someone else. Their relationship had dissipated, but then three weeks ago she started another one with a different man. I feel there must be some provocation for this. I asked her to stop seeing him, but she's gone ahead with it. She expects me to get extremely mad, and I do, but I contain it because it is my personal belief that I can do a lot more to help her if I don't blow up.

It's more therapeutic to accept this, even though inside I'm hurt. She tells me she wishes sometimes I'd just give her a boot out of the house. But we've always found in the past that my acceptance of what I felt was wrong made her feel a lot better, made her feel wanted. But I blew up and gave her a healthy swat across the face. She said she thought I did it because she was "asking for it." Actually, I was honestly mad. Then she taunted me about her possibly going farther with this guy, and I suspect that perhaps they may want to. I was disgusted with her.

At the time we were married she gave me a "snow job." I thought she was honestly in love with me at that time, but I realized differently much later. When she told me this, I just went wild; I just started vibrating. After it happened I talked to my supervisor about it, but our conference was just an abreaction and not anything therapeutic.

My wife feels guilt, but it's only because she has hurt me, not because she has done something wrong. Maybe the material is too repulsive to her to admit consciously that she feels it's wrong. She says she really married me only because my family had some money. Also, she could not see me hurt by breaking up our engagement at the end of a year. My family has always considered me flighty, and she wanted to protect me from their criticism, if we broke up. That doesn't seem like enough reason to get married. I think she felt she could talk to me and I wouldn't condemn her. I don't know whether she felt love, or respect, or what, but there must have been something.

I felt disgust and then hate for her, because she had hurt me so much. She said she was the one who started the relationship. Then I hated her boyfriend more than her. Probably that was to defend myself. I wanted to do something about it, but she made me promise not to, and I agreed, because I want to give her the best sort of relationship possible. I don't want our marriage to fail. He's still trying to make her. They've been dating during the day, when I'm at school.

Now, recently, she feels that all other men are out of her life, but although she's sincere at the time, her resolution gradually fades off. Although she considers me a good husband, she has this compulsion to flirt with other men.

I felt intense rage, and this is atypical of me. Usually I repress it, or at most I verbalize it rather mildly.

What does she see in this other guy?[1]

If I were a Freudian, I would see an unresolved Oedipal complex on her part. She always loved to hop into bed and cuddle with her father, even shortly before we were married. And she hates her mother. These fellows

[1]All therapists responses will be italicized.

she liked were *older* guys. Initially she talked with them about her marriage problems. Once she got hurt by being rejected by a guy she'd gone with for three years, so she decided to see how many guys she could made fall in love with her. I was the 92nd or 93rd, I think, and there were 106 altogether. And even after we were engaged there were two or three more.

I think she sees me as just a fixture around the house. In her better moods I think she sees me as a companion, and as the guy who does things for her and loves her. We have always had extremely good sexual relations. Our climaxes have occurred at the same time for the most part. Although I notice that sometimes I feel, a day or so afterwards, that it just isn't quite what I want it to be. The more honest she has been with me, the more I have enjoyed the relations. I can sense it when she's holding back things that will hurt me.

But there's still something lacking; it's the feeling that she is not all mine. Sometimes I'm just a convenience; I drive well, and clean the house. I like to cook. I always make the bed, and usually I wash the dishes, but she dries them. She's rather sloppy. That is a cause of some of our discussions. I'm neat. Even if she's next to a closet, she'll drop her clothes on the floor. This bothers me.

You seem a little defensive about the housework you do.

Well, it's a 51-49 per cent marriage; we help each other, and that's where I can help her most. I can't help her too much with her studies. I sorta enjoy helping, although I'll admit it's not the normal sort of activity for a husband.

Why did you think I was making something of this?

I don't know, unless I felt you were asking pretty penetrating questions, which would reveal information that might be a reflection on my masculinity. I don't personally feel that I am particularly feminine, but . . .

You're afraid that I might think so.

Maybe.

How does your wife feel about it?

Well, it's sort of the expected thing, except when she's feeling generous and then she criticizes herself for letting me do so much work. Sometimes it's kind of a battle. She likes to rest and smoke after dinner, and I like to get to the dishes right away before all the food dries on them and makes them twice as hard to wash. The place looks a mess if you get one thing out of line. I feel embarrassed if people come in and see the place messed up.

I had meant, how does she feel about your masculinity. Not about your helping with the housework.

Sexually she thinks of me as very adequate. She acts very immaturely around me; she talks her own private language, a sort of baby talk. I ask her to stop it, but she goes on with it. Sometimes it makes me act or talk

in a childish manner, and that makes me disgusted with myself. She may see me as immature, but not as unmasculine. And when I was able to accept her behavior about other guys she felt that I wasn't immature at all.

Sometimes in college if I did something that wasn't a "man's man" way of doing it, and somebody'd poke fun at it, I might feel a little bit anxious about my masculinity. But I feel quite satisfied that I am the way I am.

You've covered quite a bit today, and you're approaching it with a good bit of willingness to think objectively and straightforwardly.

M'hm. I think first I'll be talking about my wife, and then I want to talk about some of those feelings of lack of comfort in social situations and my immature actions. You brought me up short with that report you wrote about my work in your class, and I took a good look at myself, and I now handle social situations better than I did; right now the marriage situation is bothering me more than the other thing (Snyder, 1963, pp. 237, 320-326).

CASE STUDY D

History

This client is an attractive, forty-year-old, married woman. She reports that she has been feeling depressed and having crying spells. For the past two weeks she has felt quite beside herself--"as though the world were coming to an end" for her. The client says that her father died when she was ten, and she remembers him as a kind, gentle man. She married at the age of 24. Since she felt she could not leave her mother, she and her husband lived in her mother's home. Her mother took over the upbringing of their son and daughter. The client feels strong resentment toward her mother about this because she has "no close relationship" to her own children. The boy (Paul) is now twelve and the girl (Doris) fourteen. The patient says that she "just hates her mother."

Therapy Session

. . . We've had a hectic day today. We've been working like slaves, my mother and I, all morning, since seven-thirty. For a big family dinner tonight. And I'm tired. But she's doing all the cooking . . . I haven't that to worry about, but the little things, you know. Do you know I've been thinking about the conversation that we had last week . . . and . . . my life is very boring and dull . . . but it really is my own fault. I really should go out and get a job and work, I think, so that during the day my mind is occupied--my time is taken up at night--I'll be very contented to sit home and do nothing. And . . . and I guess I shouldn't complain about it . . . being so dull. Because it really is my fault.

How do you mean, it's your fault?[1]

Well, I mean I shouldn't . . . I should be so busy during the day that at night I won't mind staying in and being bored or leading a quiet life. But . . . I don't know what I . . . I'm not qualified to do anything really--I mean to get a job. I used to take those parts in our theater group plays but I could never go into show business professionally. I could only work in a gift shop or as a receptionist or a telephone-answering service, or something like that. I haven't taken any courses in . . . in any secretarial work or anything like that. But I suppose I could do it. Now I could take up bookkeeping or typing and shorthand.

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[1] All therapist's responses will be italicized.

I could get . . . you know, take that course and six easy lessons, is that what they--(Laugh) you see advertised. It's a short course. I was thinking about doing that. But, it's funny, I don't know what's the matter with me, I . . . is it that I have life too easy that I complain about it, or . . . I have two lovely children, I have a wonderful husband, I have a lovely home . . . but I'm not happy. That doesn't make sense.

I don't understand, you say life is too easy . . .

Well, I mean is it because I . . . I have things too easy that I'm . . . I'm discounted . . . if I had it harder would I feel that I shouldn't complain about anything?

How does that sound to you?

It seems logical. It seems that my life is too easy for me. That . . . I have no complaints to make at all for . . . I mean as far as . . . having a wonderful husband and a wonderful daughter and son and a lovely home, and I entertain when I want to . . . and it seems as though I'm discontented. I'm not happy and I complain all the time. Why should I feel that I'm discontented, that I'm looking for something all the time? Why shouldn't I be contented to stay home and . . . and have the things I have? I can . . . I don't know. I still can't understand it. Why should I complain about my boring life or monotonous life? I have no right to, really.

How's that?

Well, people . . . many people are worse off than I am, that haven't got the things that I have. Why should I complain? Why should I be unhappy? Does it have all to do with what I went through as a child?

What am I looking for? I don't know what I want in life. What am I . . . what's . . . what . . . I don't know what is my aim in life. Shouldn't I be contented--the way it is? But I'm not. I'm unhappy.

Well, isn't that then our problem?

Yes, but . . .

Not the question whether you should or should not be contented, but the fact that you are not and that we want to find out why.

But I'm ashamed to complain about it. Because I have so much. I mean I have a . . . a good hsuband and a nice house and a wonderful daughter and son. It really makes me ashamed. Am I making a mountain out of a molehill?

Well, there's something in this picture which seems to be missing; you mention all these things that are seemingly satisfying and yet you are not satisfied--

I don't know why--I can't put my finger on it, really. Well, I don't know what I'm striving for. What do I want? What do I expect from life. Why should I get bored all the time? Why should life be so monotonous? Is it because I don't have enough to do? Is it because I have time on my hands? If I went out and worked I probably wouldn't feel this way. I kept asking myself that for the past two days. I don't know what I want out of life, what I'm striving for, but I expect what I want . . . my husband is good to me, my daughter is wonderful, and I have a fine boy. I entertain nicely. People have said that they feel very welcome in . . . and I'm a cordial hostess, and they were comfortable in my home. Doesn't everybody do that? Isn't that everybody's life?

But still I'm unhappy, still I'm unhappy, still I want to run away . . . and . . . and get away from my house. But I think it's lack of something to do, lack of interest, lack of . . . working maybe, that's what I need. Paul has gone away to school. Doris is growing up now, she doesn't need me for anything, really . . . except to get her meals and things like that, but that's nothing. And Paul is away at school all winter and at camp in the summer. My husband only needs me for the meals and things like that.

What kind of things?

Dinner, and washing and cleaning, but outside of that I . . . my time is my own.

Is that really the only thing that your husband needs you for?

Well . . . he's very . . . he seems to be very contented with the life that he lives . . . leads. I don't interfere with his life. He seems to . . . like to come home, and stay home and relax, after putting in a tough day with those law cases of his. I certainly can't . . . interfere with that. It wouldn't do me any good if I tried. We are . . . a . . . two very different personalities completely. He's very placid and reserved and I'm just the opposite. I'm happy-go-lu . . . I mean I used to be . . . happy-go-lucky and nothing bothered me too much. I like to have a good time. I like to have fun. I don't feel as though I'm old . . . too old to enjoy life. But he . . . he likes quiet things . . . the quiet life. If we're invited out and he's tired, we don't go. I mean things like that. But I guess I can't be a playgirl all the time. But I don't feel old . . . really, I mean, where I have to stay home all the time. I feel as though I want to have fun and enjoy myself. Is that wrong?

If one considers such a thing as "right" or "wrong," I'm quite sure that it is not wrong.

Do I sound immature, do I sound like a child when I say things like that? Childish?

Do you think you do?

Well, I don't know, I just feel as though I . . . I can't go out and do the things I used to do, although I still feel as though I could . . . I mean, inside. But it doesn't look right; it isn't right to do it. I still feel that I can . . . I ought to have fun . . . and . . . and enjoy myself, even though the children are growing up and don't need me as much now. I think I really could have a better time . . . but I'm afraid of what people will say. My friends, my husband.

What do you think they might say?

They'll say that she ought to grow up, she's not . . . she's got growing children, she should act like a mother (Embarrassed laugh). But Bob is very restrained . . . not restrianed but placid; he's very quiet. We have been away--as a matter of fact I don't even enjoy going away with Bob, because he likes to go to a place where you can just eat, and sleep, and, you know, relax, go to bed early. I do that every night. All the time. I don't even like to go away on vacations with him, or anyplace . . . but I go. He wants to relax all the time; I'm not tired, I don't feel that kind of tired that . . . I want fun, I want life, I want . . . people around. Is that wrong?

Just . . . how do you feel about this?

Well, I don't know . . . I can't understand . . . I mean, this . . . feeling that I've had about Bob being . . . placid . . . I've always . . . held it in, I mean I've never said anything about it. I've never said, "Oh, I'd like to go someplace where it's fun." I've always kept my mouth shut and not said anything about it . . . because I knew it wouldn't do any good to say it. I mean it's always been in the back of my mind. We went away on a vacation once for four days, and all I did was sit on the porch and read. I can do that at home. I . . . and people said, "Oh, you must have had a wonderful time on your vacation." I was bored to death! I hated every minute of it. Of course, I didn't say anything to him. I said it was very nice . . . but I hated it. And I won't go away with him anymore. And I can't go alone, so I'm stuck (Half-laugh). So I . . . so I guess for me the only way I can go . . . I mean get away . . . is to go with him and do what he wants to do. So you see how different we are? Exact--just like night and day. Maybe it's better. Maybe he holds me down. Maybe I need that sort of thing. But I feel that I've missed so much in my younger days. I wasn't allowed to do anything. But I thought being married, and . . . it would be different. But it hasn't changed a bit. I mean as far as . . . pleasure . . . and enjoyment. It sounds crazy, doesn't it? (Pause) But he's so good that I can't . . . I guess I can't be any different with him, I mean I can't . . . I can't go . . . a . . . I can't disagree with him, as far as things like that go. I can't say, "I'm going out to a nightclub tonight and you can stay home." I've never done it.

I wonder whether you feel that there are other compensations in your relationship?

Well, he . . . he's a . . . he's good.

How do you mean?

He's . . . reliable, he's honest, he's a hard worker . . . he's a homebody. (Apologetic laugh.) He likes to stay home. Maybe I haven't . . . maybe I'm not mature; maybe I'm still a child--I haven't matured enough, maybe I'm not grown up enough, I don't know.

Are those really the only things you would expect from a husband?

No. I think a husband should be . . . as excited to do something as the wife should. I feel that . . . Bob should feel like I feel, about having a good time, about going out and being with people. That he should be as congenial as I am. (Pause.) Even when we were younger--I mean even before we were married and . . . we were engaged, it was the same way, although I always figured, well, he had a hard day the next day and I wouldn't interfere. I would let him . . . he would . . . we . . . when we used to have dates he left me at ten-thirty or eleven o'clock, early. We never stayed up past midnight, ever. I never remember staying out till twelve or one o'clock. I sound silly, though, to make an issue of it, don't I?

Well, this is a problem which is bothering you, and I don't see why you consider that silly.

Yes, but how . . . I . . . I can't straighten it out. How can I do anything about it? There's no way of . . . of changing it. I certainly couldn't say to Bob, "I'm going out on a date tonight, goodbye." (Throaty laugh.) Or, "I'm going out to have fun." I couldn't do that. I'm not built that way. As much as I would probably love to do it, I wouldn't do it. Is it . . . is it because I feel that I missed so much when I was younger that I feel that now I want to . . . do the things I didn't do before?

Is that what you think it is?

Yes, I do. I think I never really had a change to . . . really go out and . . . well, I don't know, it sounds silly to even talk about. It's ridiculous. Can't do anything about it anyway. I sound like a child. Once the pattern is made you have to stick to it, I guess. Once you start your life the way you do you can't change. Especially your married life. I've never told Bob how I felt about this . . . because I knew it wouldn't do any good. I'm sure it wouldn't. Because he wouldn't understand, he wouldn't . . . he . . . he'd think I was acting like a baby. So, if I get myself something to do during the day, where I'd get busy and not think about it, maybe it'll be better to . . . a . . . at night I'll be contented to stay home. It's like knocking your head against a stone wall, isn't it? Can you straighten out a problem like that? Is it possible?

Well, I'm still not sure whether we really have the whole problem in front of us.

Well, what do you mean? I don't understand; I've told you how I felt about it.

But you say yourself, again and again, it sounds childish and it doesn't make sense.

But it's because there's no way of solving it. There's no way of solving that problem. How can I go to Bob and say, "I want to go out tonight. I want to have fun. I'm tired of staying home." If I did he'd say, "I'm sorry, I'm tired." So what am I going to do? Go out by myself? Can I do that?

Well, that's a question you'd have to ask yourself.

Well, I can't, I've never done it, I wouldn't know where to--how to start. So I keep asking myself, well am I str--what do I want out of life? What am I striving for, what am I working for? Where am I getting? I have a nice home, a nice daughter and son, a nice husband, but that's all. It sounds stupid, doesn't it?

No, it doesn't sound stupid; it just sounds like an incomplete picture to me.

Well, it isn't incomplete. That's exactly how I feel. I feel I . . . do what I have to do, but I still want to get some pleasure out of life too. But why am I different from most people. Most people, I guess, don't feel the way I do. They don't complain about not going out. Well what's wrong with me? Why should I feel like I want to enjoy myself and have fun?

What would you like to get out of life? That you're not . . .

I don't know. That's what I'd like to know. That's what I wonder. What do I want? What do I need? That's where I can't put my finger on it. There's something that I . . . that I . . . I'm hoping for, but I don't know what.

When you were engaged to your husband and this pattern had already been--was there something that you were hoping for that might compensate you for some of the socially unexciting times?

There was nothing. Nothing. I was young, I didn't know, I was madly in love. I though he was wonderful and I adored him. I thought he was . . . a wonderful guy. I didn't look for anything else. He was sweet, he was . . . oh, I didn't need . . . I didn't want anything else. He was thoughtful and he was considerate. He was really, he's really a terrific guy. Self made. (Pause.) And I always felt that Bob was the "old reliable," I mean somebody you could depend on all the time. That was the feeling I had, he was

always there when you wanted him, when you needed him. He still is, I mean that's the w . . . you know. That's what he is today.

You sound as if you were disappointed . . .

Disappointed? (Pause.) No, I don't know. Maybe it's because I . . . that he's older that I'm disappointed. I mean, maybe if I had married somebody younger that . . . that wasn't so . . . set in their ways. Bob is a lot like I remember my father to be. He had a wonderful disposition, easygoing, reliable, I mean, those are the traits.

Well, isn't there something that one expects from a husband that one doesn't expect from one's father?

Love and companionship? Romance? (Pause.) That's when you're young. When you're older it doesn't mean anything anymore. Or when you're married a long time it changes completely, doesn't it?

How do you mean, it changes completely?

Well, I don't know, when you're young it's kid stuff I guess, but when you get older you don't . . . think about it, or . . . it doesn't mean anything. It's like . . . being married when you're older . . . it's like a habit. I mean it's like brushing your teeth. It's . . . it's . . . your husband is there and you're . . . and that's the way it is.

Is that the way it really has to be?

Well, I don't know. I mean I can't answer that question. I don't know.

Well, let me put it this way, could it be that you would rather that it were not that way?

Well, I don't know that either, because I don't under--I don't know. I don't know any different. It's . . . it's . . . it's a different kind, it's . . . a deeper feeling you have than when you're younger . . . I think. It's a closer feeling when you get older. But in a different way. I don't know, I can't answer that either, I guess. It's more of a take-it-for granted feeling. Doesn't that make sense? I mean, does that sound . . . you know he's there. That's all. You know that he's . . . that you have somebody, that you . . . that you feel close to. I can't . . . explain it. All I know is that is isn't the same as when you're young. But, it isn't supposed to be, I don't think. People are not . . . Bob is not a demonstrative person at all.

How do you mean "demonstrative?"

Well, I mean, he . . . he . . . he doesn't call me pet names, like some husbands call their wives or he doesn't show any affection, like some husbands show their wives . . . from what I've seen. He's never been that way. I guess I'm the agressive one. Oh, it's so silly to talk about this, because nothing can be done. It's so foolish. I can't go out and get a divorce tomorrow just because I have a husband that likes to stay home all the time. I can't do that. As my mother says, "You make your bed; you lie in it."

I wonder why you pick on this particular . . . saying.

What? "You make your bed; you lie in it?"

Yes.

I don't know, I've heard my mother say it.

Well there are lots of other sayings. I wonder why you used this particular one.

Well, it's . . . it's something that you do, and you just have to . . . take it. (Sigh.) There's no way of getting out of it. Oh, I don't know, some days I feel like I just . . . like to go away and . . . just see what the other side of the world looks like. But I'm not--do I sound like I'm complaining?

If you want to call it something, I think you sound disappointed.

Disappointed. Maybe I am disappointed. I've been disappointed all my life. It's nothing new. (Pause.) But then I feel guilty about talking about it . . . Because I feel that Bob is good to me . . . that I shouldn't complain, or I shouldn't say it . . . It sounds crazy. Maybe it's that I'm not matured enough. Maybe I'm still a child. Maybe I . . . I haven't grown up. Maybe I expect too much. I don't know.

Sometimes I wonder if I had lived by myself, when I first got married, whether it would be any different.

In which respect are you thinking of?

I mean living by myself, alone, maybe our lives would be different?

You say, how do you . . . I don't understand, you say by yourself alone?

Yes, I mean living in a room by ourselves, without living in . . . in the house with my mother.

Is it that "by myself alone" you mean "by ourselves?"

No, I meant by ourselves alone. Maybe we would have lived differently, maybe we . . . I don't know.

How would you have lived differently?

Well, maybe it's because we were restrained when we were home. That we . . . that . . . maybe Bob felt that he didn't want to . . . do anything, I mean go out or anything on account of living at my mother's. I don't know, it's all . . . mixed up. But I keep thinking about that. Maybe our lives would have been different.

In the very beginning when we first met, you told me that in the years when you lived at your mother's house you felt . . . restrained, or inhibited about intercourse because you had the feeling that your mother might be coming into the room. If you had lived away, do you think that might have been different?

It might have been. Maybe it would have. I don't know. So many years ago, it might have been different.

Well, but then you moved out of your mother's house and that restriction or restraint, inhibition was removed. Did things change them?

Yes and no.

How do you mean?

I don't know, I can't . . . I can't . . . I don't know. Maybe . . . maybe, I don't know . . . I can under . . . I can't explain it. Maybe it . . . maybe that feeling stayed with us. (Half-apologetic laugh.) Is it possible?

Well, you have to tell me whether it did or not.

(Laughing). Maybe it got to a point where it didn't matter. (Cynical tone.)

That what didn't matter?

Anything. That's not very clear, is it? (Laughs.)

No.

Well, maybe . . . maybe we felt that it wasn't important, because we had been restrained for so many years. Is that possible.

Well now, you say, "we felt," what did you feel?

Well, both of us. I'm sure. I don't know, maybe it wasn't me, maybe my husband felt that way, I don't know. I've never asked him.

Well, how did you feel about it?

Well, I felt relaxed and relieved when I was in my own home . . . because I felt free. Nothing bothered me. (Pause.) I still feel free in my own home, as far as that goes. Maybe it isn't my fault. (Half-laughing.)

What isn't your fault?

What you said.

What did I say?

Maybe . . . maybe he's inhibited.

You see, this whole picture you painted of your married life, and all the things you said about your husband, you said he's hardworking, he's conscientious, he's honest, and so forth. In all these things, there's always been something missing, and this was your sexual relationships and I always wondered why there was this hole, because after all, when one has been married for a number of years, one talks about one's relationship with one's husband. There is the sexual relationship in addition to all the other things, and you have talked about all the other things and I wondered why you have always been leaving this out, I wonder whether it's very difficult to talk about that and whether it may not be that this is one of the things that you have always been getting away from when we started talking . . . in this direction.

Well, I don't talk about personal problems, things like that.

But don't you know that, within the treatment, its very import--

I know . . . but I still think it's none of anybody's business. (Apologetic laugh.)

--not to leave anything out. Well, as long as you feel that some parts of your life are none of my business, we can't get very far in our treatment.

I know. (Pause.) It's very difficult to talk about it because I never talked about it, with any--at all, ever. I never liked to talk about things like that. I never have. I always thought it was something that belonged to me.

But then you again have been holding out, haven't you?

Um huh.

And we can't possibly make any progress in the treatment . . .

I know it.

As long as you have this private understanding--

But I . . .

--that you will hold out on certain aspects.

To tell you the truth I didn't think it would enter the picture. I always thought that those things were never talked about. I didn't know you discuss things like that too. It's very embarassing to talk about it. And I didn't know that I had to talk about them. I really didn't honestly.

Well, it's part of our general understanding--

I know. I didn't know I had to talk about those things too. (Pause.) The time is up. And I still didn't get anything. (Sigh.) (Dollard, 1953, pp. 128-143).

APPENDIX C

INSTRUCTIONS AND QUESTIONS

FOR CASE STUDIES

APPENDIX C

CASE STUDY INSTRUCTIONS

You have been given two case studies with accompanying answer sheets containing questions about the studies. Proceed by reading the first case study and then answering the questions. When you have finished the first case study follow the same procedure for the second. It is acceptable for you to read over the questions prior to starting the case studies if you choose to do so. There is no time limit on this exercise, so you may work at your own pace.

CASE STUDY QUESTIONS

1. Describe the client's major dynamics.

2. What would you expect to be the major area(s) of difficulty in working with this client? How would you deal with the area(s) in therapy?

3. Would there be areas you would not broach with this client? Why would you avoid them?

4. Are there any behaviors not mentioned in the profile that you would want to check out? How would you expect them to be manifested? How would you check them out?

5. Are there particular attitudes or behavior that you would encourage? Cite the particular behaviors and explain how you would encourage them.

6. Are there particular attitudes or behaviors that you would not encourage? Again, cite the particular behaviors.

7. Are there particular areas you would expect that this client would change and otherswhere they would remain unchanged. What are these?

8. What type of treatment plan(s) and therapy goal(s) would you consider if this were to be your client?

APPENDIX D

INSTRUCTIONS FOR CASE NOTES

APPENDIX D

CASE NOTE INSTRUCTIONS

An important part of this research is studying the process of client conceptualization: to find out how therapists think about clients and analyze the process of therapy. For this reason, you are being asked to provide written case notes on a weekly basis for the duration of this study (5 weeks). You will not be asked to identify this client by name or background specifics, and, in fact, we ask that you take care NOT to do so. Our concern lies with your thought processes, not the particulars of a client.

You are asked to select a client to discuss via this written procedure that meets the following criteria:

1. a client with whom you have weekly contact
2. a client with whom you will have continuing contact for the next 5 weeks
3. a client with whom you have had at least 3 previous sessions
4. a client with whom you are dealing with about a personal-social problem

The age and sex of the client are not limited in any way. For your purposes you might want to choose a client whom you are struggling to understand and that this written procedure might help you to clarify your thoughts.

Accompanying this list of instructions is a sheet with the questions and several pre-coded blank sheets for your written answers. You will retain the instruction and question sheets throughout the five weeks, while the answer sheets will be collected weekly.

In answering the questions please be as complete as possible in your thinking about the personality dynamics and therapy process. Please do not use the clients name or identifying data about them. Your own identity will be protected by the coding procedure.

I am including my name and phone number on this sheet so that you may contact me if any problems or concerns should arise.

Jeana Dressel
Work: 353-
Home: 349-

CASE NOTE QUESTIONS

1. Describe the client's major dynamics noting such things as appearance, mannerisms, speech, affect and thinking, particularly as they were manifested in this session.

2. What were the major dynamics of the therapy relationship between you and your client in this session?

3. What is your diagnosis of this client based on your contact to date?

4. Describe your treatment plan(s) and therapy goal(s) in relation to the process of therapy (anticipated resistances, acting out, motivation for change)?

APPENDIX E

TRAINING BOOKLETS

UNIT I: SIMILES AND METAPHORS: DEFINITIONS AND IDENTIFICATION

INTRODUCTION

The purpose of the program you are now beginning is to teach you to use metaphoric language as a cognitive strategy to generate hypotheses and develop specific treatment ideas in your work with clients. A cognitive strategy is merely a name given to any method that uses a systematic procedure to view and solve problems (Gagne, 1974). In this program our concern is to develop your ability to see patterns in client behavior. More specifically, you will be learning to generate similes and metaphors as a means of organizing information you have about a client through comparisions with other things. By developing the simularities and dissimularities of the comparisions you can gain a new perspective of the client and test out hypotheses suggested by these comparions. Thus in this program you will be given a framework in which to explore new ways of putting information you know together with conjectural data in a way that may provide new insights. This process involves active participation and a playing with ideas. There are no wrong answers to the exercises you will be asked to do; it is a process of searching for new perspectives and better explanations. You will utilize your observations of "what is" to project hypotheses of "what might be".

RATIONALE

The ideas presented here are not new. Historically, there has been a philosophical and practical discussion in the literature on the importance of analogy and metaphoric language in developing scientific hypotheses and theories. The basis for all metaphoric language is the comparision between dissimilar things (animate or inanimate). Numerous examples are given of great scientists and theoreticians utilizing a simple analogy or metaphor to stimulate the thinking on a major issue of concern to them. Among the most famous examples is the tale of Issac Newton relating the pull of gravity on the apple to the moon in orbit around

the earth. This metaphor became the foundation for the hypotheses and theory he later developed. Metaphoric language is a means to explore the similar traits in what is, by first appearance, dissimilar. Intentionally exploring the points of commonality and dissimilarity between things can stimulate new ideas. Schon (1967) describes two ways metaphors can be utilized in inquiry. Problematic inquiry would involve beginning with a particular problem and searching for an appropriate metaphor which could elaborate on the problem. The metaphor is then used to generate hypotheses. Kelly (1964) is particularly interested in using hypotheses in psychotherapy in order not to restrict either the client or therapist to an excessively literal diagnosis. Hypotheses can speculate about relationships and possible outcomes without the committment or threat involved in a diagnosis. In one of his examples he, in fact, uses a simile to form the statement: "Suppose we regard your feelings as if they were a shield against the hazards of loving someone." For Kelly, hypotheses are used to understand, to test and to predict about our experiences in life.

Metaphoric language in therapy can incorporate those aspects mentioned by Schon and Kelly. Using metaphoric language can put ideas into a hypothetical format that allows exploration of the idea as a process, accepting change. Also it can enhance communication and understanding between client and therapist through the richness of the description. For a therapist to say, "I picture you as a terrified child crouched beneath the furniture ", condenses not only a sense of the feeling of the client, but their physical response to the anxiety or problem. Other possibilities might be explored as well; for instance, in the example given, the implied smallness of a child in relation to the environment and the need to be physically surrounded might be an important insight for the client and/or the therapist.

However, the looseness of metaphoric language that allows for so much interpretation can also lead to confusion. For example, Jesus used metaphoric language in his parables to avoid falling into the hands of the Pharisees. His parables lacked the preciseness of meaning to be clear statements of blasphemy yet this indefiniteness also provides the richness for the many interpretations of these parables that continues to this day. Schizophrenics provide a more current example of the confusion that can occur. Schizophrenics are often difficult to understand due to their frequent use of idiosyncratic metaphors and symbols in their speech which contain meaning only for them. Particularly with schizophrenics, but also with all clients, the metaphoric language they use in their speech may itself be an important area for exploration. Since therapy is based on a language exchange between therapist and client, the conscious use and exploration of metaphoric language can facilitiate the communication and understanding between client and therapist. In addition, for the therapist metaphoric language can be utilized to generate hypotheses about a client's behavior as well.

NATURE OF THE PROGRAM

This program will be structured into five units with particular emphasis on learning by doing. It develops a skill that does not fall into a right-wrong dichotomy. The exercises, which are the most crucial part of the program, are to help you understand the process and develop your ability to utilize it by its application. As noted in the introduction, metaphoric language can be an important attribute in facilitating the exploration of new ideas. It can contribute to scientific thought through the generation of hypotheses and theories just as it contributes to literature through the richness of description. You will begin by learning specifically what metaphoric language is, and then begin to generate your own examples. From this initial attention to producing metaphors and similes, you will gradually learn to use the metaphoric language as a vehicle to generate hypotheses and apply them to

client situations. The program is self-paced so that you may spend whatever amount of time you need to complete a single section. The exercises will require written answers, but these will generally involve brief phrases and sentences, not lengthy paragraphs. The importance of these exercises is to have you implement the strategy, reapplying it in several different ways. The program will progess from an informational introductory unit to increasing emphasis on the exploration of your own ideas. Rather than being work, it hopefully will become an experience of speculative play stretching your thinking and insight to consider possibilities not considered before.

Here are the specific objectives of this program:

1. Learning to identify metaphors and similes as defined by this program.
2. Learning to generate metaphors and similes in general and about clients specifically.
3. Utilizing the metaphors and similes generated to develop hypotheses about clients.
4. Utilizing the metaphors, similes and hypotheses generated to develop specific treatment ideas to be used in the therapy process.

PROGRAM TEXT

In section one of this program you will learn:

1. The definition of simile.
2. To identify similes in written language according to the definition given.
3. The definition of metaphor.
4. To identify metaphors in written language according to the definition given.

Similes will be defined first, followed by several examples illustrating the application of the definition. You will then be asked to write the definition in your own words, and identify similes in a practice paragraph. A key at the end of the

text will allow you to check the accuracy of your answers. Metaphors will be defined next and followed by the same format of examples and identification exercises.

SIMILES

Here is the definition:

> Simile is a comparision between one thing, person or concept and another using "like" or "as" to form the comparision.

This is strictly a grammatical definition. The existence of a comparision between two things with either of these connecting words thus qualifies as a simile. If the connecting words do not exist it is not a simile. Note that the definition does not establish the extent of the simile, and in practice, this is more difficult to satisfactorily define. Therefore a simile might be considered to be a single phrase within a sentence or a complete sentence. In the text, as examples are discussed, you'll note that the limits of the similes are defined mostly by the context of the comparision. When other phrases continue to contribute to the meaning of the original comparision they are considered part of the simile.

The comparision may be between two human beings:

> "I was like a drunken man myself, wavering about on a weakened leg." Invisible Man, Ralph Ellison, p. 8.[1]

The whole sentence in this instance can be considered a simile. The first part "I was LIKE a drunken man myself" establishes the basis for the comparision between the speaker and a drunk with the use of like. The adverbial clause that follows it specifies the meaning of the comparision and is therefore part of the simile. The speaker compares his own weak state to that of a drunk. The clause that follows defines that simularity in terms of the physical mannerisms common to both.

[1] After the initial presentation of a work they will be abbreviated by initials of the title and page numbers, ie. IM/8.

Humans may be compared to animals as well as to one another:

"...Dad there, alert as a cat on a mountain log, and Tom letting the words rise like quick soda bubbles in his mouth."
Dandelion Wine, Ray Bradbury, p. 5.

In the first of the two similes in this sentence, "Dad...alert AS a cat on a mountain log...", the comparison is made between a human and animal using "as" as the connector. The verb "alert" provides the basis for the comparison suggesting a physical and mental state of alertness in the father. In the second simile a concept and an object are compared, words and soda bubbles. The simile here is "words rise LIKE quick soda bubbles in his mouth." The verb "rise" establishes a commonality in the action of the words and soda bubbles. The prepositional phrase "in his mouth" modifys the word bubbles and provides further detail to the simile.

In the third example, a human action is compared to an object in action:

"I heard the sharp intake of breath, like a toy balloon suddenly deflated." IM/49.

The simile is "sharp intake of breath, LIKE a toy balloon suddenly deflated." The comparison is based on the commonality of sounds between a deflating balloon and intake of breath. The adjective "sharp" and the adverb "suddenly" are important modifiers in establishing the comparison since they provide an important temporal element to the description.

Comparisons suggested by similes are not limited to the general examples cited here. Wherever simularities can be found, no matter how apparently dissimilar the subjects, there is potential for similes. The comparisons can be between persons, objects or concepts or any combination of these categories. The limiting factor is the use of the connecting words in forming that comparison.

Simile Exercises

First, define simile:

If you have difficulty remembering the definition turn back to page 5, read it over again and state it in your own words. Write this definition out in the space provided above.

Now, using the definition, identify the similes in the following paragraph by underlining each of them. When you have completed this, check your answers by turning to the key at the back of this text. The key will identify similes and metaphors in all the paragraphs cited in the text.

PARAGRAPH I

"I shivered, looking toward the street, where up the alley through the tunneling dark, three mounted policemen loomed beneath the circular, snow-sparkling beam of the street lamp, grasping their horses by their bridles, the heads of both men and animals bent close, as though plotting; the leather of saddles and leggings shining. Three white men and three black horses. Then a car passed and they showed in full relief, their shadows flying like dreams across the sparkle of snow and darkness." IM/292.

PARAGRAPH II

"When I came out of the subway, Lenox Avenue seemed to careen away from me at a drunken angle, and I focused upon the teetering scene with wild, infant's eyes, my head throbbing. Two huge women with spoiled-cream complexions seemed to struggle with their massive bodies as they came past, their flowered hips trembling like threatening flames. Out across the walk before me they moved, and a bright orange slant of sun seemed to boil up and I saw myself going down, my legs watery beneath me, but my head clear, too clear, recording the crowd swerving around me: legs, feet, eyes, hands, bent knees scuffed shoes, teethy-eyed excitement; and some moving on unhalting" IM/219

PARAGRAPH III

"The wine was summer caught and stoppered...
Yes, even Grandma, drawn to the cellar of winter for a June adventure, might stand alone and quietly, in secret conclave with her own soul and spirit, as did Grandfather and Father and Uncle Bert, or some of the boarders communing with a last touch of the calendar long departed,

> with the picnics and the warm rains and the smell of the fields of wheat and new popcorn and bending hay. Even Grandma, repeating and repeating the fine and golden words, even as they were said now in this moment when the flowers were dropped into the press, as they would be repeated every winter for all the white winters in time. Saying them over and over on the lips, like a smile, like a sudden patch of sunlight in the dark. Dandelion Wine. Dandelion Wine. Dandelion Wine. DW/9,11

Metaphors

Metaphors establish a comparison as do similes, but without identifiable linking words. The comparison is implied, and therefore more difficult to create and identify. Frequently the reader or listener has to be aware of the unstated sources behind the comparison. The extent of a metaphor is also harder to specify than with similes. There is no length inherent in a metaphor; it may be a single phrase or extend to several sentences. Here is the definition:

> A metaphor is the identification of one thing, person or concept with any other.[2] The comparison of attributes is implied using verbs, nouns, adjectives, or adverbs normally associated with one (thing/person/concept) and now applied to another.

The crux of the definition is the use of words in combination with a subject in a sense that does not exist literally. The attributes stated do exist in relation to the original referent, but the metaphor is created when they are used to apply to a new subject. The comparison implied in a metaphor stretches reality by stressing simularities between things normally considered dissimilar. This definition is, again, primarily grammarical. Rhetorical discussions are plentiful on defining metaphor by the subjects referred to (referents) and to the meanings involved. Our purpose here is primarily practical, so we leave aside the controversy of meanings and referents. Since this is a more difficult definition to understand, several metaphors will be presented as examples of the different parts of speech involved.

[2]Christina Brooke-Rose, A Grammar of Metaphor. p. 23.

The first example is a metaphor using nouns:

"The words were summer on the tongue." DW/9.

The entire sentence may be considered the metaphor; the verb "were" equates words to summer though, in reality, such a relationship cannot exist. Words are formed with the aid of the tongue, but they cannot actually be summer. The attributes of summer might differ greatly for each reader, particularly when the sentence is taken out of context, but such attributes as warmth and brightness might be suggested. It is not necessary to interpret the metaphors, but by this extended explanation, the implied comparison is stressed. The key is that the "words" cannot exist as stated, but communicate a descriptive meaning.

"For what it's worth there's the whole thing in a nutshell." DW/98

The metaphor here my be harder to recognize since it has become so familiar. "The whole thing in a nutshell" is a metaphor though now so common as to be considered a cliche'. Though taken out of context so that it's not possible to recognize the reference meant by "thing"; it is used as it is in general usage. It refers not to an object but to a situation. Situations cannot be contained as physical entities; it is a concept for many interrelated events and/or behaviors. Thus the metaphoric comparison is made between an abstract concept confined by physical space. The comparison implies that all the details have been contained in the speaker's preceding description.

In the two examples given, the comparisons were established by attributing the aspects of one noun to another. The comparison can be made more directly with compound nouns where two unlikely subjects are combined into one.

> "A man of striking ugliness; fat, with a bullet-head set on a short neck with a nose..." IM/106

> "...in that silence you could hear wildflower pollen sifting down the bee-fried air, by God, the bee-fried air." DW/4.

A bullet-head and bee-fried air do not actually exist, but the compound nouns imply descriptive comparisons. A bullet-head is perhaps the easier of the two comparisons to understand with the suggestion of similar shapes. The interpretation of bee-fried may depend more on the readers experience, but suggests a sensory comparison.

In some cases the subject being referred to is not stated, but supplied through the context of the statement. The reliance is upon the familiarity of the subject:

> "I?' Mrs. Bentley laughed and put her withered claw to her small bosom." DW/4

> "The bleak mansions across the town ravine opened baleful dragon eyes." DW/4

The comparison of a hand to a claw is not so extreme a comparison, and in this case the mention of her hand has been left out altogether. The context had supplied that Mrs. Bentley was elderly thus the adjective "withered" is appropriate to her age and further adds to the comparison of her hand with a claw. In the second example, the dragon eyes of the mansions represent the windows. The referent is more easily recognized in the written context by the onset of dawn, but the comparison can be understood though the referent, windows, is left unstated and yet understood.

A comparison can be implied by the parallelism of the wording:

> "They moved along and peered into the room which contained but two pieces of furniture-an old man and a chair." DW/59

The metaphor here would be "two pieces of furniture-an old man and a chair." The old man and the chair are represented as the same, though the old man is obviously not furniture. The metaphor suggests a rigid stillness on the part of the man, with the possible connotations of solitude and loneliness.

Metaphors are also conveyed by the use of verbs. The format is the same; the verb attributes characteristics to the referent not normally associated with it.

"Something in the man's thick head had sprung out and beaten him within an inch of his life." IM/8

Though the "something" is not specified, nothing normally springs out of the head and cannot, in addition beat the individual. The verbs "sprung out" and "beaten" have established a metaphor with the subject "something". The prepositional phrase "within an inch of his life" can be considered a further metaphorical elaboration of the beating. The cliche' suggests that the man came very close to death though this closeness cannot actually be measured. Here is another example:

"I stared at him hard as the lights of a car stabbed through the darkness." IM/8

The comparison here is between the lights and their penetration of the darkness. Lights cannot literally stab, but this portrayal implies a suddenness and starkness in the scene not otherwise likely.

Adverbs are also used in metaphors; they may modify verbs, adjectives or other adverbs. They may form a metaphor by combining traits not normally associated together or add to a metaphor already established. In the previous quote the adverb "hard" in "staring hard" is a quality not really possible in the literal sense. However, the metaphor has become so common it is hardly noticed as a comparison rather than a statement of fact. In another example, the adverb supplements a verbal metaphor:

"...I was running now and seeing all the church steeples rising and falling and stacks with smoke leaning sharp against the sky..." IM/247

The verb "leaning" attributes a physical attribute to the smoke which is supplemented by the adverb "sharp". Though not forming the metaphor on its own, the adverb further enhances the image. Adverbs are a less common means of forming a metaphor than the noun or verb and may be more often found as supplemental to a verbal metaphor.

Another common means of metaphor is formed with adjectives. Be prefacing a noun or pronoun that they would normally not modify, a metaphor is formed. In the sentence,

"Tom and Dad strolled on the hushed earth ahead." DW/4

the metaphor, "the hushed earth", is used. The adjective compares the cessation of sounds usually ascribed to animals or humans, but here used with the earth. The use of living attributes in describing the earth is hardly new; the representation of the earth as feminine and life-giving is commonly accepted. In a quote cited earlier, an adjective is used to reverse the cliche' use of a word. In "a man of striking ugliness", "striking" suggests that the ugliness is so overwhelming as to resemble being struck physically. The comparison is implied by the juxtapositions of the words and the unexpected replacement of the usual word beauty with ugliness.

In contrast to a simile where a comparison is formed by linking words, a metaphor is an implied comparison. The attributes of something else are applied directly to an unfamiliar subject. Returning to our definition, it is the identification of a person, thing, or concept with any other through the comparison of attributes of one applied to the other. The important points to remember are:

a metaphor is an implied comparison

attributes of one thing/person/concept are applied to another

the attributes cannot actually exist as stated, but serve to describe or suggest meanings through the comparison.

Metaphor Exercises

Now in your own words define metaphor.

Utilize this definition in the following paragraphs to identify the metaphors.

Again, the key in the back of this text will give you the correct answers.

PARAGRAPH I

"I shivered, looking toward the street, where up the alley through the tunneling dark, three mounted policemen loomed beneath the circular, snow-sparkling beam of the street lamp, grasping their horses by their bridles, the heads of both men and animals bent close, as though plotting; the leather of saddles and leggings shining. Three white men and three black horses. Then a car passed and they showed in full relief, their shadows flying like dreams across the sparkle of snow and darkness." IM/292

PARAGRAPH II

"When I came out of the subway, Lenox Avenue seemed to careen away from me at a drunken angle, and I focused upon the teetering scene with wild, infant's eyes, my head throbbing. Two huge women with spoiled-cream complexions seemed to struggle with their massive bodies as they came past, their flowered hips trembling like threatening flames. Out across the walk before me they moved, and a bright orange slant of sun seemed to boil up and I saw myself going down, my legs watery beneath me, but my head clear, too clear, recording the crowd swerving around: legs, feet, eyes, hands, bent knees, scuffed shoes, teethy-eyed excitement; and some moving on unhalting." IM/219

PARAGRAPH III

"The wine was summer caught and stoppered...
Yes, even Grandma, drawn to the cellar of winter for a June adventure, might stand alone and quietly, in secret conclave with her own soul and spirit, as did Grandfather and Father and Uncle Bert, or some of the boarders communing with a last touch of the calendar long departed, with the picnics and the warm rains and the smell of the fields of wheat and new popcorn and bending hay. Even Grandma, repeating and repeating the fine and golden words, even as they were said now in this moment when the flowers were dropped into the press, as they would be repeated every winter for all the white winters in time. Saying them over and over on the lips, like a smile, like a sudden patch of sunlight in the dark. Dandelion Wine. Dandelion Wine. Dandelion Wine. DW/9,11

PARAGRAPH IV

"CL: I'm a train and I'm going somewhere, but it's nowhere... I have enormous direction, straight on a track. But there's no home, there's no resting place at the end. There's always a straight track and a direction of power and direction to be going with power...I don't relate with people when I'm a train. I go down the track...

Fritz: Okeh, so be the tracks now...

Cl: I am the tracks. I'm lying on my back and life is running over me...

F: So at least we have the word "life" now for the first time really. Now have a conversation between the tracks and the train.

Cl: ...I'm the train and that's the tracks. I ride straight ahead on you and follow where you lead-straight ahead to nowhere.
I direct you but I direct you passively. Your force directs you, but I channel where you go-I channel where your force goes.
That's right. You control where I go and all my force is channeled into where you tell me to go. But I'm the power.
I'm the life. You're inanimate. You're dead. All you do is direct me...
I just got people into it. Shall I pull them in and go with it?

F: Oh that's wonderful. So it's not all dead. Now we get people in.

CL: ...Well, I feel like the train is me and the tracks are my mother..."

Gestalt Therapy Verbatim, Frederick S. Perls, p. 98-99.

METAPHORIC LANGUAGE KEY

PARAGRAPH I

Simile:

the hands of both men and animals bent close, as though plotting

their shadows flying like dreams across the sparkle of snow and darkness

Metaphor:

through the tunneling dark

policemen loomed beneath...the street lamp

snow-sparkling beam

showed in full relief

PARAGRAPH II

Simile:

hips trembling like threatening flames

Metaphor:

Lenox Avenue seemed to careen away from me

at a drunken angle

the teetering scene

wild, infant's eyes

spoiled-cream complexions

their flowered hips

slant of sun seemed to boil up

my legs watery beneath me

my head clear

recording the crowd

teethy-eyed excitement

PARAGRAPH III

Simile:

saying them over and over...like a smile
like a sudden patch of sunlight in the dark

Metaphor:

drawn to the cellar

cellar of winter

a June adventure

secret conclave with her own soul and spirit

communing with...calendar...picnics...rains...smell of the fields...new popcorn and blending hay

last touch of the calendar long departed

golden words

PARAGRAPH IV

Simile: none

Metaphor:

I'm a train

I have enormous direction

a direction of power

a direction to be going with power

I'm lying on my back

life is running over me

follow where you lead

I direct you...direct you passively

I channel where you go...where your force goes

I'm the power

I'm the life

You're dead

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UNIT II: GENERATION OF METAPHORS AND SIMILES

INTRODUCTION

In the previous unit we defined metaphors and similes and you practiced identifying them in some written exercises. The first portion of this unit will briefly review these definitions and provide you with some further exercises to refresh your skills at identifying them. The next step in the process of using metaphoric language in client conceptualization will be introduced in this section. You will begin to generate metaphors and similes of your own rather than merely identifying them in written sentences. At this point in the program the exercises become one of the most important aspects of the learning process since it is only through your own active participation in the process that the learning will take place. The exercises in this section are merely designed to acquaint you with the formation of metaphoric language; we will not attempt to extend their use beyond this. In the next unit we will concentrate on extending this ability to using metaphoric language as a process in exploring new perspectives and generating ideas. Right now, however, it is most important to master the basic skill so that you can use it to build upon. Thus the objectives in this unit are:

1. Learning to generate similes.
2. Learning to generate metaphors.

REVIEW

We are using the term metaphoric language to describe two parts of speech, metaphors and similes, which are used to make comparisons. They can be used to create associations between dissimilar things whether the comparisons encompass abstract qualities or physical attributes. With similes this comparison is made through the use of "like" or "as" in forming the comparison. A metaphor implies the comparison; the reader or listener is expected to understand that the attributes being used are not literally true, but utilized

for comparative or descriptive purposes. The subjects of these comparisons may be objects, living matter or concepts: anything human language can speak about can be utilized in forming a comparison.

Review exercises

Here are some exercises for you to do to test your memory of the information given in Unit I. The first set of sentences require you to identify the missing key words in the definitions of metaphor and simile. The second group of sentences require you to identify the metaphors and similes. The answers may be found at the end of the test.

DEFINITIONS

1. A simile is a _____ between one thing, person, or concept and another using _____ or _____ to form the comparison.
2. A _____ is the identification of one thing, person or concept with any other.
3. The comparison of attributes in a metaphor is _____ in contrast to a simile which uses connecting words to form the comparison.
4. Metaphors make the comparison by applying the _____ normally associated with one subject by applying them to another.

METAPHOR/SIMILE IDENTIFICATION

5. He had a healthy, wild face, always sunburned, his hands were always cut and he fumed like a stovepipe and walked as if he were going to fly apart.[1]
6. We wrest secrets from nature by the most unlikely routes.[2]
7. He could pathfind more trails than any Choctaw or Cherokee since time began, could leap from the sky like a chimpanzee from a vine, could live underwater two minutes, and slide fifty yards downstream from where you last saw him.[3]
8. It may be that the left hemisphere is not entirely turned off at night but instead is performing tasks that make it inaccessible to consciousness: it is busily engaged in data dumping from the short-term memory buffer, determining what should survive into long-term storage.[4]
9. If you need a friend, I'm sailing right behind.
   Like a bridge over troubled waters, I will ease your mind.[5]
10. What is the game of psychotherapy if not a very complex, learned set of responses to human situations? [6]

PROGRAM TEXT

We will now turn to our two main objectives, learning to generate similes and metaphors. The simile is perhaps the easiest to tackle since we often speak of comparisons between things when we state one thing is like another. Therefore we will consider the simile first. The approach to learning to use similes and metaphors will be systematically structured by designating two subjects to be compared, and then listing the attributes of one to be applied to the other. This may be a more highly structured approach than you may eventually be wanting to use, but its purpose is to break down the process into several steps to enhance the ease of learning the material. We will begin by providing an example of forming a simile from two prescribed subjects and follow the thinking through to the development of several similes. Immediately after this example, you will be asked to use the same procedure in developing your own similes through structured exercises. We will then move to the process involved in generating metaphors. The same format will be used: following the thinking process of generating a metaphor to applying the process yourself in structured exercises.

Simile Generation

The first task in forming a simile is to decide on two subjects to use. We will refer to the subject used as the stimulus for supplying attributes as the subsidiary subject or modifier. The subject of the main focus and the one delineated by the attributes will be called the principle subject (Black, 1962). This will be more easily understood as we work through the process.

Since we are not guided by a particular problem or focal point in the formation of a comparison, the selection of subjects is arbitrary. Therefore, I start by picking a familiar object, for instance, a pile of dirty laundry lying in a corner of the room. I will use this subject to suggest the

attributes I will use; therefore it will be the subsidiary subject. I need a subject that could be described in the terms of laundry. Since I want the simile to press me to explore unexpected relationships, I want a subject I would not normally think of in comparison with laundry. I decide I will use "humans" as the principle subject leaving the concept open to whatever specifics I might choose for a particular simile.

SUBSIDIARY SUBJECT				PRINCIPLE SUBJECT
qualities of	→	DIRTY LAUNDRY	applied to	→ HUMAN BEINGS

The next step is to delineate attributes of the subsidiary subject. By attributes I mean any qualities, or connotations attributable to the subject. I consider such questions as what is it, what does it do, and what does it look like? So under a heading of dirty laundry I begin to write down a list of attributes. For instance:

limp smelly crumpled static time-consuming soiled

Laundry doesn't "do" anything thus I put down "static". But it does connote a "time-consuming" task. I can add other aspects as they come to mind, but I want to start considering how they might be used to compare to humans. Therefore I make a second heading for my principle subject and note ideas of how the attributes of the laundry might be used to say something about humans--be it a physical or conceptual comparison.

SUBSIDIARY SUBJECT Attributes/qualities/connotations of DIRTY LAUNDRY	PRINCIPLE SUBJECT How the attributes etc. can be compared to HUMANS
soiled	bad reputation
smelly	?
crumpled	dressed in grubs
bulky	weighted down w/parcels, problems
limp	physical, mental lethargy
static	dead, vegetating
mixture of colors	variable emotions
heaped high in a pile	?
time-consuming	?

Soiled laundry reminded me of a soiled reputation. The attribute of smelly didn't readily suggest anything so I moved on down the list looking for other possibilities. After attempting to associate ideas with each attribute as shown above, I choose one to develop into a simile. I like the idea of the limp laundry suggesting mental lethargy so I choose it. Now I must decide how I will make the comparison. I explore the initial idea of laundry suggesting mental lethargy. Several of its attributes seem to suggest such a state: limp, static, used. A simile requires that I frame it in the form of "like" or "as". I start with "my mind is as..." reserving the right to specify the particulars of an individual human in this case. I finish the sentence with "inert as a pile of limp laundry lying crumpled in the corner." As I reconsider the idea I decide to replace the verb to more accurately suggest a mental state rather than just a temporary situation.

Thus I end up with this simile:

> "My mind remained as inert as a pile of limp laundry lying crumpled in the corner."

I have described a mental state through the physical description of dirty laundry. The connotations of the simile may extend beyond the original idea, but this is part of its value. It is now more than a listing of attributes held in common by two things.

Now I turn to developing a simile with the same two subjects using "like". The attribute of crumpled suggested someone dressed in grubs. Thus I start thinking "he looked like....". A human's mobility contrasts with the inanimate nature of the laundry so I decide to introduce this element. Thus I try:

"He looked like a moving mass of dirty laundry, a bulky, disheveled mess."

The addition of "bulky" and "disheveled mess" merely elaborates on the image

of the scene, and came as an afterthought. It is not a necessary part of the simile, but delineates what particular aspects I imagined. Another individual might imagine a very different scene based on the same initial simile.

The comparisons can be endless. If I return to the original comparison of mind--laundry, I might also try to develop other similes. For instance:

> "My mind felt like a pile of soiled laundry--well used and in need of a good washing."

Again, the simile need not be explained by the phrase "well used and in need of washing." I choose to do so since the similarities I'm comparing are not readily apparent.

Simile Exercises

In the exercises to follow you will be given the two subjects to consider. The first subject given will be the subsidiary subject, to be used to supply the attributes. The principle subject will be second; it is to be described or discussed in terms of the other. Begin by listing as many attributes and connotations of the subsidiary subject as you can. Then turn to the second column and list ideas of how these attributes might relate to the principle subject. The next step is to begin putting them into sentences using "like" or "as". You will be guided in these steps by the format. To get you started with the formation of actual similes several fill-in-the-blanks are given. This is just the beginning; let your imagination explore improbable possibilities. Specify for yourself the particulars of the subjects.

1. Let DOG be your subsidiary subject, supplying ideas and attributes to modify the principle subject, SPRING SEASON.

SUBSIDIARY SUBJECT			PRINCIPLE SUBJECT		
qualities of	→	DOG	applied to	→	SPRING
Attributes/qualities/connotations of DOG			How the attributes etc. can be applied to SPRING		

Spring is like _____.

The dawn of spring came like _____.

Spring, _____ as _____
embraced the country.

Now using the two lists you've developed, write out at least 5 of your own similes.

2. The two subjects are stepladder and book.

SUBSIDIARY SUBJECT			PRINCIPLE SUBJECT		
qualities of	→	STEPLADDER	applied to	→	BOOK
Attributes/qualities/connotations of STEPLADDER			How the attributes etc. can be applied to BOOK		

Like _____ this book served many functions.

Just as, _____, this book let you _____

_____.

Now using the two lists you've developed, write out at least 5 of your own similes.

3. Pick your own subjects.

SUBSIDIARY SUBJECT	PRINCIPLE SUBJECT
Attributes/qualities/connotations of	How the attributes can be compared with

Similes:

Metaphor Generation

Metaphors can be more difficult to generate due to the subtle comparisons involved. Yet we often use metaphors without realizing it. For example, speaking of your mind going blank is a cliché many people use without recognizing its metaphoric quality. There are many other examples, for instance, "moving up" on the job. This metaphor may have derived from the move upward on the charted hierarchy or the physical move up to a higher floor in the building.

In developing metaphors, we will proceed as we did for similes. In order to tie it in even more closely with the simile generation process, we will begin by using the same two subjects. The process will again be systematically structured to enable you to follow it closely, though it may seem overly artificial.

We start by reviewing the two subjects chosen and the attributes listed. I skim over the list of attributes first, adding a few connotations as they come to mind.

SUBSIDIARY SUBJECT			PRINCIPLE SUBJECT
qualities of →	DIRTY LAUNDRY	applied to →	HUMANS
	soiled		bad reputation
	smelly		communicative
	crumpled		dressed in grubs
	bulky		weighted down w/parcels, problems
	limp		physical, mental lethargy
	static		dead, vegetating
	mixture of colors		variable emotions
	heaped high in a pile		?
	time-consuming		tedious talker
	annoyance		has to be dealt with
	necessity		the boss

I then turn to the list of possible relationships I had already developed with the principle subject of humans. I decide to stay with the idea of my first simile of comparing the laundry with my state of mind. So I start by trying to

apply a different trait of laundry to it. So I ask what relationship would a crumpled state of mind suggest? As I consider it, I think of crumpled as something fallen, destroyed (quite different from my earlier connotation of messy) and no longer connected with laundry. From there I decide to try "my mind crumpled...." I follow this through with "attempting to reconcile this new information: the ideals were destroyed." You'll notice that this first metaphor has no direct connection between the initial cue for the attribute of crumpled. This may happen for you as well and need not be avoided. I insert it here as an example to demonstrate that the process of making associations may be easily sidetracked from the initial subjects. The choice of subjects is structured to provide a specific starting point only. With metaphors the indirectness of the designations may lead you farther from the original subsidiary subject than with similes.

But I will return to the original relationship suggested. I try to imagine the trait of limpness. I do not experience a state of mental limpness but I do experience my thinking "getting limp" at times. So I try:

"My thinking sagged, crumpling into a mere pile of used laundry."

Or perhaps the information itself is what is soiled, an idea suggested from the association of information storage in the brain and the pile of laundry image just created.

"The information was soiled laundry to my mind, and accordingly, cast aside."

The process involved in developing a metaphor is the application of the attributes directly to the principle subject. They are stated as though it is fact, but the comparison is too farfetched to be taken literally.

Before going on to the exercises, I will explore one more example. We'll replace laundry as the subsidiary subject with a knife. I once again go through the process of listing attributes.

SUBSIDIARY SUBJECT			PRINCIPLE SUBJECT		
qualities of	→	KNIFE	applied to	→	HUMANS
		small			petty
		hand-held			self-controlled, controlling
		metal			flexible, 'dentable'
		sharp edge (tapered thin, nicked)			witty, edge of patience
		cuts			ruthless
		penetrates			insightful
		tool			political activist
		weapon			kamakasi

I focus on the metal cutting edge as the most outstanding attribute; the edge is tapered, thin and nicked. In what way might this aspect of a knife reflect on myself or another person. I mull over the word edge--being on the edge--being on the edge of losing my patience. This suggests my patience as an edge. Is it sharp, cutting or nicked and worn?

"The edges of my patience were nicked and becoming steadily rougher."

I develop this idea a bit further, thinking of the honing required by a dull, worn knife.

"My patience was honed by the experience of time cutting through the sense of urgency."

The thinking process involved in devising metaphors doesn't fit a tight pattern. In the first example, the process was fairly structured and methodical. In the second example, I focused only on a single attribute and developed a chain of associations. The direct attribution of qualities to the principle subject is the key to developing a metaphor. The structure of listing the attributes and connotations forces you to survey the possibilities. The listing of possible ideas for relationships under the principle subject serves the same purpose; it starts the process, though you may choose to focus and develop only a single idea.

Metaphor Exercise

In these exercises use the listing format as a starting place. Remember in listing attributes that it can involve what they are (as a knife is a tool),

how they appear, (descriptive qualities), and what they do (activity).

1. Use the two earlier subjects of DOG and SPRING. Review your lists and add some new ones to those on the page here.

SUBSIDIARY SUBJECT	PRINCIPLE SUBJECT
Attributes/qualities/connotations of DOG	How the attributes can be applied to SPRING

Take one of the attributes on the list above or in the earlier list and use it as a modifer of SPRING. If you are not satisfied with it, stick with the idea and try new phraseology or a related word(s). Try this with at least three words from your attribute list.

2. Use the same process with these two subjects.

SUBSIDIARY SUBJECT	PRINCIPLE SUBJECT
Attributes/qualities/connotations of ABSTRACT PAINTING	How the attributes can be applied to INCOME TAX

Now generate several metaphors from these lists.

3. Select two subjects of your own and develop at least five metaphors from them.

SUBSIDIARY SUBJECT	PRINCIPLE SUBJECT
Attributes/qualities/connotations of	How the attributes can be applied to

Metaphors:

Review Exercise Key

1. comparison

   like
   as

2. person

3. implied

4. attributes

5. Simile:

   he fumed like a stovepipe

   (he) walked as if he were going to fly apart

   Metaphor:

   he had a ...wild face

6. Simile: none

   Metaphor:

   wrest secrets from nature

   by the most unlikely routes

7. Simile:

   could leap from the sky like a chimpanzee from a vine

   Metaphor:

   pathfind more trails (pathfind created from noun pathfinder) than any Choctaw or Cherokee

   since time began

   could live underwater two minutes

   slide fifty yards downstream from where you last saw him (true or not?)

8. Simile: none

   Metaphor:

   left hemisphere is not entirely turned off at night

   instead is performing tasks

   inaccessible to consciousness

is busily engaged in data dumping

short-term memory buffer

determining what should survive

long-term storage

9. Simile:

Like a bridge over troubled waters

Metaphor:

I will ease your mind

I'm sailing right behind

10. Simile: none

Metaphor:

the game of psychotherapy

FOOTNOTES

[1]Ray Bradbury, Dandelion Wine, p. 144.

[2]Carl Sagen, The Dragons of Eden, p. 236.

[3]Bradbury, p. 78.

[4]Sagen, p. 170.

[5]Paul Simon and Art Garfunkel, "Bridge Over Troubled Waters"

[6]Sagen, p. 208.

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UNIT III: METAPHORS AND SIMILES

GENERATING MULTIPLE PERSPECTIVES

INTRODUCTION

You have learned to identify and generate metaphors and similes. These are the basic skills necessary to reach our final two objectives: 1) utilization of metaphoric language to generate hypotheses, and 2) the utilization of these hypotheses to generate treatment ideas to use with clients. In this unit we will be stressing the generation of multiple views of a situation. This will be done by generating several similes/metaphors to describe a single situation. This is a preliminary step to the actual development of hypotheses which we will undertake in Unit IV. Metaphoric language itself can provide new insights by creating a relationship not considered previously. The generation of multiple metaphors/similes extends the search for new relationships beyond a single perception. This concerted effort to explore many possibilities is the foundation of both scientific and literary exploration. At this point, we are searching to broaden the perspective for viewing a situation without any restrictions on the quality or quantity of ideas.

PROGRAM TEXT

The exercises for this unit will be structured slightly differently. As before, an example will be given and the thinking process discussed all the way through to the generation of similes/metaphors. To practice developing hypotheses, however, the exercises will be providing a situation as the stimulus rather than a prescribed subject. The situation will be described in general terms in order to allow you to supply the details and persons from your own experience. The various aspects of these situations (interpersonal interactions, interpersonal behavior, etc.) will provide the basis for generation of the metaphors and similes, as the prescribed subjects (laundry-humans, dog-spring) did in the earlier exercises. Any

situation can provide many different aspects upon which to focus. The hypothesis generation process will begin by generating metaphoric language, and searching for diverse aspects of the situation through these comparisons. This is much like your search in Unit II for differing attributes of a subject by asking what it is, what describes it and what does it do?

Using the terminology from the last unit, the principle subject is the situation given. The subsidiary subject(s), which provides the attributes that will modify the principle subject, is left unstated.

PRINCIPLE SUBJECT	SUBSIDIARY SUBJECT
situation given:	unstated
You are talking with a friend	

This contrasts with the earlier exercises where both subjects were defined. However, it is more probable in using metaphoric language yourself that you will have one principle subject in which you're interested. From there you search for comparisons with other things that might suggest new perspectives. Therefore this is the procedure we will use in this unit. The process builds on associations and asking how the principle subject might behave like or look like something else.

For the first example, a single sentence sets the situation:

YOU ARE TALKING WITH A FRIEND

I now define the limits of the situation by delineating the place, friend and occasion in my own mind. For instance, I decide to consider it a private conversation with a close female friend. From there I merely consider the possibilities of how our behavior might evolve. Initially, I focus on the closeness in the relationship as a factor in the conversation; we are apt

to be very truthful, warm and animated. This leads me to consider how we laugh and gesture excitedly when sharing news. This association develops the thought that we act much LIKE children, particularly children sharing secrets. Children becomes my subsidiary subject and supplies the attributes for a comparison.

PRINCIPLE SUBJECT/given situation		SUBSIDIARY SUBJECT(S)
PRIVATE CONVERSATION WITH A CLOSE FRIEND		CHILDREN
behaviors with one another: closeness truthful warm animated laughing gesticulating	behaving like →	giggling excited sharing comradery of kids

This develops into the simile:

> We conversed like two children trembling with the excitement of a forbidden adventure.

The simile describes the way in which we are behaving so I choose to stay in that mode, and attempt to develop other examples. I consider other physical mannerisms we display such as the close physical presence--heads and bodies leaning towards each other or the pitch of our voices, raised in the excitement or perhaps, guardedly lowered. This suggests another comparison:

PRINCIPLE SUBJECT/given situation	SUBSIDIARY SUBJECT(S)
PRIVATE CONVERSATION WITH A CLOSE FRIEND	PLOTTERS
closeness truthful warm animated laughing gesticulating	huddled together lowered voices

> We were as two plotters, huddled closely together, talking in low, guarded voices.

The comparisons that have developed so far all deal with conniving situations, so I decide to generate a comparison to reflect the warmth and closeness of the relationship.

> So closely did we follow one another's thoughts that our bodies nodded in unison.

The comparison here was based on the common movement of the bodies. Notice that it's a bit harder to list the exact basis of the comparison.

PRINCIPLE SUBJECT/given situation	SUBSIDIARY SUBJECT(S)
PRIVATE CONVERSATION WITH A CLOSE FRIEND	BODIES--HEADS
in close communication understanding each other's thoughts	moving together-- nodding heads

I might also choose to focus upon my friend's response. In this case, I consider my friend as the principle subject within the given situation. The warmth and gentleness in her voice, the steady eye contact, the feeling shown in her face and her patience that allows me to speak without interruption are attributes I consider describing metaphorically. From the idea of warmth and gentleness I associate to a mother's care of her baby:

PRINCIPLE SUBJECT	SUBSIDIARY SUBJECT
CLOSE FRIEND'S BEHAVIOR IN PRIVATE CONVERSATION	A MOTHER AND INFANT
warmth gentleness	care of child--warmth, nurturance holding, reassurance

> Her words were swathed in comforting warmth.

PRINCIPLE SUBJECT	SUBSIDIARY SUBJECT
VOICE OF CLOSE FRIEND	SONG
warm reassuring	melodious recurring refrain

Her voice sang the melody of understanding.

The reassurance of her voice was like a melodic refrain recurring in the conversation.

I also add some other traits to the list: steady eye contact, patience, feeling displayed in her face. From these I generate two more metaphors:

Her steady gaze penetrated my thoughts.

Her face spoke with articulate silence.

Specifying the particular subsidiary subject becomes increasingly difficult. Metaphoric language develops out of associations that may not always clearly delineate the specific subject used for the comparison. For instance, the idea of a gaze penetrating may be likened to a lazer beam or X-ray, but this preciseness is not necessary to understand the comparison. If we were to develop this comparison further between the two subjects, it would be preferable to specify the specific subsidiary subject. Further development might be worthwhile in terms of leading to a more original metaphor than the one given, but won't be undertaken here.

REVIEW

Let's review the metaphoric language developed so far, noting what implications are suggested and how the situation is interpreted differently.

First, here are the metaphors and similes generated to the situation of two close friends sharing a private conversation:

> We were like two children trembling with the excitement of a forbidden adventure.
>
> We were as two plotters, huddled closely together, talking in low, guarded voices.
>
> So closely did we follow one another's thoughts that our bodies nodded in unison.

In the diagram to follow we'll compare each of these metaphors/similes according to the questions:

What were the bases for the comparison?

What are the attributes stated or implied by the comparisons?

What perspective is given of the situation?

	EXAMPLE I	EXAMPLE II	EXAMPLE III
1. Here are the metaphors and similes generated about the situation: TWO CLOSE FRIENDS SHARING A PRIVATE CONVERSATION	"We were like two children trembling with the excitement of a forbidden adventure."	"We were as two plotters, huddled closely together, talking in low, guarded voices."	"So closely did we follow one another's thoughts that our bodies nodded in unison."
2. What were the bases for each of these comparisons?	adults ↔ children	adults ↔ specific kind of persons: "plotters"	understanding ↔ motion of bodies
3. What are the attributes stated or implied by the comparisons?	excited tension close physical contact whispers--low voices intimate conversation nervous laughter	close physical contact cautiousness nervous tension intimate topic	body language non-verbal communication in sync with verbal anticipatory communication
4. What tone is communicated by the simile/metaphor? --- What perspective do you gain on the quality of the situation: TWO CLOSE FRIENDS SHARING A PRIVATE CONVERSATION	gives sense of interpersonal involvement: excitement titillation naiveté	gives sense of interpersonal involvement: tense controlled	gives sense of interpersonal involvement: warmth intimacy comforting

The perspectives differ in both the listed implications and in the connotations that are part of the metaphors and cannot be easily listed. Yet they all can be said to demonstrate an aspect of the relationship between my friend and I. The tone supplied by the metaphoric language adds a depth to the description not achieved by mere lists. This is an additional value metaphoric language can provide beyond the increased perspectives we are striving to attain.

Now let's consider the next group of metaphors/similes developed with the friend as the principle subject.

1) Her words were swathed in comforting warmth.

2) Her voice sang the melody of understanding.

3) The reassurance of her voice was like a melodic refrain recurring in the conversation.

4) Her steady gaze penetrated my thoughts.

5) Her face spoke with articulate silence.

From here let's look at how they each compare on the three questions we developed in the first diagram.

	EXAMPLE I	EXAMPLE II	EXAMPLE III
1. These are the metaphors/similes generated about the situation: Behavior of friend within conversation shared by two close friends.	"Her words were swathed in comforting warmth."	"Her voice sang the melody of understanding	"The reassurance of her voice was like a melodic refrain recurring in the conversation."
2. What were the bases for each of these comparisons?	words ↔ mother	voice ↔ song	voice ↔ song
3. What are the attributes stated or implied by the comparison?	empathy gentleness soft, pleasant voice	etheral quality empathy persuasive understanding supportive	supportiveness caring warmth understanding
4. What tone is communicated by the metaphor/ simile? --- What perspective do you gain on the quality of the situation?	gives sense of: warm tone warm feelings caring reaching out	gives sense of: non-verbal communication melodic, soft tones of voice caring job	gives sense of: importance of support supportiveness reliability

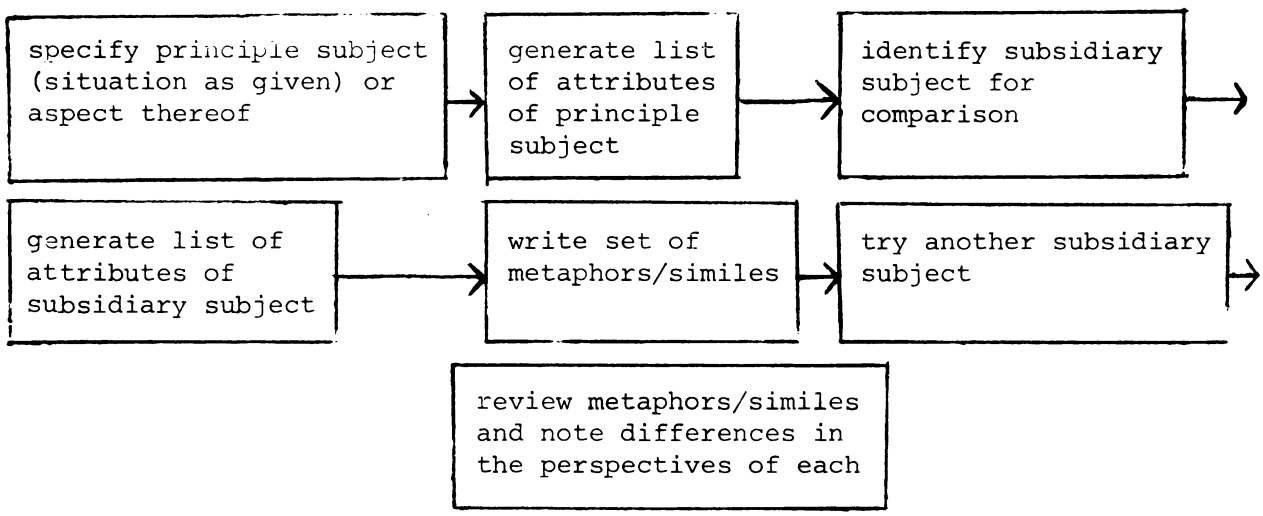
	EXAMPLE IV	EXAMPLE V
1. These are the metaphors/similes generated about the situation: behavior of friend within conversation shared by two close friends.	"Her steady gaze penetrated my thoughts."	"Her face spoke with articulate silence."
2. What were the bases for each of these comparisons?	gaze ↔ something that sees through things	face ↔ verbal communication
3. What are the attributes stated or implied by the comparison?	rapt attention sensitivity to what's left unspoken	expressive face distinct non-verbal communication clarity of non-verbal communication
4. What tone is communicated by the metaphor/ simile? --- What perspective do you gain on the quality of the situation?	gives sense of: sensitive non-verbal communication insightfulness attention	gives sense of: non-verbal communication laconic manner lucidity

The real value of the metaphoric language is in the different perspectives it provides. Metaphoric language adds a repertoire of implications that cannot be entirely captured by lists. These implications can then be used as the starting point for hypotheses and other ideas. The quality of a metaphor is partially measured by this ability to go beyond these observed attributes to supplying many implications. The comparisons that add perspective to a particular subject may do so by implying its relation to the whole (whether this be the situation, the individual's personality, etc.), by integrating it with aspects that may have seemed incongruous or suggesting further interpretations beyond the expected. If you review the metaphoric language presented, you'll note that some of the metaphors/similes seem more thought provoking and unusual than others. The constant working with a comparison, as we have been doing, can expand the ideas related to it to include the elements of integration and surprise.

PRACTICE EXERCISES

In the exercises to follow the format will be like that which we just presented in the examples. For each exercise a brief phrase will be given to set the situation. Additional instructions will suggest the details you should define for yourself in order to further specify the situation. Since we have combined the generation of metaphors and similes into the same exercise, you should make sure you do generate some of each. You may favor one form over the other, and this is acceptable, but for purposes of application and practice you should try to work with both. The possibilities in these exercises may begin to seem endless--not only may different elements be emphasized but you can focus on a single aspect and develop several different similes/metaphors on just that (as was done in the example with the friend's voice). The number of metaphors/similes you need to generate

is arbitrary but try to develop at least eight to ten for each example. To help you in this task, allow the ideas suggested by one metaphor/simile to suggest another. On the next page is a sample worksheet to help you organize your thinking. Make up your own worksheets based on this example or develop one that better suits your own style. The important thing to remember is to move through the entire process.



Follow this process for each of the five situations listed below making a separate worksheet for each. On each worksheet you will need to have several lists of principle subjects ↔ subsidiary subject attributes depending on the number of different comparisons you develop.

Situations:	Specifications:
1) talking with a friend	friend, relationship
2) watching TV	place, persons present, time
3) first awakening after deep sleep	place, persons present, time
4) eating at a formal dinner	place, persons present
5) waiting prior to an interview	type of interview, importance, persons present, place

SAMPLE WORKSHEET

Situation: talking with a friend

Specify: friend
relationship
place (if important)

Principle Subject	Subsidiary Subject
Attributes	Attributes
1.	1.
2.	2.
3.	3.
4.	4.
5.	5.

Metaphors/Similes

1.

2.

3.

4.

.

.

.

Perspective or Tone of Metaphors/Similes

1.

2.

3.

4.

.

.

.

UNIT IV: HYPOTHESIS GENERATION

INTRODUCTION

In Unit IV we will move from the generation of multiple metaphors to utilizing these metaphors in suggesting hypotheses. For the exercises in this section, and the unit to follow, the stimuli will be provided by a brief client profile. The process will continue as we have already developed it. You will first respond to the client profile by developing metaphoric language. After spending time exploring comparisons of how the client may appear or behave, you will review the metaphors with attention towards the implications or general trends they suggest. It is these implications and questions suggested by the metaphors/similes that you will use to formulate hypotheses. Thus, the objective in this unit is:

> Learning to formulate hypotheses from metaphoric language generated in response to client profiles.

RATIONALE

Therapy is a process; an interaction between individuals that changes as the individuals respond to one another and within themselves. For the therapist, a major part of training involves learning theories and symptomatology so that this therapy process has some predictability. Hypotheses are important to the therapist, just as they are to the scientist, in allowing the individual a means to organize the data and predict future behavior. For the therapist this data consists of the behavior of the client, verbal and non-verbal, plus internal data of his/her own reactions and perceptions of the client. Systematizing this information can be done via hypotheses. Hypotheses can suggest a prediction of future behavior either by the client acting alone or in interaction with someone. For instance, the statement:

> Bill will become verbally hostile at the mention of his mother during the therapy session.

predicts Bill's behavior in response to a specific act by the therapist. Using this hypothesis, the therapist could then plan strategies to deal with this behavior if he/she wants to introduce the topic of mother into the therapy session. Approaching therapy with hypotheses about the client's needs and expected behaviors can provide the process with a general direction. Hypotheses can serve as a means to formulate expectations about the therapy process in general and the client specifically. In the example given, the hypothesis lent predictability to a particular interaction of therapy:

therapist mentioning "mother"	→	client reacting "verbally hostile"

This same hypothesis also suggests a specific behavior which would support the prediction. If Bill were not to speak at all when his mother was mentioned, this would not support the hypothesis. The silence might be interpreted as hostile, but it would not fit the stated criteria of "verbal." This second aspect of a hypothesis is it's testability. A hypothesis makes a prediction, if the prediction does occur, it has supported the hypothesis.

Developing multiple hypotheses enables a therapist to have greater flexibility during the session. If, in fact, a hypothesis is disproved, these other hypotheses can still provide direction for the therapy session. The interaction involved in therapy requires an involvement for the therapist that makes hypothesizing within therapy a more difficult procedure. The therapist must attend to verbal and non-verbal cues of the client as well as respond to them. Therefore, previously formulated hypotheses can aid in the security a therapist may feel in the interaction: a feeling that they have a general sense of direction and some preparation for differing reactions on the part of the client.

Obviously not all hypotheses will precede the therapy sessions themselves, but may actually develop during the interaction. However, as already noted, this may be more difficult with the necessity to attend to the multiple cues involved in the interaction itself. Developing this behavior to hypothesize outside of therapy and implementing it as a systematic process in thinking about a client will enhance your ability to apply it in the therapy session itself.

Eventually hypotheses can be used to go beyond mere prediction to the actual suggestion of treatment ideas. This is a procedure we will deal with in the next unit.

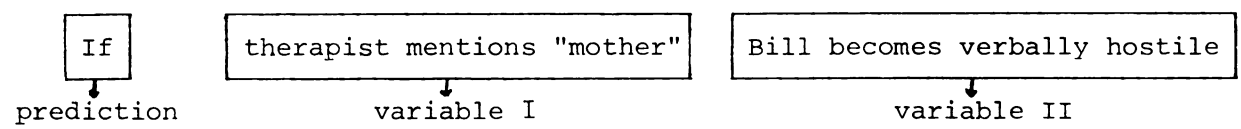
HYPOTHESIS FORMATION

In speaking of hypotheses in this unit we are using the term in the sense that it is generally used in the field of science. However, a definition will make this usage more precise:

> A hypothesis is a predictive statement of the relation between two or more variables.

If we return to our earlier example, the hypothesis about Bill predicted how he would behave in response to a particular behavior on the part of the therapist.

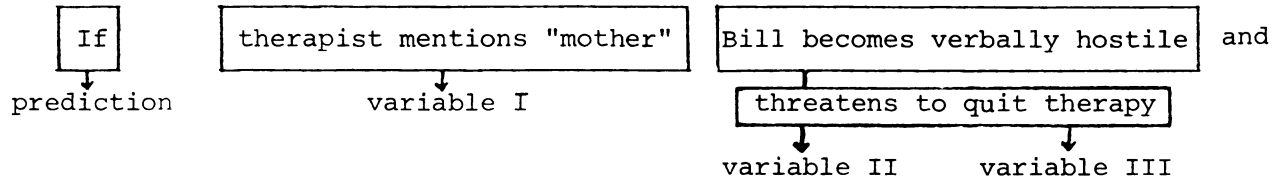
Ho_1



The hypothesis was not written with "if" earlier, but the verb form "will become" indicated the expectation of future behavior. The use of "if" is appropriate for our purposes though in science this is dropped in favor of a more formal predictive statement. You'll notice that two separate behaviors are the two variables in this hypothesis. The therapists mentioning of "mother" and

Bill's predicted response to this are these two behaviors. More than two variables might be involved:

Ho_2



It is the specificity of the relationship that makes it testable. One should be able to verify whether or not the relation did occur and whether it occurred at the predicted time. Again, in the example given, the relationship specifically indicates that the topic of mother is brought up. If Bill were to threaten to leave therapy without this behavior on the part of the therapist, the hypothesis is not supported. Furthermore, the behavior of Bill is specified. If he responds to the mention of mother by becoming verbally hostile, the first hypothesis is supported and the second hypothesis is partially supported (one predicted behavior did not occur). Exactly what verbal hostility entails would need to be more clearly defined if this were to be a research hypothesis. For instance, verbal hostility might be defined as raised tone of voice and use of swear words. Not all hypotheses are stated so that they can be easily verified, and this limits their value experimentally. However, they may serve a valuable purpose in theoretical exploration and in stimulating further ideas. General terms such as "ego" as we use them in psychology may tend to be highly fallible in terms of their verifiability. Exactly what is "ego"? What objective criteria specify its presence? However, this inexactness should not deter us from hypothesizing but should challenge us to improve our ability to use such terms in an inexact science and to utilize them in generating ideas.

The purpose we now turn to is utilizing the generation of metaphors to supply hypotheses. For these exercises we will turn to client profiles. They

will be intentionally brief since the purpose here is not to develop a complete diagnosis, but to practice generating differential perspectives of the client and from these develop hypotheses about their future behavior and prognosis. The first step will be to generate metaphors/similes as you have been doing. This will be followed by using these metaphors and the multiple perspectives they suggest to generate hypotheses about probable future behavior. The setting for these profiles is a client coming in to see you in your role as therapist. Again, the first phase of the exercise will only provide you with preliminary data: visual and behavioral cues, a limited history, and the presenting complaint. From this we will work with the structure of this program-generating metaphors of this client to explore whatever relationship might come to mind. By seeking comparisons in the areas of how does the client behave, how does the client appear, and who is the client?

For the first exercise the thinking process will be talked through as in the earlier units of the program. The first step will be simply to generate metaphors/similes from the profile responding to the categories of appearance, behavior and identity (much as it relates to metaphors as descriptive adjectives, action verbs and categories as nouns). Here, then, is the first example:

Robert is an 18 year old male of medium height, somewhat underweight, has mild acne, is casually dressed in jeans and shirt. He appears quite alert and acts pleasant and cooperative. Although he is reasonably articulate and his communication is not guarded, he volunteers little of himself and leaves the conversational ball in your lap. After the first 15-20 minutes his initial anxiety seems to dissipate except for two things: 1) he speaks rapidly and in short bursts of speech; 2) he has the quick, nervous habit of periodically jerking his head to his right as though he were stretching his left neck muscles. In filling out the biographical questionnaire he carefully pages through it two or three times, making erasures and/or additions to previous statements. He also occasionally bites his lips and picks at his face as he is filling out the form. He complains of being easily exhausted and being too tired, sleepy and listless to study efficiently (even though he gets seven or eights hours of sleep each night).

The client is from an upper-middle class family where the father had reached a managerial position in the business world before his death. The mother's bank employment plus family resources permit the client to live on campus in a fraternity house. Both siblings appear to be academically accelerated one year which is also true of the client. His original intentions of becoming a research scientist through a graduate degree are beginning to be less definite. "I don't think I'd like to be stuck away in a research lab all by myself all the time; I'd rather have a job where I'd be working with people."

In considering this profile, I initially attend to his physical appearance--the suggestion of smallness (underweight) and his general manner of compliance (pleasant and cooperative). It all suggests a young man without self-confidence as though he is a well-trained pet. Following the idea of a pet, the nervousness and timidity suggests a dependence on others often attributable to dogs.

CLIENT -- Robert		PET -- Dog
pleasant cooperative } compliant	→	well-trained dependent
underweight--small		smaller than master

↓

He sits attentively, obeying my lead like a small, timid dog dependent on his master.

I rework the metaphor, deciding that the simile I first generated is too heavyhanded in forcing the idea of dependency. The issue is that he gives me the role of command more than having developed a dependency upon me. So I develop:

CLIENT -- Robert		PET -- Dog
pleasant cooperative } compliant	→	obedience heels at command

↓

He sits attentively, obeying my lead like a small dog heeling at his master's commands.

To return to other aspects about the client, Robert's behaviors are striking, particularly the speech and head jerk pattern. The spurt of words reminds me of a geyser and I search for further similarities--like the activity under the surface, and the spray of a geyser.

CLIENT -- Robert		GEYSER
spurt of words	→	activity under surface
		wet spray
		churning
		turmoil

↓

His fears, like geysers, remain trembling under the surface, then erupt in a shower of words that scatter all over.

He sprayed out words rapidly, wetting the surface of many ideas, but leaving me to find the main source of the geyser.

The idea of the spray was suggested by the first metaphor, but only developed as I tried working with it again. The structure of writing down the metaphor forces the fleeting idea to be tied in more closely to the comparison. The quick head jerking and speech behaviors also make me think of a squirrel gathering nuts in the grass. They often sit erect, attentive to movement and sounds, and reacting suddenly to any potential threat. As I consider this comparison I also tie in the methodical gathering behavior of a squirrel to the client's careful filling out of the form. Are they both adaptations for survival?

CLIENT -- Robert			SQUIRREL
quick head jerking rapid speech	}	nervous quick behaviors	→ erect sitting quickness constant alertness scurrying
meticulous filling out a form			methodical gathering

↓

> The squirrel-quick movements of his speech and head jerk accompanied the methodical attention to detail, as though he must get all his winter storage plans exactly right in order to survive.

I have not yet noted anything about his reported symptoms of listlessness and tiredness. I now focus on this as a possibility for a comparison. I search for an idea of something that I see as listless, lethargic--be it animate or inanimate.

CLIENT -- Robert		CORD
quickness tension--anxiety	→	quick vibrations to pressure tautness
listless lethargic	←	slackened sagging
	↓	

> He was like a cord pulled taut--responding quickly to the slightest contact. Yet at other times, showing the same limp inertness of the slackened cord.

More metaphoric language could be generated, but at this point, we will turn to the next stage of the process: developing hypotheses. Reviewing the definition of a hypothesis: it consists of 1) a predictive statement and 2) states a relation between two or more variables. I first review the metaphoric language I have developed and ask (see the chart on page 9):

1) What are the bases for the comparisons?

2) What are the attributes stated or implied by the comparison?

3) What questions are raised by the comparison?

4) What hypotheses are suggested by the answers to these questions?

In the first example a comparison is made between the dog-master relationship and the client and raises the question of how do I expect the client to react to parental authority and to my own authority? In this initial encounter the interaction has been left in the therapists control. What does this mean

	EXAMPLE I	EXAMPLE II	EXAMPLE III
1. The comparison as given in the metaphor/simile.	He sits attentively, obeying my lead like a small dog heeling at his master's command.	His fears, like geysers, remain trembling under the surface, then erupt in a shower of words that scatter all over.	The squirrel-quick movements of his speech and head jerk accompanied the methodical attention to detail, as though he must get all his winter storage plans exactly right in order to survive.
2. What were the bases for comparison?	client ↔ therapist → dog ↔ master	fears anxiety → geyser speech → spray of geyser	client → squirrel compulsiveness → nut gathering
3. What are the attributes stated or implied by the comparison?	attentive obedience smallness--dependence well trained intimidation?	fears, anxiety → turmoil under surface, sudden eruption? words → spray, outward symptoms of inner turmoil	head jerk, rapid speech → squirrel's guardedness, quickness methodical form filling out → nut gathering
4. What are the questions raised by this comparison?	How does he relate to parental authority? How will he relate to the therapist's role? How will therapy progress based on his response to authority?	What is the source of the internal activity? How would he react to exploring for the source of the problem?	How will the clients compulsiveness affect therapy? What resistances do these behaviors suggest?
5. What hypotheses are suggested by answering the questions?	Ho_1 The client is highly dependent on the expectations ... Ho_2 He will be a deceptively easy client ...	Ho_3 The client's conflict derives from excessive concern with meeting parental demands ... Ho_4 The client has or is considering defying ... Ho_5 The client's main conflict is readily accessible ... Ho_6 The client's tendency to spurt out a volume of words is a defense ... Ho_7 The client will demonstrate considerable dependence ...	Ho_8 A defense against behavior change ... Ho_9 Direct confrontation and disapproval will generate confusion ... Ho_{10} While experiencing a high level of anxiety the client will implement specific therapy goals ... Ho_{11} Reports of lethargy will decline ...

for the progression of therapy? I might briefly hypothesize several statements to predict what I expect, for instance:

Ho_1 The client is highly dependent on the expectations and demands of his parents, trying to fulfill whatever they expect (social behavior, educational goals, etc.).

Ho_2 He will be a deceptively easy client, learning what I like and trying to cooperate with it (talking about areas I'm interested in, working hard to have insights, etc.).

I will now move on to the next group of comparisons. I started by comparing his fears and manners of speech to geysers. I have implied that the source is unknown both to me and the client in the second metaphor. Also that there is an immense amount of internal activity that is going on. Since I don't know the source of this activity this is one area I would want to hypothesize about. Other questions I ask myself might be how do I expect the client to behave if I start tapping into the source(s) of conflict?

Ho_3 The client's conflict derives from excessive concern with meeting parental demands (achievement level, school, etc.) yet beginning to doubt them.

Ho_4 The client has or is considering defying expectations of parents (dropping out of school, sexual values, etc.).

These are primarily guesses with little data to support them; the task would be to seek out more data to confirm or deny these hypotheses. Though these hypotheses are not directly derived from any of the metaphors/similes I developed, they are attempts to answer questions raised by them.

Restricting myself to the examples of behavior the geyser metaphor suggests:

Ho_5 The client's main conflict is readily accessible (within 3-5 sessions), but relief of the tension (talking about it) may be all the client will undertake.

Ho_6 The client's tendency to spurt out a volume of words is a defense to keep him from focusing on his major concerns (defense to himself as well as therapist).

Ho_7 The client will demonstrate considerable dependency in the therapy relationship which will enable him to try behaviors he would not consider otherwise (independent behavior separate from parental approval).

Note, that these hypotheses may not necessarily work well together. In Ho_5 I hypothesize a resistance to behavior change and in Ho_7 what might allow the client to take risks. Also note the attempt to make some of the terms more operational by the parenthetical criteria. Part of the value of a theory is its usefulness to you in assessing whether or not it has succeeded and these notes suggest the criteria I will use in assessing the behavior. The last hypothesis (Ho_7) may be exceedingly hard to check out since there is no way of knowing what he would do without the therapy when he is, in fact, in therapy. This hypothesis may be more valuable in considering theoretical aspects of the treatment than for its testability.

The metaphor relating the client's behaviors to a squirrel's behavior points up the possible strength of the client's compulsive behaviors and nervous anxiety. Both subjects, the client and the squirrel, function as they do as a learned survival behavior. This suggests some dynamics within therapy.

Ho_8 A defense against behavior change will be a compulsive tendency to retain earlier behaviors and not try new ones (defined in therapy).

Ho_9 Direct confrontation and disapproval will generate confusion (disrupted speech, increase in head twitch, etc.) in the client.

The last metaphor noting the high tenseness and lethargy symptoms of the client also suggests some likely resistances.

Ho_{10} While experiencing a high level of anxiety the client will implement specific therapy goals, but as the stress declines so will the implementation of therapy goals.

Ho_{11} Reports of lethargy will decline as the client experiences more of the source(s) of stress (talking out, crying, etc.).

The contrast of periods of high achievement and the present low energy level suggests a major conflict. Perhaps:

Ho_{12a} The major conflict is attempting to achieve high standards of father's expectations set before the father's death when the client's needs and interests have changed.

Ho_{12b} Unresolved death issue with father--can he be something other than what father expected?

These last two hypotheses derive only indirectly from the initial comparison. The associations and ideas from the later hypotheses suggested these guesses. The next stage in working with these hypotheses is to specify what behaviors would actually qualify as indicators of the behaviors, I have done some of this as I have developed them. In some of the hypotheses the jargon may be too abstract, as noted before and may be utilized primarily to trigger other ideas. Ordering the hypotheses and adding operational clarity where possible, can help refine the thought process and provide an overview to the many possibilities generated. For instance, grouping them by the various areas:

DYNAMICS

Ho_1 The client is highly dependent on the expectations and demands of his parents, trying to fulfill whatever they expect (social behaviors, educational goals, etc.).

Ho_9 Direct confrontation and disapproval will generate confusion (disrupted speech, increase in head twitch, etc.) in the client.

RESISTANCES

Ho_5 The client's main conflict is readily accessible (within 3-5 sessions), but relief of the tension (talking about it) may be all the client will undertake.

Ho_7 The client will demonstrate considerable dependency in the therapy relationship which will enable him to try behaviors he would not otherwise consider (independent behaviors separate from parental approval).

Ho_{10} While experiencing a high level of anxiety the client will implement specific therapy goals, but as the stress declines so will the implementation of therapy goals.

Ho_{11} Reports of lethary will decline as the client experiences more of the source(s) of stress (talking out, crying, etc.).

MAJOR CONFLICT

Ho_3 The client's conflict derives from excessive concern with meeting parental demands (achievement level, school, etc.) yet he is beginning to doubt them.

Ho_4 The client has or is considering defying expectations of parents (dropping out of school, sexual values, changing major).

Ho_{12a} The major conflict is attempting to achieve high standards of father's expectations set before the father's death when the client's needs and interests have changed.

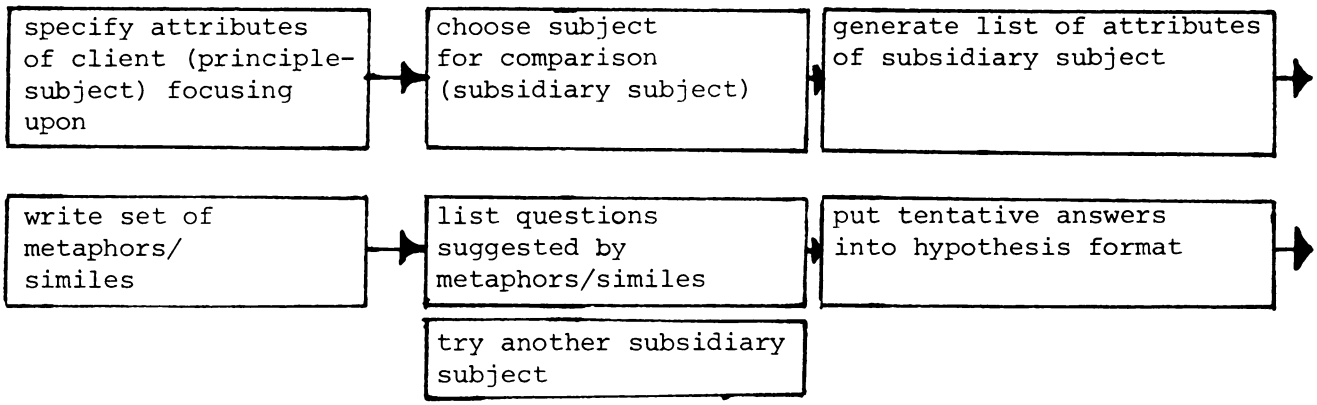
Ho_{12b} Unresolved death issue with father--can he be something other than what father expected?

There can be other categories you might choose to hypothesize about that I missed. For instance, major behavioral dynamics and prognosis of the client. The metaphoric language I generated suggested an emphasis on some areas more than others, you might stress other areas. As the process evolves of working with hypotheses, one hypothesis might suggest another as associations are formed. This is a natural part of the process and not to be avoided. Not every hypothesis or idea will be closely linked with the starting point. This freedom to explore is more apt to allow you to generate more different perspectives than you would do ordinarily.

EXERCISE INSTRUCTIONS

Now try developing your own metaphors/similes based on the client profiles that follow. Utilize your own special abilities and interests in developing the metaphoric language; in other words, develop comparisons based on your own life experiences. Generate at least 5-6 metaphors/similes to begin with and use these to develop hypotheses. What are the questions raised by these comparisons? What answers would you predict to these questions? Perhaps some are distantly related to the information you have; don't reject any of these, use them as suggestions for exploration. If it is easier for

you to form hypotheses in the form using "if," go ahead and do so. Your statement may or may not be true; to find out the accuracy of the statement is the function of the hypothesis. On the following page is a sample worksheet to help you organize your thinking. Make up your own worksheets based on this one or develop one more appropriate to your own style. The profiles follow this sample worksheet. Here is the process you are to use:



SAMPLE WORKSHEET

CLIENT	SUBSIDIARY SUBJECT
1. attributes	1. attributes
2.	2.
3.	3.
.	.
.	.
.	.

Metaphors and Similes:

1.

2.

3.

.

.

.

What are the questions raised by these comparisons?

1.

2.

3.

.

.

.

What predictions would you make in answer to these questions?

1.

2.

3.

.

.

.

CLIENT PROFILE 1:

Robert is an 18 year old male of medium height, somewhat underweight, has mild acne, is casually dressed in jeans and shirt. He appears quite alert and acts pleasant and cooperative. Although he is reasonably articulate and his communication is not guarded, he volunteers little of himself and leaves the conversational ball in your lap. After the first 15-20 minutes his initial anxiety seems to dissipate except for two things: 1) he speaks rapidly and in short bursts of speech; 2) he has the quick, nervous habit of periodically jerking his head to his right as though he were stretching his left neck muscles. In filling out the biographical questionnaire he carefully pages through it two or three times, making erasures and/or additions to previous statements. He also occasionally bites his lips and picks at his face as he is filling out the form. He complains of being easily exhausted and being too tired, sleepy and listless to study efficiently (even though he gets seven or eight hours of sleep each night).

The client is from an upper-middle class family where the father had reached a managerial position in the business world before his death. The mother's bank employment plus family resources permit the client to live on campus in a fraternity house. Both siblings appear to be academically accelerated one year which is also true of the client. His original intentions of becoming a research scientist through a graduate degree are beginning to be less definite. "I don't think I'd like to be stuck away in a research lab all by myself all the time; I'd rather have a job where I'd be working with people."

CLIENT PROFILE 2:

Jane is of average attractiveness and very large busted. She notes that this created a problem for her since she developed early. She verbalizes well but has a rather shallow, flat affect. She came in wanting to take an IQ test to find out how bright she is since she considers her 3.6 GPA above her ability level. Her family of nine brothers and sisters are not surprised by her success, she gets better grades than her friends and she doesn't think she's any brighter. She also mentioned wanting personality tests because there were two or three problem areas giving her some concern. As she continues talking it becomes clear her major worry is about sex.

She was a virgin up until her freshman year in college. At that time she had a passing romance that lasted about two terms at the end of which time she went to bed with the boyfriend. She tried to console herself with the idea that she was forced, but after a few minutes of talking, admitted she acquiesced. She went back to her high school boyfriend of five years and had intercourse with him, but again found she did not enjoy it. She's not an active participant in sex, but merely allows her body to be used. She is Catholic and wonders if she can forgive herself and if she isn't actively engaging in intercourse of her own initiative to absolve herself from blame.

Related to this sexual frigidity is the fact that she feels she doesn't love anyone and that she is cold to her mother as well as all of her brothers

and sisters. To illustrate one possible explanation for her lack of warmth for her mother, she points out that since the age of 14 she has lived with an older sister who is widowed and whose children she took care of, and in that sense feels that she has not had a mother since age 14. Although she and the widowed sister did not get along too well, apparently it was economically necessary for this arrangement in view of the fact that there were so many children in the family and because the girl's mother herself was widowed. Outside of her brothers, there were no adult males with whom she could form father figure relationships.

CLIENT PROFILE 3:

Bill is of medium height and build and very handsome. He speaks in a rather low, well modulated voice and retains a poised, calm manner. He verbalizes well and he demonstrates a good degree of insight. He came in complaining that "I'm presently majoring in journalism, but it doesn't seem to be what I really want, but I don't know what I should turn to at this time either." However, it quickly develops that the major problem is one of lethargy and apathy. He is unable to allow himself the luxury of becoming enthusiastic, ego involved or committed to anything.

He has an older sister; his mother died when he was age seven. His father is a successful lawyer who remarried and there are two additional siblings. He describes his mother as being a very wonderful person, and they have a fine relationship--he thinks of her as his own mother. He also thinks of his younger brother and sister as his full brothers and sisters rather than as step-siblings. He claims that the reason for his apathy and lethargy is the fact that his father is such a strong, dominant person, and that he is very much afraid of his father.

He is married; his wife has a semi-professional interest in ballet. He describes her as a "swinger" and reports that she's given him an ultimatim that if he doesn't shape up she's going to leave him.

Bill's anxiety level isn't especially high. He has never particularly known what he wanted to do. He entered the service hoping it would help him find something, but it did not. He had been active in theatre in high school and has considered theatre as a possible career.

UNIT V: GENERATION OF TREATMENT IDEAS

OVERVIEW

This is the final section of this training program. You learned to identify and define metaphors and similes in Unit I. In Unit II you began to apply this knowledge by generating metaphoric language of your own. Unit III expanded this basic ability by having you practice generating multiple metaphors/similes. In the last unit you generated multiple metaphors/similes to client profiles and from the implications and questions this metaphoric language suggested, used them to conceive hypotheses about the client. There is one final stage to this process in building a systematic strategy for client conceptualization. This is to use the metaphoric language and hypotheses generated to suggest specific treatment ideas. The value of hypotheses to a therapist is in the direction they can give to the therapist's conceptual thinking and in the guidance they can provide in the focus and direction of therapy. Ideas suggested by the metaphoric language and hypotheses can provide specific ideas to utilize in the therapy process and in checking out the accuracy of a hypothesis. This is the task for this final unit:

> Learning to generate specific treatment ideas from the metaphoric language and hypotheses formulated about a client.

RATIONALE

In therapy we are involved in a process which involves a continually changing interpersonal interaction. While some aspects of the client and client-therapist relationship may remain fundamentally the same, there are many nuances of change always occurring. By developing hypotheses about the client we begin to have a differential perspective of them. In part, this perspective may be used in the immediate experience of therapy, but it also needed for predicting future behavior. Through prediction we can develop a plan for treatment even though it may be modified frequently or

even fundamentally changed. It's against this longitudinal perspective that we are able to access the appropriateness of the earlier hypotheses and work towards designated therapy goals. Multiple hypotheses also allow for greater freedom to accept or reject the ideas they are based on since the rejecting of one does not leave the therapist at a complete loss. Thus a primary function of hypotheses for the therapist is their value in helping the therapist determine the direction for the therapeutic process and in having some degree of predictability about what will happen. Specific ideas for treatment, for instance, having the client draw a picture of him/herself verbally or manually, can implement a designated goal or test a hypothesis of the client's behavior. These treatment ideas may be utilized to advance behavior change already occurring, to break through the client's defenses, or to facilitate clearer communication. Treatment needs to have the same flexibility as that of hypotheses. Though an idea might seem excellent in the cognitive planning stage, its value is always dependent on the impact it has in the therapy process. In order for it to have applicability, any specific treatment ideas need to be built from the specific needs and problems of the individual client. In this unit, you will be learning to do this, by using the metaphors/similes and hypotheses you've developed to suggest treatment ideas. The ideas, as in all of the preceding steps, are exploratory. The final test of their value would have to be in an actual therapy interaction, something not undertaken here.

HYPOTHESIS → TREATMENT IDEAS

In the last unit you practiced developing hypotheses from the metaphoric language generated about a client. We will continue this same format with client profiles. You will again start with metaphoric language generated in response to the client profile and proceed to developing hypotheses. This

serves the purpose both of practice and of reinforcing each step as a total strategy, not as segmented elements. A third major step will be added, however: that of utilizing the metaphoric language and hypotheses as stimuli for treatment ideas. Before having you try this yourself, the entire process will be discussed with an example.

We will begin with the client profile:

Jean is approximately 5' 2" tall and weighs at least 135; she reports she has lost 30 pounds in the past six months. She came dressed in a bright, floral print dress and has bleached blond hair, which she has been tinting since around age 14 or 15. She's reasonably good looking and seems to relate easily. As a freshman in high school she was a cheerleader at which time she was down to 110 pounds. As she talked she would occasionally break out into a self-conscious smile and a slight blush. She came in reporting "I had to drop out of school winter term last year for illness that went undiagnosed at the Student Health Service, but my family physician referred me to Mayo Clinic in Rochester, Minnesota, where I stayed for one week. I was interviewed by a psychiatrist who also interviewed my mother and the diagnosis was made that I was suffering from some form of emotional exhaustion."

Her grandmother was hospitalized for nervousness on a couple of occasions during early married life and at one time her father drank excessively. There was a time when her father felt that her mother was being unfaithful and confided in his daughter concerning this. She herself is the oldest of four children. Her family, particularly her father and brother, have called her a whore and a tramp. They think she lives it up pretty wild. She can't understand how they got this impression about her, but she feels deeply hurt and misunderstood by her family in that they have no trust or faith in her.

She describes her parents as having been acutely unpredictable and changeable with respect to demands upon her loyalties and the ways in which reward and punishment were administered. In general, her mother made her feel that she's no good and on many occasions both parents have physically and verbally abused her in front of friends. She verbalizes fairly freely, but she appears to carefully choose what she says.

The first step is to form the comparisons via metaphors and similes. I decide to initially consider two physical attributes of the client: her bleached blond hair and her weight. These are rather unavoidable signs she displays to the world about herself. I think of whipped margarine which has both the coloring of yellow and it's a product that is presented

to the consumer as being highly desirable. My associations follow:

CLIENT/JEAN		WHIPPED MARGARINE
bleached blonde hair	→	artificial coloring
overweight		packaged in squat tubs
wearing bright, colorful clothing	←	promoted as desirable--loud ads

She was like a tub of whipped margarine with that smooth, bright appearance brought about artificially.

Despite her overweight problem, Jean suggests a person concerned with appearances and what she thinks pleases others. This was a possible implication of the first simile, but I choose to focus on it more directly. Her sociability and past as a cheerleader suggests to me that she would be very bubbly and effervescent when people are around regardless of what may be going on inside. From bubbly I associate to a fountain:

CLIENT/JEAN		WATER FOUNTAIN
cheerful laughing } outward appearance	→	bubbling fountain-- associated with happy, gurgling sounds
hides internal feelings of hurt		crack in foundation

She bubbles like a fountain with cheerfulness and laughter, covering over the crack in the foundation.

She has come seeking help by asking for tests, but under pressure she reveals she is more aware of what bothers her than she would initially acknowledge. I decide to focus on the contrast between her bright, cheery outward appearance and deprived family history. It suggests a gap between how she chooses to present herself and how she really feels.

Putting these two ideas together evolves into:

CLIENT/JEAN		SOCIAL BUTTERFLY
sociability	→	BUTTERFLY--flits from place to place
history of deprivation	→	CHILD--crying desperately seeking love

She flits from person to person socially chatting while inside a child desperately runs to and fro seeking loving contact.

The flitting metaphor derives directly from wondering if she tends to be a "social butterfly." Rather than use the cliché, the behavior of a butterfly is used instead. I took the related ideas of going person to person in a social situation to the behavior of a child going between two parents seeking love.

The suspected contrast between her inner feelings--probably of extreme emotional deprivation--and outward display of feelings are put together again, but this time adding an idea based on the father's and brother's labels. Thus:

CLIENT/JEAN		LABELS OF WHORE, TRAMP
chubby, overweight girl	→	adult woman
emotionally immature?	→	seductive, flirtacious acting a role
	←	monetary gain

She is a chubby, little girl acting the role of woman--playing flirtacious games for artificial stakes.

The idea of game playing and the family history that would probably lead to a strong distrust of people suggests to me a game of chess. Each move she makes is apt to be carefully considered.

CLIENT/JEAN		CHESS GAME
distrust of people:		game of strategy
manipulating	→	each move calculated with
calculating	←	effect on opponent

She treats life as a game of tactical maneuvers: to get what she wants she teases and seduces each player to a new place on the board.

If you have been particularly alert you might have noticed the intertwining of hypotheses and metaphoric language. That Jean would be distrustful of people because of her parents' inconsistent behavior could actually be framed into a hypothesis. This idea preceded the formation of the comparison between the chess game and Jean. Rarely in any process based on working with associations such as we are doing here, does it proceed in a straight line fashion. However, in order to learn the process most efficiently it is easiest to proceed in a straight progression of one step to another as we have been doing. Therefore we'll move on to the next step in our process; the generation of hypotheses stimulated by the metaphoric language.

From the first two similes and the information about Jean's physical state of exhaustion, I conjecture about the causes for her nervous state. A corollary to the original idea becomes potentially more important for its verifiability. (See the chart on page 8 for the comparisons between each of the examples.)

Ho_{1a} Jean spends enormous emotional and physical energy being socially pleasing (attending parties, attention to dress, make-up).

Ho_{1b} She will demonstrate this initially in therapy by being cooperative, pleasant, and trying very hard to do what is expected.

Will she continue to be cooperative or seek to "cover over the crack" as the second simile suggests?

Ho_2 She keeps herself occupied with activities and spends very little time in introspection about the issues raised in therapy.

Or again, to make it more specific to therapy, how would she carry this out?

Ho_3 She will come to therapy ready to talk, but having done minimal reflection on her own (no or few new thoughts reported).

The idea of flitting suggests another defense mechanism apt to be encountered during the therapy session.

Ho_4 She will "flit" over topics in therapy--bringing in many issues and not dwelling on any one.

The metaphor of game playing suggests some other probable behaviors likely to occur.

Ho_5 Jean will be carefully observing the behavior of the therapist towards herself each session but will not voluntarily comment on it.

Ho_6 Control of the therapy hour will become an issue as she undercuts therapist's initiative (through denial, side-stepping issue, etc.).

In all this, however, I have not yet asked the question about what might be the most crucial factor behind all these dynamics? The child seeking for loving contact suggests:

Ho_{7a} The most important issue in therapy will be the concern and caring of the therapist for the client.

	EXAMPLE I	EXAMPLE II	EXAMPLE III	EXAMPLE IV	EXAMPLE V
1. The comparison as given in the metaphor/ simile.	She was like a tub of whipped margarine with that smooth, bright appearance brought about artificially.	She bubbles like a fountain with cheerfulness and laughter, covering over the foundation.	She flits from person to person socially chatting while inside a child desperately runs to and fro seeking loving contact.	She is a chubby, little girl acting the role of woman--playing flirtatious games for artificial stakes.	She treats life as a game of tactical maneuvers: to get what she wants she teases and seduces each player to a new place on the board.
2. What are the questions raised by this comparison?	1. How does this fit in with her state of exhaustion?	1. How does this fit in with her physical state of exhaustion? 2. Will she be cooperative in therapy or will she try to cover over the problem? 3. How will she resist change?	1. How will this behavior be manifested in therapy? 2. What is the crucial issue of relationships with people? With the therapist?	1. How will this behavior be manifested in therapy? 2. Does she behave differently with men and women?	1. How will this behavior be manifested in therapy?
3. What hypotheses are suggested by answering these questions?	Ho_{1a} Jean spends enormous emotional energy ... Ho_{1b} She will demonstrate this initially in therapy ...	Ho_{1a} Jean spends enormous emotional energy ... Ho_{2} She keeps herself occupied ... Ho_{3} She will come to therapy ...	Ho_{4} She will "flit: over topics in therapy ... Ho_{7a} The most important issue in therapy will be caring ... Ho_{7b} She will frequently test this caring ...	H_{o} She will alternate between dependent behaviors and flippant, rebellious acts (disregarding comments, rejecting goals). Not in text.	Ho_{5} Jean will be carefully observing ... Ho_{6} Control of the therapy hour will become ...
4. What treatment ideas are suggested by the metaphors/ similes/ hypotheses?	1. Draw/paint/write description of herself. 2. Therapist share own picture of her.	1. Draw/paint/write description of herself 2. Therapist share own picture of her.	1. Specific behavioral goals for each session 2. Agreed criteria for success/failure of goals. 3. Requirement of therapy to have a task.	1. Act out role of little girl. 2. Act out role of whore/tramp. 3. Respond to significant figures within the roles.	1. Share metaphor verbally and discuss. 2. Make up a chess board and let her assign names and placements.

Ho_{7b} She will frequently test this caring (empathy, listening) by acting out (self-punitive behaviors, violating stated goals and values).

So far the process has been repetitious of Unit IV, however, you will probably find the next step a rather natural progression. Based on the hypotheses generated and my overall perspective of the client I have developed as I have worked on these hypotheses, I predict that the client will be difficult. Difficult to hold to the primary issues and to making demonstrable behavior change (these statements could be put into a hypothesis format). I then move on to ask the question: what ideas are suggested by either the metaphoric language or the hypotheses as specific treatment strategies to facilitate working with this client?

Considering Ho_4, the behavioral tendency to flit over topics might be controlled by setting specific goals for each session. The more specific (behavioral) the better in order to assess whether or not the goal has actually been accomplished. It might be as simple as having her record her thoughts about a particular issue during the time between therapy sessions. Her need for contact of a consistent nature (in contrast to her parents behavior towards her) might suggest prescribing a requirement for the therapist to meet in each session as well. Also a specific delineation of how success and failure of the goal will be treated (verbal reward/punishment, increase/decrease of therapy time, allowing a request of the client...). The goals may be established jointly by therapist and client to increase her participation and responsibility in their completion. The specific goals and established rewards/punishments help the client to understand the expectations of her behavior and their outcome. This first idea is taken from both the history of inconsistent parents, and

the hypotheses that she would attempt to deviate from the main goals set up in therapy.

The first two similes generated suggest a picture of her as seen by the therapist (like a tub of margarine and like a water fountain). What if this were reversed and she were asked to draw/paint/describe herself as she thinks she is seen and as she feels she really is. The therapist might share the same activity about her, either at a later time or in conjunction with her own completion of the task.

Another possibility is suggested by the metaphor of the chess game with a game board and chess pieces. Sharing this metaphor verbally with the client and actually making up a board and allowing her to assign the pieces their "names" would be one idea. This could be done entirely through the spoken word or a chess board could be used. Her shifts in relation to significant persons can be expressed by her movement of them on the board. What would a checkmate involve for her and for the therapist? What would the "win" be: having control over others, losing and being taken care of...?

The image of the chubby little girl acting the role of woman suggests the idea of having her act out those roles in the therapy session. How does she envision her father's "tramp" as acting? How might the little girl behave? How would they, the child and the tramp, deal with the father and mother in a hostile or loving interaction? Her acting out the role takes it out of the discussion level and involves her directly in the imagined exchange. The therapist might then be cast in the role of parent to enhance the reality of the interaction.

These ideas are all fairly specific, but integrated into the initial stages of therapy they can function as guides to exploring the client's behavior in the therapy process that combines the verbal level with motor and visual involvement. In many cases a therapist might just choose to

share the metaphor/simile with the client and jointly explore what the similarities are that hold true for the client. The therapist's awareness of the client's own metaphoric language might also suggest other ideas that could be utilized in therapy.

EXERCISE INSTRUCTIONS

On the next page is a sample worksheet to guide your thinking in working with the client profiles that follow. As before, make up your own worksheets according to this sample or develop one that better suits your style. The process follows the same steps you utilized in Unit IV with the addition of the generation of specific treatment ideas. Let your imagination wander without restriction; some ideas may be more unlikely than others. Since you are not actually concerned with their application in the therapy situation, you need not worry about how feasible they are. The task is to explore ideas. If you were completing the process to its conclusion, you would then have to make some choices. However, the use of multiple ideas could be helpful in supplying you with alternatives since what may seem to be the best idea may flop for any number of reasons when applied to the actual therapy situation. Even a "failure" might provide the stimulus for a more important interaction; the ideas could work in ways not planned. This procedure of generating specific treatment ideas for therapy is not meant to suggest that you should always have such ideas in hand for every session--it is only a method for introducing more possibilities into the treatment process.

SAMPLE WORKSHEET

CLIENT	SUBSIDIARY SUBJECT
1. Attributes	1. Attributes
2.	2.
3.	3.
.	.
.	.

METAPHORS/SIMILES:

1.

2.

3.

.

.

What are the questions raised by these comparisons?

1.

2.

3.

.

.

What predictions would you make in answer to these questions?

1.

2.

3.

.

.

What treatment ideas might you try in therapy based on the hypotheses (above) or the metaphoric language?

1.

2.

3.

.

CLIENT PROFILE I

Jean is approximately 5' 2" tall and weights at least 135; she reports she has lost 30 pounds in the past six months. She came dressed in a bright, floral print dress and has bleached blond hair, which she has been tinting since around age 14 or 15. She's reasonably good looking and seems to relate easily. As a freshman in high school she was a cheerleader at which time she was down to 110 pounds. As she talked she would occasionally break out into a self-conscious smile and a slight blush. She came in reporting "I had to drop out of school winter term last year for illness that went undiagnosed at the Student Health Service, but my family physician referred me to Mayo Clinic in Rochester, Minnesota, where I stayed for one week. I was interviewed by a psychiatrist who also interviewed my mother and the diagnosis was made that I was suffering from some form of emotional exhaustion."

Her grandmother was hospitalized for nervousness on a couple of occasions during early married life and at one time her father drank excessively. There was a time when her father felt that her mother was being unfaithful and confided in his daughter concerning this. She herself is the oldest of four children. Her family, particularly her father and brother, have called her a whore and a tramp. They think she lives it up pretty wild. She can't understand how they got this impression of her, but she feels deeply hurt and misunderstood by her family in that they have no trust or faith in her.

She describes her parents as having been acutely unpredictable and changeable with respect to demands upon her loyalties and the ways in which reward and punishment were administered. In general, her mother made her feel that she's no good, and on many occasions both parents have physically and verbally abused her in front of friends. She verbalizes fairly freely, but she appears to carefully choose what she says.

CLIENT PROFILE II

Ann is a rather quiet, soft-spoken person who has a warm friendly smile. This is the one portion of her psychological anatomy which she has preserved and which she feels is the only link between her and sanity. She has a charming sense of humor and can verbalize her thoughts and feelings exceptionally well. She admits, however, to feeling that she is a hopeless case and will never succeed in regaining self-respect.

She has been married four weeks and came in reporting "I have asthma, which seems to be getting worse, and I cough all night long so my husband says I just have to come over to the Counseling Center, because he says my problem is all emotional and I gotta do something about it and take care of it." She has had asthma since age five and it usually gets worse in summer, but it has never been as bad as it is here in Michigan in the past four weeks.

Ann describes her mother as being a very critical, nagging person both of Ann and of Ann's father. In her earlier childhood, Ann's mother would say, "Wait 'til your father comes home and he will punish you for

all the stupid things you did today." When her father got home and listened to the wife's recital of all the things the daughter had done, he would merely say, "Well, so what?" and went into the living room and read his newspaper, whereupon the wife would nag the husband for not punishing Ann the way the mother thought the father should do; whereupon Ann would then feel guilty that she had brought her mother's wrath down upon her father and that it was all her own fault that her father got treated this way. Ann is firmly convinced that there is nothing she can do right, including cooking or ironing; she feels she hasn't learned any of the housekeeping duties.

Ann always wanted to get away from home, but her mother would simply not let her live by herself. Her husband accuses her of having married him simply to get away from home and she rather ruefully admits that this is probably true. Some of the time she says that she wishes her husband would divorce her, but that she would not divorce him because his parents are divorced and she feels it would be too hard on him. It would be all right if he took the initiative for the divorce though. The one thing that the two of them have in common is their sense of humor and an interest in words and playing on words. Other than this, she describes her husband as being constantly critical of every little thing she does, including their lovemaking.

CLIENT PROFILE III

Ed is a very pleasant, nice looking graduate student in engineering. He was referred here for his problem with "girl watching", a proclivity that he engages in approximately two hours a day when he should be finishing up his Ph.D. He is quite inhibited and from a fundamentalist, religious background though he no longer attends church.

He has been married for 16 years and is 37 years old. He has no children and he is not entirely sure why. Although he does know that his own sperm has rather low motility, the fact remains that his wife has refused to have an examination for fertility. He also knows that she always douches after each time they have intercourse, so he assumes that she doesn't want any children.

He reports his girl watching (and excessive masturbation) first became a problem nine years ago when he was an engineer in Kansas and his employer didn't have enough work for him to do. He finally quit his job before he had any other job available because he had run out of work to do and even had run out of errands he could perform for his colleagues. During this time his girl watching steadily increased and his time spent working declined. He found a job teaching and was too busy for a year or two to do any girl watching. It did recurr however, and he eventually sought help from a social worker, minister, and M.D. He was not cured by any of them and feels resentment about this. He implies it is now your responsibility if you are, in fact, a good therapist. He doesn't see his girl watching as being anything more than a symptom of a problem, but he doesn't know just what is involved. He stresses that it happens during spring and summer when women are wearing less clothing. He also notes that it might be related to a procrastinating effort, since he has also engaged in course work and related activities that keep him from his dissertation.

APPENDIX F

TRAINING MANUAL I FOR RATERS

IDENTIFICATION DIRECTIONS

The written materials of the subjects have been zeroxed and are enclosed. A few of the most difficult writing samples have been typed to simplify your reading task; unfortunately, the costs and time demands have precluded all of them being typed. The following points will explain to you how to proceed in completing your task.

1. Read the instruction manual on the identification of metaphoric language, hypotheses and treatment plans.

2. Upon completion of the instruction manual, read through the written research materials once for each of the elements to be identified.

3. When you have identified an element in the written materials, mark it by drawing a line through the sentence or phrase according to this color code:

yellow: similes and metaphors
green : hypotheses
pink : treatment plans

4. Indicate the stopping and starting points of the element you're identifying by a short line perpendicular to the written line. This is most important when you have several elements close together or if the element is separated by non-related content. For example:

> He has the quick, nervous habit of periodically jerking his head to his right as though he were stretching his left neck muscles or as if it were a flinch mechanism. Was his mother prone to box his left ear with her right hand?

I have marked both the information being considered and the prediction, but have left out the intervening phrases. The perpendicular lines thus indicate the stopping and starting points of the element with a gap in-between. In the answer portion of the booklet, some hypotheses were written with an indication of a) and b) to indicate corollary hypotheses. You can indicate this by using the perpendicular lines to differentiate the separate ideas expressed to answer one question:

Will it (the hostility) break through in an outward display of anger

> or fury? Towards the aunt, wife or (safer yet) the children? Or perhaps it will turn inward on himself through complete helplessness (that also strikes out at those who must care for him) or suicide attempts?

5. If a phrase contains more than one element, mark the second one above the actual written line. This is most apt to occur with metaphoric language which may be contained within a stated hypothesis or treatment plan.

> The hand wringing and tearfulness will probably increase as we explore this.

OVERVIEW OF TASKS

AND

IDENTIFICATION OF ELEMENTS

Overview

This research study was designed to train prospective therapists to use metaphoric language as a cognitive strategy to gain insights into understanding a client and to utilize the metaphoric language in developing hypotheses and potential treatment plans for therapy. Subjects were recruited from university students enrolled in the fields of psychiatric nursing, social work, psychology and counseling education. The design of the study called for both a control and an experimental group; the experimental group received the training in metaphoric language, hypothesis development and client treatment plans mentioned above. For the purposes of measuring the effects of the treatment, the subjects were given case studies as pre- and posttest measures to read and discuss in writing. In addition to giving written responses to questions about the case studies, subjects turned in weekly case notes on a client they were seeing. This written material, consisting of the case notes and case study discussions, is the material with which you will be working. In both the case studies and case notes, the subjects were given some general questions to answer in order to guide what they discussed.

Nature of Your Task

There are two major tasks for you as a rater in this study:

Task 1: Identifying the metaphoric language, hypotheses and treatment plans in the case note and case study written materials.

Task 2: Rating the quality of the previously identified elements: metaphoric language, hypotheses and treatment plans.

You will be preparing for Task 1 in this booklet. It will involve you reading through all the written materials and marking each occurence of the behaviors. The remaining portion of this booklet will be defining the terms (metaphoric language, hypotheses, treatment plans) and giving

you practice exercises identifying them. You will then be ready to do the identification task. Task 2 will commence at a later date when all raters have completed the identification task. The identified elements will be transferred to separate cards and your rating task will entail sorting them into piles of good, average and poor quality. At the same time you are given the rating materials for Task 2, you will also be given a booklet teaching you the criteria for the ratings.

TASK 1:

Identification of Metaphors, Similes, Hypotheses and Treatment Ideas

Overview

In this booklet you will be learning to identify the separate elements of importance to this study. The term metaphoric language has been used to encompass the terms metaphor and simile. In Section I you will be learning the definition of metaphor and simile and learning to identify them. Sections II and III will be defining hypotheses and treatment plans and teaching you to identify them.

Section I: Identification of Metaphors and Similes

In this section of the booklet you will be learning:

1. the definition of simile.
2. to identify similes in written language according to the definition given.
3. the definition of metaphor.
4. to identify metaphors in written language according to the definition given.

Similes will be defined first, followed by several examples illustrating the application of the definition. You will then be asked to write the definition in your own words, and identify similes in a practice paragraph. A key at the end of the text will allow you to check the accuracy of your answers. Metaphors will be defined next and followed by the same format of examples and identification exercises.

Similes

Here is the definition:

> Simile is a comparision between one thing, person or concept and another using "like" or "as" to form the comparision.

This is strictly a grammatical definition. The existence of a comparision between two things with either of these connecting words thus qualifies as a simile. If the connecting words do not exist it is not a simile. Note that the definition does not establish the extent of the simile, and in practice, this is more difficult to satisfactorily define. Therefore a simile might be considered to be a single phrase within a sentence or a complete sentence. In the text, as examples are discussed, you'll note that the limits of the similes are defined mostly by the context of the comparision. When other phrases continue to contribute to the meaning of the original comparision they are considered part of the simile.

The comparision may be between two human beings:

> "I was like a drunken man myself, wavering about on a weakened leg." Invisible Man, Ralph Ellison, p. 8.[1]

The whole sentence in this instance can be considered a simile. The first part "I was LIKE a drunken man myself" establishes the basis for the comparision between the speaker and a drunk with the use of like. The adverbial clause that follows it specifies the meaning of the comparision and is therefore part of the simile. The speaker compares his own weak state to that of a drunk. The clause that follows defines that simularity in terms of the physical mannerisms common to both.

[1] After the initial presentation of a work they will be abbreviated by initials of the title and page numbers, ie. IM/8.

Humans may be compared to animals as well as to one another:

> "...Dad there, alert as a cat on a mountain log, and Tom letting the words rise like quick soda bubbles in his mouth."
> Dandelion Wine, Ray Bradbury, p. 5.

In the first of the two similes in this sentence, "Dad...alert AS a cat on a mountain log...", the comparison is made between a human and animal using "as" as the connector. The verb "alert" provides the basis for the comparison suggesting a physical and mental state of alertness in the father. In the second simile a concept and an object are compared, words and soda bubbles. The simile here is "words rise LIKE quick soda bubbles in his mouth." The verb "rise" establishes a commonality in the action of the words and soda bubbles. The prepositional phrase "in his mouth" modifys the word bubbles and provides further detail to the simile.

In the third example, a human action is compared to an object in action:

> "I heard the sharp intake of breath, like a toy balloon suddenly deflated."
> IM/49.

The simile is "sharp intake of breath, LIKE a toy balloon suddenly deflated." The comparison is based on the commonality of sounds between a deflating balloon and intake of breath. The adjective "sharp" and the adverb "suddenly" are important modifiers in establishing the comparison since they provide an important temporal element to the description.

Comparisons suggested by similes are not limited to the general examples cited here. Wherever simularities can be found, no matter how apparently dissimilar the subjects, there is potential for similes. The comparisons can be between persons, objects or concepts or any combination of these categories. The limiting factor is the use of the connecting words in forming that comparison.

Simile Exercises

First, define simile:

If you have difficulty remembering the definition turn back to page 5, read it over again and state it in your own words. Write this definition out in the space provided above.

Now, using the definition, identify the similes in the following paragraph by using the yellow marker and drawing a line through the identified element. When you have completed this, check your answers by turning to the key at the back of this text. The key will identify similes and metaphors in all the paragraphs cited in the text.

PARAGRAPH I

"I shivered, looking toward the street, where up the alley through the tunneling dark, three mounted policemen loomed beneath the circular, snow-sparkling beam of the street lamp, grasping their horses by their bridles, the heads of both men and animals bent close, as though plotting; the leather of saddles and leggings shining. Three white men and three black horses. Then a car passed and they showed in full relief, their shadows flying like dreams across the sparkle of snow and darkness." IM/292.

PARAGRAPH II

"When I came out of the subway, Lenox Avenue seemed to careen away from me at a drunken angle, and I focused upon the teetering scene with wild, infant's eyes, my head throbbing. Two huge women with spoiled-cream complexions seemed to struggle with their massive bodies as they came past, their flowered hips trembling like threatening flames. Out across the walk before me they moved, and a bright orange slant of sun seemed to boil up and I saw myself going down, my legs watery beneath me, but my head clear, too clear, recording the crowd swerving around me: legs, feet, eyes, hands, bent knees scuffed shoes, teethy-eyed excitement; and some moving on unhalting" IM/219

PARAGRAPH III

"The wine was summer caught and stoppered...
Yes, even Grandma, drawn to the cellar of winter for a June adventure, might stand alone and quietly, in secret conclave with her own soul and spirit, as did Grandfather and Father and Uncle Bert, or some of the boarders communing with a last touch of the calendar long departed,

> with the picnics and the warm rains and the smell of the fields of wheat and new popcorn and bending hay. Even Grandma, repeating and repeating the fine and golden words, even as they were said now in this moment when the flowers were dropped into the press, as they would be repeated every winter for all the white winters in time. Saying them over and over on the lips, like a smile, like a sudden patch of sunlight in the dark. Dandelion Wine. Dandelion Wine. Dandelion Wine. DW/9,11

Metaphors

Metaphors establish a comparison as do similes, but without identifiable linking words. The comparison is implied, and therefore more difficult to create and identify. Frequently the reader or listener has to be aware of the unstated sources behind the comparison. The extent of a metaphor is also harder to specify than with similes. There is no length inherent in a metaphor; it may be a single phrase or extend to several sentences. Here is the definition:

> A metaphor is the identification of one thing, person or concept with any other.[2] The comparison of attributes is implied using verbs, nouns, adjectives, or adverbs normally associated with one (thing/person/concept) and now applied to another.

The crux of the definition is the use of words in combination with a subject in a sense that does not exist literally. The attributes stated do exist in relation to the original referent, but the metaphor is created when they are used to apply to a new subject. The comparison implied in a metaphor stretches reality by stressing simularities between things normally considered dissimilar. This definition is, again, primarily grammarical. Rhetorical discussions are plentiful on defining metaphor by the subjects referred to (referents) and to the meanings involved. Our purpose here is primarily practical, so we leave aside the controversy of meanings and referents. Since this is a more difficult definition to understand, several metaphors will be presented as examples of the different parts of speech involved.

[2]Christina Brooke-Rose, A Grammar of Metaphor. p. 23.

The first example is a metaphor using nouns:

"The words were summer on the tongue." DW/9.

The entire sentence may be considered the metaphor; the verb "were" equates words to summer though, in reality, such a relationship cannot exist. Words are formed with the aid of the tongue, but they cannot actually be summer. The attributes of summer might differ greatly for each reader, particularly when the sentence is taken out of context, but such attributes as warmth and brightness might be suggested. It is not necessary to interpret the metaphors, but by this extended explanation, the implied comparison is stressed. The key is that the "words" cannot exist as stated, but communicate a descriptive meaning.

"For what it's worth there's the whole thing in a nutshell." DW/98

The metaphor here my be harder to recognize since it has become so familiar. "The whole thing in a nutshell" is a metaphor though now so common as to be considered a cliche'. Though taken out of context so that it's not possible to recognize the reference meant by "thing"; it is used as it is in general usage. It refers not to an object but to a situation. Situations cannot be contained as physical entities; it is a concept for many interrelated events and/or behaviors. Thus the metaphoric comparison is made between an abstract concept confined by physical space. The comparison implies that all the details have been contained in the speaker's preceding description.

In the two examples given, the comparisons were established by attributing the aspects of one noun to another. The comparison can be made more directly with compound nouns where two unlikely subjects are combined into one.

"A man of striking ugliness; fat, with a bullet-head set on a short neck with a nose..." IM/106

"...in that silence you could hear wildflower pollen sifting down the bee-fried air, by God, the bee-fried air." DW/4.

A bullet-head and bee-fried air do not actually exist, but the compound nouns imply descriptive comparisons. A bullet-head is perhaps the easier of the two comparisons to understand with the suggestion of similar shapes. The interpretation of bee-fried may depend more on the readers experience, but suggests a sensory comparison.

In some cases the subject being referred to is not stated, but supplied through the context of the statement. The reliance is upon the familiarity of the subject:

> "I?' Mrs. Bentley laughed and put her withered claw to her small bosom." DW/4

> "The bleak mansions across the town ravine opened baleful dragon eyes." DW/4

The comparison of a hand to a claw is not so extreme a comparison, and in this case the mention of her hand has been left out altogether. The context had supplied that Mrs. Bentley was elderly thus the adjective "withered" is appropriate to her age and further adds to the comparison of her hand with a claw. In the second example, the dragon eyes of the mansions represent the windows. The referent is more easily recognized in the written context by the onset of dawn, but the comparison can be understood though the referent, windows, is left unstated and yet understood.

A comparison can be implied by the parallelism of the wording:

> "They moved along and peered into the room which contained but two pieces of furniture-an old man and a chair." DW/59

The metaphor here would be "two pieces of furniture-an old man and a chair." The old man and the chair are represented as the same, though the old man is obviously not furniture. The metaphor suggests a rigid stillness on the part of the man, with the possible connotations of solitude and loneliness.

Metaphors are also conveyed by the use of verbs. The format is the same; the verb attributes characteristics to the referent not normally associated with it.

"Something in the man's thick head had sprung out and beaten him within an inch of his life." IM/8

Though the "something" is not specified, nothing normally springs out of the head and cannot, in addition beat the individual. The verbs "sprung out" and "beaten" have established a metaphor with the subject "something". The prepositional phrase "within an inch of his life" can be considered a further metaphorical elaboration of the beating. The cliche' suggests that the man came very close to death though this closeness cannot actually be measured. Here is another example:

"I stared at him hard as the lights of a car stabbed through the darkness." IM/8

The comparison here is between the lights and their penetration of the darkness. Lights cannot literally stab, but this portrayal implies a suddenness and starkness in the scene not otherwise likely.

Adverbs are also used in metaphors; they may modify verbs, adjectives or other adverbs. They may form a metaphor by combining traits not normally associated together or add to a metaphor already established. In the previous quote the adverb "hard" in "staring hard" is a quality not really possible in the literal sense. However, the metaphor has become so common it is hardly noticed as a comparison rather than a statement of fact. In another example, the adverb supplements a verbal metaphor:

"...I was running now and seeing all the church steeples rising and falling and stacks with smoke leaning sharp against the sky..." IM/247

The verb "leaning" attributes a physical attribute to the smoke which is supplemented by the adverb "sharp". Though not forming the metaphor on its own, the adverb further enhances the image. Adverbs are a less common means of forming a metaphor than the noun or verb and may be more often found as supplemental to a verbal metaphor.

Another common means of metaphor is formed with adjectives. Be prefacing a noun or pronoun that they would normally not modify, a metaphor is formed. In the sentence,

"Tom and Dad strolled on the hushed earth ahead." DW/4

the metaphor, "the hushed earth", is used. The adjective compares the cessation of sounds usually ascribed to animals or humans, but here used with the earth. The use of living attributes in describing the earth is hardly new; the representation of the earth as feminine and life-giving is commonly accepted. In a quote cited earlier, an adjective is used to reverse the cliche' use of a word. In "a man of striking ugliness", "striking" suggests that the ugliness is so overwhelming as to resemble being struck physically. The comparison is implied by the juxtapositions of the words and the unexpected replacement of the usual word beauty with ugliness.

In contrast to a simile where a comparison is formed by linking words, a metaphor is an implied comparison. The attributes of something else are applied directly to an unfamiliar subject. Returning to our definition, it is the identification of a person, thing, or concept with any other through the comparison of attributes of one applied to the other. The important points to remember are:

a metaphor is an implied comparison

attributes of one thing/person/concept are applied to another

the attributes cannot actually exist as stated, but serve to describe or suggest meanings through the comparison.

Metaphor Exercises

Now in your own words define metaphor.

Utilize this definition and the yellow marker in the following paragraphs to identify the metaphors. Again, the key in the back of this text will give you the correct answers.

PARAGRAPH I

"I shivered, looking toward the street, where up the alley through the tunneling dark, three mounted policemen loomed beneath the circular, snow-sparkling beam of the street lamp, grasping their horses by their bridles, the heads of both men and animals bent close, as though plotting; the leather of saddles and leggings shining. Three white men and three black horses. Then a car passed and they showed in full relief, their shadows flying like dreams across the sparkle of snow and darkness." IM/292

PARAGRAPH II

"When I came out of the subway, Lenox Avenue seemed to careen away from me at a drunken angle, and I focused upon the teetering scene with wild, infant's eyes, my head throbbing. Two huge women with spoiled-cream complexions seemed to struggle with their massive bodies as they came past, their flowered hips trembling like threatening flames. Out across the walk before me they moved, and a bright orange slant of sun seemed to boil up and I saw myself going down, my legs watery beneath me, but my head clear, too clear, recording the crowd swerving around: legs, feet, eyes, hands, bent knees, scuffed shoes, teethy-eyed excitement; and some moving on unhalting." IM/219

PARAGRAPH III

"The wine was summer caught and stoppered...
Yes, even Grandma, drawn to the cellar of winter for a June adventure, might stand alone and quietly, in secret conclave with her own soul and spirit, as did Grandfather and Father and Uncle Bert, or some of the boarders communing with a last touch of the calendar long departed, with the picnics and the warm rains and the smell of the fields of wheat and new popcorn and bending hay. Even Grandma, repeating and repeating the fine and golden words, even as they were said now in this moment when the flowers were dropped into the press, as they would be repeated every winter for all the white winters in time. Saying them over and over on the lips, like a smile, like a sudden patch of sunlight in the dark. Dandelion Wine. Dandelion Wine. Dandelion Wine. DW/9,11

PARAGRAPH IV

"CL: I'm a train and I'm going somewhere, but it's nowhere... I have enormous direction, straight on a track. But there's no home, there's no resting place at the end. There's always a straight track and a direction of power and direction to be going with power...I don't relate with people when I'm a train. I go down the track...

Fritz: Okeh, so be the tracks now...

Cl: I am the tracks. I'm lying on my back and life is running over me...

F: So at least we have the word "life" now for the first time really. Now have a conversation between the tracks and the train.

Cl: ...I'm the train and that's the tracks. I ride straight ahead on you and follow where you lead-straight ahead to nowhere.
I direct you but I direct you passively. Your force directs you, but I channel where you go-I channel where your force goes.
That's right. You control where I go and all my force is channeled into where you tell me to go. But I'm the power.
I'm the life. You're inanimate. You're dead. All you do is direct me...
I just got people into it. Shall I pull them in and go with it?

F: Oh that's wonderful. So it's not all dead. Now we get people in.

CL: ...Well, I feel like the train is me and the tracks are my mother..."

Gestalt Therapy Verbatim, Frederick S. Perls, p. 98-99.

Section II: Identification of Hypotheses

In this section you will be learning

1. the definition of hypotheses.
2. to identify hypotheses in written language according to the definition given.

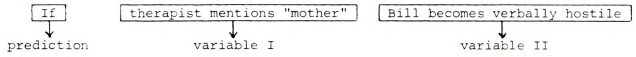
In speaking of hypotheses we are using the term in the sense that it is generally used in science. Here is the definition:

> A hypothesis is a predictive statement of the relation between two or more variables.

This definition does not follow a grammatical format as occurred with the definitions of simile and metaphor. The actual language used in constructing a hypothesis may differ. For instance, a therapist may decide to make a statement about how the client will behave:

> Bill will become verbally hostile at the mention of his mother during the therapy session.

In this instance, the statement is set forth very directly:

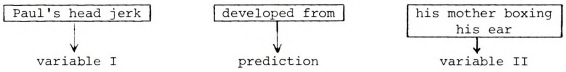


The therapist does not actually use the word "if", but the use of the future tense (will become) indicates that the behavior may occur. The statement specifies a particular behavior on the part of Bill that will occur in response to the therapist's behavior. We will not get into the problem of cause and effect. It is only necessary that a hypothesis suggests some type of relationship between two variables. In some cases it may be based on the belief that one "causes" the other, or it may merely be the two behaviors occurring together within a limited time frame.

Another therapist might phrase a hypothesis as a question in an attempt to answer the cause for a particular behavior. In this example, the therapist describes the behavior:

> He has the quick, nervous habit of periodically jerking his head to his right as though he were stretching his left neck muscles or as if it were a flinch mechanism. Was his mother prone to box his left ear with her right hand?

The phrase "Was his mother prone to box his left ear with her right hand?" can be considered a hypothesis, the question mark clearly delineating its tentative status. The two variables involved are not stated directly in the question; the behavior of the client described earlier sets up the hypothesis for why he behaves that way.

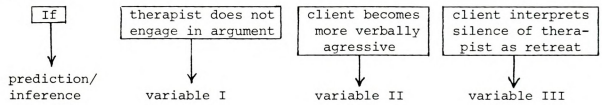


The prediction in this case is not predicting future behavior, but the cause of learned behavior. The phrases "as though he were stretching his left neck muscles" and "as if it were a flinch mechanism" serve merely as descriptive phrases. There is no prediction.

There are other ways in which hypotheses might be formed. It might be stated as a supposition:

> Let us suppose that I refuse to get drawn into the clients argument; then she is apt to become more vehement in her verbal attack, interpreting my silence as retreat.

Here the therapist is inferring two different behaviors on the part of the client.



A hypothesis may encompass even more variables, but there must be at least two in order to establish a predicted relationship.

The important component of a hypothesis is not the format used to state it, but the element of inference or prediction being made about something unknown. As we have seen, the unknown element may have already occurred in the past, or may be anticipated in the future. Hypotheses attempt to supply solutions or answers to the conjectured relationship between the two variables (or more).

Hypothesis Exercises

First, define hypothesis:

If you need to refresh your memory return to page 15. Since the material you will be reading is that of a therapist discussing a client this will be the general format of the paragraphs to follow. Mark the hypotheses in each paragraph with the green marker in your packet by drawing a line through the hypothesis. Turn to the key at the back of this booklet to check your answers.

PARAGRAPH I

Paul was pleasant and cooperative but he volunteered little of himself. For the first 10-15 minutes he displayed some anxiety which seemed to dissipate except for his manner of speaking in short, rapid bursts, and a quick, nervous habit of jerking his neck as if he were stretching his neck muscles or had developed a flinch mechanism. He also mentioned he was easily exhausted and "too tired, sleepy and listless to study efficiently" despite 7-8 hours of sleep each night. I will suggest that he get a physical checkup though I think it's really a matter of exhaustion from general anxiety and inner tension. Perhaps the roots of the anxiety may be related to his need for achievement based on family expectations.

We explored a little of his vocational concerns since this was his initial reason for seeking counseling. His original aspirations of becoming a research scientist seemed incongruous with some of his stated hobbies and interests if you consider the stereotype of the research scientist. For instance, several of his interests such as the theatre (acting, etc.) and dancing have a more general theme of people orientation and sociability. He has the interest and aptitude for science, but we will need to explore more fully how to fit this together with the interpersonal needs. He doesn't seem rigidly tied to the idea of becoming a research scientist, but it may be beneficial to have him explore just what he thinks it entails. Does he see it as a position of some authority and prestige where he would be influencing people and making important decisions on their behalf?

PARAGRAPH II

Ed has a history of problems with girl-watching (and excessive masturbation) which occurs for approximately a couple hours daily. He's now 38; this began when he was 30. He's been married for 16 years now and has no children. The onset of the girl-watching occurred when he had a job as an engineer. He did not have enough work to do: he tried to keep busy, but ran out of things to do. He quit the job abruptly when he could find no more work to do, even after taking over some of the work of his colleagues. There was a 1-2 year

interruption of this activity when he found a teaching job at a university which kept him very busy. He's sought help from various persons during these episodes among them, a minister, a social worker, a psychiatrist, and an MD. He's now here with me, a psychologist. None of these people helped him (self-report) and some resentment comes through as he talks about it. I suspect he's dumping the responsibility for his cure onto the respective "helper", myself in this case. What profession will he choose next? Faith healer? I will plan to explore the resentment and responsibility issues in the next session, and set down some ground rules for therapy (i.e., 1. he will have to take responsibility for coming to each session with a specific purpose or topic in mind, 2. he must accept responsibility for completing or not completing assigned therapy tasks.).

He's currently working on his doctoral thesis and has some awareness that his girl-watching right now serves the purpose of procrastination. He even related other instances of such behavior on his part. He has the intellectual ability to gain insight into his problems but I question his tenacity. Will he take flight from therapy before change can occur?

PARAGRAPH III

Leo's mother was a drug addict and sufficiently promiscuous so that it was impossible to know who the father was. His mother neglected him and his two sisters so at the age of 8 months he was placed in a foster home. He's spent his life growing up in various foster homes--never staying anywhere long enough to form any lasting relationships. He saw his mother only on an occasional weekend. His schooling was also interrupted with the moves from foster homes; he finally quit to find work and relieve some of the tension in his foster home at the time. At nineteen he married a waitress seven years his senior. She's apparently a quiet, withdrawn woman tending towards being secretive and anxious around people. Their first year of marriage before the birth of their first child was spent living in the home of his wife's domineering aunt. They now, with their three children, live in their own apartment. Leo has been complaining of dizziness, palpitations of the heart, nausea and throbbing in the head. He's had temporary relief from these symptoms when they occurred previously and he received supportive therapy from a psychologist. His symptoms have been getting progressively worse lately to the point where he becomes faint and jittery around people. The onset of these symptoms sees to coincide with pressure from his wife and her aunt for him to get a better job.

The instability of his relationships with people is obviously at the crux of his problems, but it will be necessary to explore just how he himself is able to tie it into the events happening to him. I wonder just where the hostility is buried--he presents a very meak and compliant self. Will it (the hostility) break through in an outward display of anger or fury? Towards the aunt, wife or (safer yet) the children? Or perhaps it will turn inward on himself through complete helplessness (that also strikes out at those who must care for him) or suicide attempts? Therapy will probably be slow and difficult since he has little experience in positive or in-depth relationships and so little sense of self that he's not apt to take any initiative on his own. I will be doing considerable role modeling in how I talk and listen to him; he knows very little about constructive interactions. But initially I think he needs support: concern and empathy for his situation and the isolation he feels.

PARAGRAPH IV

Jean talked about the diagnosis of her problem at Mayo Clinic as "emotional exhaustion". She noted that her paternal grandmother had been hospitalized for nervousness as a young woman. She related a little about her relationships with her parents, which is basically negative. She's been physically and verbally abused by both parents in front of her friends. Her mother was known to have been having an affair, a fact which her father confided in her. It was at this time that her father was drinking excessively as well. She feels that neither parent feels she is any good (projecting their own self-concepts onto her?). Despite the fact that her father has turned to her for consolation, he calls her a whore and a tramp and thinks she lives it up pretty wild at school. She's deeply hurt and confused about this impression.

All in all, she talked very freely, but I suspect an internal guardedness about what she chooses to say. Sometimes she'd break out in a self-conscious smile and slight blush, making me wonder what she might be holding back. I chose to let her define the limits, since confrontation may be premature in a beginning relationship--driving her away before anything is accomplished. However, if I let this go on too long, it may become her tool to get sympathy but take little responsibility for behavior change. I plan to focus on what some of the links may be between her appearance (bleached blonde hair, loud clothes) and her father's accusations of tramp. Also, how does it relate to her mother's behavior? I suspect there are seductive games going on in the father-daughter relationship even if only on the father's part. Before setting forth any of these ideas for Jean, I'll have her search for connections between these things herself. The blushing may become a more prominent behavior as we get into this as well as a general reluctance on her part to talk about it in depth: she may try to change the focus of the topic.

Section III: Treatment Plans

The definition of a treatment plan is one that is specified for this study, in contrast to the more general application of the definitions of metaphors, similes and hypotheses. Here is the definition:

> A plan or proposed behavior to be used in conjunction with the therapy of the client.

Here, again, there is no proper format or grammar. The treatment plan may encompass a single behavior to be implemented in the therapy process.

> I will have her draw a picture of herself and use this to help us explore her self-image.

Or it might be more involved: a plan of several interacting variables. For instance:

> I may try to have her act out the roles of an interaction between herself and her parents, first when she was a child and then as she is now. I will have her alternate between each of the roles.

This is a rather involved idea or plan, obviously requiring a substantial amount of time. The client will be asked to alternately act the role of father, mother, and herself--at two significantly different stages of development. It is the proposed implementation of a group of behaviors. If the therapist were to go further and discuss how the acting of these roles was to be used in therapy, this would be a further delineation of the plan. For instance:

> ...I will have her alternate between each of the roles. I think "playing" her parents roles as well as her own may give her a sense of their difficulty in dealing with her. Playing herself at an earlier age may clarify some of the fears she only vaguely understands.

There is no particular format in which a treatment plan will be stated; it is merely a statement of a behavior(s) proposed for implementation in therapy. It is not a description of what has happened, but a specific idea or plan to be introduced to the session to help the progress of therapy, test out a hypothesis or for any other stated reasons. Some form of behavior

must be proposed whether it involves a simple verbal behavior such as the therapist making a statement to the client ("I will confront her on her continued lateness for our sessions.") or it may involve more activity such as the examples given above. A plan is merely a series of interrelated ideas that require a pattern of behaviors to implement them. You are not to be concerned with the feasibility of the ideas stated, just whether or not a treatment plan exists according to the definition.

Treatment Plan Exercises

Define treatment plan:

If you need refreshing on the definition turn to page 21. List the main points of the definition here and then write it out in your own words before going on to the identification exercises. In identifying the treatment plans in the paragraphs to follow, use the pink marker from your packet, drawing a line through the identified phrase as you did earlier. You will recognize these paragraphs as the ones used earlier to identify hypotheses. The key at the end of this booklet will give you the answers.

PARAGRAPH I

Paul was pleasant and cooperative but he volunteered little of himself. For the first 10-15 minutes he displayed some anxiety which seemed to dissipate except for his manner of speaking in short, rapid bursts, and a quick, nervous habit of jerking his neck as if he were stretching his neck muscles or had developed a flinch mechanism. He also mentioned he was easily exhausted and "too tired, sleepy and listless to study efficiently" despite 7-8 hours of sleep each night. I will suggest that he get a physical checkup though I think it's really a matter of exhaustion from general anxiety and inner tension. Perhaps the roots of the anxiety may be related to his need for achievement based on family expectations.

We explored a little of his vocational concerns since this was his initial reason for seeking counseling. His original aspirations of becoming a research scientist seemed incongruous with some of his stated hobbies and interests if you consider the stereotype of the research scientist. For instance, several of his interests such as the theatre (acting, etc.) and

dancing have a more general theme of people orientation and sociability. He has the interest and aptitude for science, but we will need to explore more fully how to fit this together with the interpersonal needs. He doesn't seem rigidly tied to the idea of becoming a research scientist, but it may be beneficial to have him explore just what he thinks it entails. Does he see it as a position of some authority and prestige where he would be influencing people and making important decisions on their behalf?

PARAGRAPH II

Ed has a history of problems with girl-watching (and excessive masturbation) which occurs for approximately a couple hours daily. He's now 38; this began when he was 30. He's been married for 16 years now and has no children. The onset of the girl-watching occurred when he had a job as an engineer. He did not have enough work to do: he tried to keep busy, but ran out of things to do. He quit the job abruptly when he could find no more work to do, even after taking over some of the work of his colleagues. There was a 1-2 year interruption of this activity when he found a teaching job at a university which kept him very busy. He's sought help from various persons during these episodes among them, a minister, a social worker, a psychiatrist, and an MD. He's now here with me, a psychologist. None of these people helped him (self-report) and some resentment comes through as he talks about it. I suspect he's dumping the responsibility for his cure onto the respective "helper", myself in this case. What profession will he choose next? Faith healer? I will plan to explore the resentment and responsibility issues in the next session, and set down some ground rules for therapy (i.e., 1. he will have to take responsibility for coming to each session with a specific purpose or topic in mind, 2. he must accept responsibility for completing or not completing assigned therapy tasks.).

He's currently working on his doctoral thesis and has some awareness that his girl-watching right now serves the purpose of procrastination. He even related other instances of such behavior on his part. He has the intellectual ability to gain insight into his problems but I question his tenacity. Will he take flight from therapy before change can occur?

PARAGRAPH III

Leo's mother was a drug addict and sufficiently promiscuous so that it was impossible to know who the father was. His mother neglected him and his two sisters so at the age of 8 months he was placed in a foster home. He's spent his life growing up in various foster homes--never staying anywhere long enough to form any lasting relationships. He saw his mother only on an occasional weekend. His schooling was also interrupted with the moves from foster homes; he finally quit to find work and relieve some of the tension in his foster home at the time. At nineteen he married a waitress seven years his senior. She's apparently a quiet, withdrawn woman tending towards being secretive and anxious around people. Their first year of marriage before the birth of their first child was spent living in the home of his wife's domineering aunt. They now, with their three children, live in their own apartment. Leo has been complaining of dizziness, palpitations of the heart, nausea and throbbing in the head. He's had temporary relief from these symptoms when they occurred previously and he received supportive therapy from a psychologist. He symptoms have been getting

progressively worse lately to the point where he becomes faint and jittery around people. The onset of these symptoms seems to coincide with pressure from his wife and her aunt for him to get a better job. The instability of his relationships with people is obviously at the crux of his problems, but it will be necessary to explore just how he himself is able to tie it into the events happening to him. I wonder just where the hostility is buried--he presents a very meek and compliant self. Will it (the hostility) break through in an outward display of anger or fury? Towards the aunt, wife or (safer yet) the children? Or perhaps it will turn inward on himself through complete helplessness (that also strikes out at those who must care for him) or suicide attempts? Therapy will probably be slow and difficult since he has little experience in positive or in-depth relationships and so little sense of self that he's not apt to take any initiative on his own. I will be doing considerable role modeling in how I talk and listen to him; he knows very little about constructive interactions. But initially I think he needs support: concern and empathy for his situation and the isolation he feels.

PARAGRAPH IV

Jean talked about the diagnosis of her problem at Mayo Clinic as "emotional exhaustion". She noted that her paternal grandmother had been hospitalized for nervousness as a young woman. She related a little about her relationships with her parents, which is basically negative. She's been physically and verbally abused by both parents in front of her friends. Her mother was known to have been having an affair, a fact which her father confided in her. It was at this time that her father was drinking excessively as well. She feels that neither parent feels she is any good (projecting their own self-concepts onto her?). Despite the fact that her father has turned to her for consolation, he calls her a whore and a tramp and thinks she lives it up pretty wild at school. She's deeply hurt and confused about this impression.

All in all, she talked very freely, but I suspect an internal guardedness about what she chooses to say. Sometimes she'd break out in a self-conscious smile and slight blush, making me wonder what she might be holding back. I chose to let her define the limits, since confrontation may be premature in a beginning relationship--driving her away before anything is accomplished. However, if I let this go on too long, it may become her tool to get sympathy but take little responsibility for behavior change. I plan to focus on what some of the links may be between her appearance (bleached blonde hair, loud clothes) and her father's accusations of tramp. Also, how does it relate to her mother's behavior? I suspect there are seductive games going on in the father-daughter relationship even if only on the father's part. Before setting forth any of these ideas for Jean, I'll have her search for connections between these things herself. The blushing may become a more prominent behavior as we get into this as well as a general reluctance on her part to talk about it in depth: she may try to change the focus of the topic.

A FINAL WORD

Before you turn to the research materials and begin identifying the elements you've been learning, just a few suggestions. The written pages you have received are the research subjects' written responses to specific questions. They were given no directions in regard to producing metaphoric language or the other elements so the occurrence of them may be scattered haphazardly throughout the material. To make the task more systematic and more manageable you should read through the material once for each element you are identifying rather than attempt to do all three at once. You may want to have the definition and examples setting nearby for reference. This research is exploring an area previously unstudied, therefore there is no data on the frequency of these elements. Do not become concerned with the number of these elements you are or are not identifying. Specific directions for marking the elements to be identified are on a separate sheet enclosed with the written materials. You are now ready to go on to the identification task.

If:

...you do not understand the definitions

...you do not understand how to apply the definitions

...you do not understand how to complete your tasks

...you have questions or concerns

...please contact me.

349- home phone

353- work phone



LANGUAGE KEY

Metaphoric Language:

PARAGRAPH I

Simile:

the hands of both men and animals bent close, as though plotting

their shadows flying like dreams across the sparkle of snow and darkness

Metaphor:

through the tunneling dark

policemen loomed beneath...the street lamp

snow-sparkling beam

they showed in full relief

PARAGRAPH II

Simile:

hips trembling like threatening flames

Metaphor:

Lenox Avenue seemed to careen away from me

at a drunken angle

the teetering scene

wild, infant's eyes

spoiled-cream complexions

their flowered hips

slant of sun seemed to boil up

my legs watery beneath me

my head clear

recording the crowd

teethy-eyed excitement

PARAGRAPH III

Simile:

saying them over and over...like a smile
like a sudden patch of sunlight in the dark

Metaphor:

drawn to the cellar

cellar of winter

a June adventure

secret conclave with her own soul and spirit

communing with...calendar...picnics...rains...smell of the fields...new popcorn and blending hay

last touch of the calendar long departed

golden words

PARAGRAPH IV

Simile: none

Metaphor:

I'm a train

I have enormous direction

a direction of power

a direction to be going with power

I'm lying on my back

life is running over me

follow where you lead

I direct you...direct you passively

I channel where you go...where your force goes

I'm the power

I'm the life

You're dead

Hypotheses:

PARAGRAPH I

easily exhausted--I think it's really a matter of exhaustion from general anxiety and inner tension.

Perhaps the roots of the anxiety may be related to his need for achievement based on family expectations.

His original aspirations of being a research scientist seemed incongruous with some of his stated hobbies and interests.

He doesn't seem rigidly tied to the idea of becoming a research scientist.

Does he see it as a position of some authority and prestige where he would be influencing people and making important decisions on their behalf?

PARAGRAPH II

I suspect he's dumping the responsibility for his cure onto the respective "helper", myself in this case.

He has the intellectual ability to gain insights into his problems but I question his tenacity.

Will he take flight from therapy before change can occur?

PARAGRAPH III

She's apparently a quiet, withdrawn woman tending towards being secretive and anxious around people.

The onset of these symptoms seems to coincide with pressure from his wife and her aunt for him to get a better job.

The instability of his relationships with people is obviously at the crux of his problems.

Will it (the hostility) break through in an outward display of anger or fury?

a) Towards the aunt, wife, or, (safer yet) the children?

Or perhaps it will turn inward on himself through

a) complete helplessness (that also strikes out at those who must care for him)
b) suicide attempts

Therapy will probably be slow and difficult since

a) he has little experience in positive or in-depth relationships and
b) so little sense of self that he's not apt to take any initiative

But initially I think he needs support: concern and empathy for his situation and the isolation he feels.

PARAGRAPH IV

(Her parents) projecting their own self-concepts onto her (in communicating that she is no good).

I suspect an internal guardedness about what she chooses to say... she'd break out in a self-conscious smile and slight blush, making me wonder what she might be holding back.

...Confrontation may be premature in a beginning relationship--driving her away before anything is accomplished.

However, if I let this go too long, it may become her tool to get sympathy, but take little responsibility for behavior change.

I suspect there are seductive games going on in the father-daughter relationship, even if only on the father's part.

The blushing may become a more prominent behavior as we get into this (connections between label whore and her appearance/behavior/relationships).

a) As well as a general reluctance on her part to talk about it in depth
b) She may try to change the focus of the topic

Treatment Plans:

PARAGRAPH I

I will suggest that he plan to get a physical checkup...

He has the interest and aptitude for science, but we will need to explore more fully how to fit this together with the interpersonal needs.

PARAGRAPH II

I will plan to explore the resentment and responsibility issues in the next session...

Set down some ground rules for therapy

1) he will have to take responsibility for coming to each session with a specific purpose or topic in mind

2) he must accept responsibility for completing or not completing assigned therapy tasks

PARAGRAPH III

It will be necessary to explore just how he himself is able to tie it (the symptoms) into the events happening to him.

I will be doing considerable role modeling in how I talk and listen to him.

PARAGRAPH IV

I plan to focus on what kind of links may be between her appearance and her father's accusations of tramp.

I'll have her search for connections between these things herself.

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APPENDIX G

TRAINING MANUAL II FOR RATERS

RATING DIRECTIONS

Enclosed are the contents for the quality rating of the metaphoric language, hypotheses, and treatment plans of the research subjects. The following steps should be followed in completing this task:

1. Read the instruction manual on the rating of research elements.
2. Upon completion of the instruction manual, turn to the three sets of typed data, rating each metaphor/hypothesis/treatment plan according to the criteria of good/average/poor.
3. Once you have decided on the rating for a single element (each element is separated by double spacing), indicate this rating by writing the appropriate symbol in the left hand column.

good/above average	+
average	✓
poor/below average	-

In some cases taking the metaphor/hypothesis/treatment plan out of context has resulted in a loss of information. To remedy this and enable you to assign a rating, additional information (in the words of the research subject) is enclosed in parentheses. It most frequently occurs when words such as "this", "that", and "these" are used.

In the metaphoric language data you will occasionally find a portion underlined. This is the portion of the phrase to be rated. When two or more separate metaphors/similes are crucial to the understanding of the others, they have all been included.

More elements are included than the ones you identified: this data includes all the elements identified by the three raters. Even if you think an element does not fit the definition as you applied it, please rate it.

if you have any questions...problems...call... 349 home

353 work

Rating Task II:

Quality Rating

of

Research Elements

Overview

You have already completed the first portion of the rating task: identification of the elements in this research study: metaphoric language, hypotheses, and treatment plans. We now turn to the second rating task that was mentioned at that time: determining the quality of the elements. The sentences and phrases you and the other raters identified have been typed on separate slips of paper. Your task will be to sort each of them into three groups based on your assessment of their quality as good, average, or poor. The remainder of this booklet will be discussing the criteria you will use to rate their quality.

We will begin by discussing the functions each of the elements serves. It is against this background that the rating of quality will occur. You will decide if the elements serve some or all of these functions well, adequately or poorly and from your evaluation determine its quality rating. Each of the elements will be discussed separately, giving you the specific criteria and some examples to demonstrate these criteria. Since quality assessments are always subjective, you will find that the given criteria only supply the guidelines for your judgment in applying the criteria.

Metaphoric Language

Metaphoric language (metaphors and similes) though frequently viewed merely as an embellishment, can serve several diverse functions. We will explore several of these functions; you might note in reading the examples that they may serve several of these functions at one time.

An important function of metaphoric language is its ability to help in exploring or investigating ideas. Metaphors are used frequently in the sciences as a starting point for a problem by comparing an unfamiliar idea or process to something that is known. For instance, within the field of cybernetics the

comparison between the operations of the human brain and the computer has led to an approach that attempts to simulate human thinking on the computer. The approach began with the basic metaphor "humans are machines". Both similarities and differences in how each processes information have been actively explored, providing new ideas about what human intelligence encompasses.

Metaphoric language can often be used to explain as well. In the process of learning new information, it is often helpful to relate it to experiences already familiar to the learner. For instance, an algorithm used as a computer program might be explained through comparison with a recipe:

> "...it tells us how an apparently complicated operation may be broken down into a sequence of simple steps."[1]

The explanation could then be extended with a step-by-step comparison that further clarifies the similarities.

Metaphoric language can also be used for purposes of persuasion. In advertising, metaphoric language can be utilized to establish a comparison between the product being sold and a desirable outcome or qualities of something else, as in this quote from a tennis advertisement:

> "A smashing line of tennis socks."[2]

For those unfamiliar with the sport, a smash is a particularly good shot against your opponent. The association of the good aspects of the sport is presumably to be correlated with the quality and desirability of their product. Many visual similes are also used in advertising:

"Buy and use these cosmetics and you will look as beautiful as this model,"

Or

"Buy this after-shave lotion and attract as many women as this man,"

are implied messages used in advertising. Again, the metaphor or simile is used to link the association of one subject with another.

The most familiar association of metaphoric language is with literature and

poetry. It provides an esthetic pleasure of visual imagery, description, and sound that literal language cannot. For example, compare these:

I. "These are the times that try men's souls." Thomas Paine

"This is a time of conflicts and changes that is extremely difficult for all mankind."

II. "He rolled out so many red carpets for us I've still got pink lint in my trouser cuffs."

"He did everything he could to make us feel welcome."

Part of the esthetic pleasure is derived from the freshness and vividness of the language. The lint in the trousers provides a humorous touch with which we can immediately associate. The meter and alliteration in the first example make it a sentence to be spoken outloud for full appreciation; it is succinct, but flowing.

We noted earlier that metaphors are used in explaining concepts and ideas. They can also be used to clarify ideas, particularly when dealing with abstract terms. By tying abstract concepts to concrete objects or behaviors they can be more easily understood:

"Questioning is the cutting edge of knowledge; assertion is the dead weight behind the edge that gives it force."[3]

"Courage is fire, and bullying is smoke." Benjamin Disraeli

Thus, the world of concepts becomes linked to the physical, observable world.

Metaphoric language may incorporate several of these functions in a single example, but it is unlikely that it would serve all of them at once. Your task will be to evaluate how well you think the metaphors and similes from the research subjects meet some or all of these functions. We have just covered the basic functions metaphoric language can serve, but you will also need to have some specific criteria for poor or good examples. This is the next step.

A good metaphor goes beyond the ordinary in making a comparison. It adds perspective by suggesting new ideas or insights or perhaps raising questions to

be explored:

> "The memory system may function like a hologram in that it has a three-dimensional quality."[4]

This simile may suggest more comparisons, as well as forcing us to consider the dimensionality of the process.

Metaphoric language may add perspective by integrating many different aspects of a subject:

> "He had a healthy, wild face, always sunburned, his hands were always cut and he fumed like a stovepipe and walked as if he were going to fly apart."[5]

Here a metaphor and two similes are used to convey a lively description of an individual. Each suggests an appearance and behavior that portrays a person for whom you would probably step aside to let pass and then gaze in fascination afterwards. The implications of "fumed like a stovepipe" and "walked as if he were going to fly apart" are rich in connotations. Rather than describing him "as a colorful character" (a cliché) your own image is enhanced by the implied mannerisms united with precise detail.

Perspective can also be gained by uniting concrete detail to abstract concepts, in a way that enhances understanding:

> "True courage is like a kite: a contrary wind raises it higher."

The physical image provides another way of viewing courage that is easily understandable and may suggest new insights as one considers "the contrary winds". It makes us stop and consider the possibilities suggested rather than continue on without thought.

The depth a metaphor or simile can provide in its potential connotations can also make it good. The diversity of ideas it can stimulate strengthens its power:

> "Quick are the mouths of earth and quick the teeth that feed upon this loveliness." Thomas Wolfe

What is the meaning of these linked metaphors and to what differing situations

might they be applied? The answers can be as diverse as the individuals considering it.

A good metaphor therefore provides new perspectives, freshness and depth. It can link precise detail with abstract thought. It goes beyond seeing the ordinary strictly as it is to highlighting particular qualities through comparison with other things.

What then makes a metaphor or simile poor or inadequate in accomplishing these functions? Rather than clarifying or adding perspective it may tend to confuse. A mixed metaphor is a term used to specify the use of linking metaphors that leads to inappropriate, or sometimes clashing comparisons.

> "Once seated, her face froze into a mask of smoldering irritability as photographers swarmed around the witness stand..."[6]

The combination of freezing and smoldering in describing the same face tends to clash even without the introduction of swarming photographers, yet another image. How do you reconcile the opposing actions of hot and cold? Earlier the linked metaphors "quick are the mouths of earth" and "the teeth that feed upon this loveliness" demonstrate the power each gains when two have related functions, not opposing.

Sometimes the metaphoric language tends to be only slightly inappropriate or confusing. At its most benign, it merely fails to add anything at all.

> "We cannot think of organizing the grassroots in America unless we sink our roots into it."[7]

It's difficult to sink roots into roots. Here a cliché compound word, grassroots, has been combined with another cliché, yet the error can be overlooked, most probably because we no longer consider the metaphoric quality in the clichés.

Another problem with metaphoric language is an overly self-conscious approach. The comparison may be very strained or farfetched, and rather than adding to the thought, draws attention to the metaphor itself:

> "This is a blowfish of a novel; it tries to swim the depths, only to puff itself up with false vanity and empty rhetoric, rising pathetically to the shallows to show itself off as the bloated creature it is."[8]

The paragraph itself seems to be bloated with the lavish, overdone metaphors it contains.

Clichés or trite phrases are another type of metaphoric language that add little to our understanding or thinking:

"She was terrified; her face was white as a sheet."

"He wrung his hands repeatedly."

These examples are phrases so familiar that if we were not working on a task related to metaphoric language, they would hardly be noticed. The comparisons are no longer alive - we have heard them so many times.

Exercises

Rate the following metaphors and similes based on the criteria we have discussed. Classify them into three groups based on the criteria we have discussed:

good/above average +

adequate/average ✓

poor/below average -

The criteria discussed have been outlined briefly on a separate sheet for your quick reference and a ready guide. The ratings and rationale for the ratings are on page 17 at the end of this booklet.

Metaphoric Language Exercises

1. In her snowsuit she looked like a duck dressed in rompers.

2. The strong pipe was a cockleburr on his tongue.

3. The voice of the stream was a drowsy whisper ever interrupted by dozings and silences...

4. He plunged into his climb up the ladder of success, refusing to be defeated.

5. True courage is like a kite: a contrary wind raises it higher.

6. The examination was as hard as a diamond.

7. One day my writing just flows, the next day the page I grind out leaves me bruised and bleeding.

8. Sometimes...metaphors get overworked...so that they turn into linguistic deadwood.

9. All writing is communication; creative writing is communication through revelation - it is the Self escaping into the open.

10. After enduring an hour of Carl's insane driving, we ordered him into the asylum of the back seat.

11. The only clouds were a few wispy feathers clinging lightly to the blue roof of the world.

12. Like a boiling lobster, the dawn turned from black to red.

Hypotheses

Hypotheses are utilized constantly by anyone interested in predicting relationships between people or objects. There is a formal means of stating a hypothesis in research, but hypotheses are also used frequently on a more casual basis. The primary purpose of a hypothesis is its ability to explain relationships by uniting differing pieces of information under a general principle. It provides a provisional framework or pattern in which to interpret the facts. For example:

"A rising full moon disperses clouds as it rises."[9]

We may now know that the hypothesis is incorrect, but as a hypothesis it takes the facts as interpreted from observations, and incorporates them into a pattern of cause and effect. Many hypotheses are wrong, but the crucial function of aiding the exploration of knowledge by providing a pattern of behavior to test it against, is still there. This pattern of behavior might be considered a whole under construction; it suggests what is to happen and under what circumstances. If the moon does in fact, disperse the clouds how might it be proved? What other explanations might also account for the phenomena or be disproved in favor of our original hypothesis?

The second important attribute of a hypothesis implied here, is its ability to be tested (proving or disproving) its validity and through this process, the raising of related questions (i.e. Why is only the full moon having this effect? Does the rising sun have any effect on the clouds?)

Hypotheses are also formulated to predict behavior or effects:

"She will flit over topics in therapy-bringing in many issues and not dwelling on any one."

This hypothesis specifies a particular pattern of behavior expected to occur. It does not explain the reason this behavior will occur, but it allows for the opportunity of ascertaining the correctness of the prediction and also leads

into new areas of inquiry. (Why does she do this? How do you deal with it? What would happen if...)

In the examples given, the hypotheses have suggested particular relationships between things, but hypotheses may also suggest solutions to problems or issues:

> "Giving the patients prior information about the nature of psychotherapy, the theories underlying it, and the techniques to be used will facilitate progress in therapy."[10]

Presumably any psychotherapist engaged in therapy would be interested in knowing specific behaviors that will enhance therapy progress. This hypothesis provides specific procedures that might be implemented.

A hypothesis, to adequately serve its purpose should offer a suggestion of a basic relationship. It may be explanatory of particular behaviors or situations or it may be a predictive statement. It should have some basis for being tested, but this testability need not be immediately or simply done. The potential for testability via further refinement and/or exploration is sufficient. It should provide a basic framework to incorporate the facts stated and also to have the potential to be extended to cover new facts.

A good hypothesis will go beyond the ordinary in tying together facts or observations and fitting them into a pattern. It may encompass only a limited amount of information or it may be more expansive, tying together many diverse pieces of information. But it does explain the facts that it purports to and has the potential for incorporating additional information into the pattern or system.

> "Every particle of matter in the universe attracts every other particle with a force that varies directly as the product of their masses and inversely as the square of the distance between them." Isaac Newton

This is Newton's hypothesis or law of gravity. It clearly spells out the relationship expected, and encompasses the relationship between all matter in the

universe, not just a few limited instances.

A good hypothesis also seeks to relate the information in the simplest and clearest way while retaining the openness to incorporating new data. It also allows for deductions that lead to it being credited or discredited. Here's an example of a hypothesis of more limited scope, but clear and testable:

> "Equal weights at equal distances are in equilibrium; equal weights at unequal distances are not in equilibrium, but incline towards the weight at the greater distance."

Unlike Newton's law of gravity, this is a hypothesis that is testable by anyone capable of understanding the language involved. The explanation of the phenomena is not included in the hypothesis; the hypothesis is just a single step in the formation of a theory.

These are all qualities, ideally present in all hypotheses, but more prevalent and more refined in the good hypothesis. The failure to meet some or all of these criteria is the problem of the poor hypothesis. Specifically, the poor hypothesis, rather than having clarity may be too vague or confusing in its terminology.

"The client is resistive to my interpretations."

This hypothesis is a generalization that relies on two terms that can be difficult to define in themselves, and provides no other information upon which to establish the validity of the statement.

A hypothesis may even contradict itself or attempt to cover too much and therein become so complicated it loses its power of explanation or prediction.

> "If an intense love is opposed by an almost equally powerful hatred and is at the same time inseparably bound up with it, the immediate consequence is certain to be a partial paralysis of the will and incapacity for coming to a decision upon any of those actions for which love ought to provide the motive power." Sigmund Freud[11]

The complexity of this statement as a hypothesis and the terminology utilized makes it difficult to comprehend and more difficult to test out. As a hypothesis

it is a poor example; as an example of explorative thought that generates ideas and further searching it has proved valuable. Freud's writings have just this scientific weakness, though they are invaluable to the field.

A poor hypothesis may lack testability; something we've mentioned in relation to the earlier examples. The reasons may be due to those already stated, a lack of clarity or internal consistency, or it may invoke an explanation incapable of proof.

> "Memories of many different events can be stored in the same region of the brain."

At this time, with our understanding of the brain we can do little to check this out. Advancements in the field may some day allow for its testability, however, hypotheses with explanations based on the supreme being or supernatural forces could never have this testability.

Exercises

The process of rating quality is much the same as you did with metaphoric language, but the criteria will be those just discussed. A summary sheet is again included for your reference. Determine if each of the hypotheses fall into one of the three categories:

good/above average	+
average/adequate	✓
poor/below average	-

The ratings and reasons for them are at the end of this booklet, pages 17-18.

Hypothesis Exercises

1. By setting up conditions of psychological safety and freedom, we maximize the likelihood of an emergence of constructive creativity.

2. I suspect Jean spends enormous emotional and physical energy being socially pleasing, (attending parties, attention to dress, make up) which she'll demonstrate in therapy by being cooperative, pleasant and trying to do what is expected.

3. The client needs to better understand her feelings and behavior.

4. He has well ingrained behavior patterns which indicate less motivation for change.

5. Control of the therapy hour will become an issue as she undercuts the therapist's initiative (through denial, sidestepping issues, etc.).

6. Reflecting back his feelings will help him recognize and clarify these feelings.

7. Bob has developed a transference with me, seeing me as the mother who will care for him and tell him what to do.

8. The most important issue in therapy will be the concern and caring of the therapist for the client.

9. Kay's frequent demonstrations of tearful, apologetic dependency alternating with flippant, rebellious acting out suggests a hysterical personality.

10. The client is suffering from an identity crisis percipitated by an overly repressive mother, herself ambivalent about sex roles and known for violent outbursts.

Treatment Plans

Treatment plans have one pervasive function that they help accomplish: to guide the treatment process. They do this in slightly differing ways, but the fundamental purpose remains the same. Specifically, treatment plans may supply direction to the treatment process. Their formulation, by incorporating the process of treatment, present and future, with the specifics of the client ties both together into a framework of proposed steps or actions.

> "We will mutually set up some behavioral goals for her and the criteria for evaluating them."

This framework can also supply a structure to react to, either by the client or the therapist. This is most apt to be important only when therapy is not progressing or is stalemated. In this sense, it would only function as a brief focal point, to implement other goals of a broader plan.

A treatment plan may also aid the therapist in providing a structure that theoretically prepares him/her for the therapy process. Formulating a treatment plan that incorporates the hypotheses of the therapist with therapy goals requires clarification of the therapist's own thinking. It integrates the theoretical with the actual process, and rather than depending on experiential understanding of the process, prepares the therapist to expect particular behaviors. If the hypotheses upon which the treatment is based are discredited the treatment plan may be abandoned, completely or temporarily. The theory and the hypothesizing become applied to a changing but real process. This facilitates not only testing of the hypothesizing, but allows an active exploration of alternative explanations.

The average treatment plan would be expected to supply a basic structure for treatment; a structure of behaviors that can be implemented, that guide the general process of treatment either on a short or long term basis. It should also include a relationship between specific goals decided for therapy and the

predicted needs of the client. A good treatment plan would have all these attributes and may also go beyond them. It may be that the treatment plan incorporates a particularly imaginative application of ideas or hypotheses within the treatment plan.

> "Since the child is autistic and will not talk with me or even engage in eye contact, I will plan to spend the sessions imitating his own movements and sharing his environment without making any direct overtures to him. The movements are the only "language" I have access to so I must learn it first, and try to establish communication through it."

The therapist here is willing to drop the typical modes of verbal and nonverbal communication, and test out the belief that the physical movements of the autistic child can be a form of communication. It may or may not succeed, but it does set up the structure of behaviors to implement an implied goal: establish communication. No time frame is designated, perhaps because it is unknown.

A good treatment plan may be better in its ability to integrate the goals and needs of the client with the therapy dynamics. Or in its ability to integrate some of these together with the thinking (theoretical) that guides the treatment. Similar to a good hypothesis, a good treatment plan can provide a well-integrated pattern that incorporates present thinking and behavior with future predictions of change.

A poor treatment plan may be due to a vagueness that gives little idea of what will actually be done in therapy. Nor will it be a good guide against which to compare actual accomplishment or failure.

> "I will facilitate the client's understanding of the adolescent identity crisis."

This gives very little idea of what the treatment will be: how will we know if the client has understood? What does "facilitate" mean in therapy?

Another fault of a poor treatment plan would be inappropriateness. If it were to require resources or time commitments improbable for a weekly client,

it could be considered inapplicable and therefore inappropriate. Emphasis on a particular idea or technique beyond its therapeutic purpose for the client would also be considered inappropriate. Losing sight of who the client is or what the client needs because of a fascination or preoccupation with a particular theory or technique, would leave uncertainty as to the appropriateness of the intended treatment plan.

Exercises

The format is the same as in the earlier exercises: rate each of the following treatment plans into one of three categories:

good/above average +

adequate/average ✓

poor/below average -

Sample ratings and reasons are at the end of this booklet. A summary sheet is again enclosed. Since treatment plans are frequently more involved than a single phrase, you are to rate the whole statement, encompassing the various parts.

Treatment Plans

1. I will see the client once a week and work towards facilitating her understanding of the identity crisis she is going through.

2. We will be working towards:
   a) increasing ability to communicate by labeling of feelings.
   b) raising self-esteem - by listing good qualities and then my pointing them out as they occur.

3. Will work towards establishing reality orientation by discouraging hallucinations, and gently reminding her of facts of her environment and situation.

4. The first portion of therapy will just involve establishing trust and communication with client:
   a) share in non-threatening activities without pressuring her to answer questions (tell her about what we're to do, introduce myself, chit-chat).
   b) respond gently and with interest to any topics initiated by client.

5. Plan to continue insight therapy with client stressing the interpreting of motivations for his behaviors and determining what are the advantages and disadvantages of these.

6. Will continue ego-supportive and insight therapy specifically to increase client's independence and self-esteem.

7. See on weekly basis and initially try to help him sort out his ambivalent feelings towards his wife, probably bring her in for at least one session.

8. Have him learn to become more assertive by being able to tell his wife when he disagrees with her and to learn alternate ways to let off tension from anger (sports, talking, etc.).

9. Since client is limited by fairly well-established character structure the goals for therapy will be likewise limited:
   1) learn labels for feelings and behavior.
   2) mutually set up rules for how to express anger and appropriate recipients.

10. Attempt to establish both rapport and communication with client by sharing feelings and reactions, and getting her involved in the dance movement group.

ANSWER KEY

Metaphoric Language

1. average: image of awkwardness suggested
   not particularly insightful

2. good: succinct, fresh
   sound adds to sensation

3. good: vivid - sound and visual images combined

4. poor: mixed metaphor plunging down and climbing up

5. good: insightful, open to interpretations

6. poor: inappropriate - straining two separate definitions of hard

7. "writing just flows" - poor: cliché
   "grind out...leaves me bruised and bleeding" - poor: overdone

8. average: appropriate comparison

9. good: suggests new perspective

10. "insane driving" - poor: cliché/slang usage
    "ordered him into the asylum..." - poor: bit contrived just to fit "insane"

11. "wispy feathers clinging" - good: new perspective, vivid
    "blue roof of world" - average: not particularly new

12. poor: straining the color change

Hypotheses

1. average: attempts to ascertain overall pattern
   terminology vague
   potentially testable if operationalize definitions

2. good: integrates general behavior pattern with specifics
   clear, specific

3. poor: vague, too general
   untestable

4. poor: too general

5. good: specific, verifiable though limited

6. poor: too general, vague

7. good: ties together with behavior pattern, specific behaviors

8. average: predictive
   suggestive of specific behaviors

9. good: ties in behavior with labeling

10. poor: confusing, attempted complexity fails

Treatment Plans

1. poor: general

2. good: clear, specific

3. average: some specific and non-specific

4. good: clear, specific

5. average: provides direction, somewhat general

6. poor: too general

7. average: direction but general

8. good: limited scope but specific

9. good: specific, ties goals in with limitations of client

10. poor: general
    potentially inappropriate - how fit building rapport in with dance movement?

Footnotes

[1]Michael Arbib, The Metaphorical Brain. p. 68.

[2]Wigwam Socks. Tennis World. Sept., 1978. p. 53.

[3]Carl Sagan. The Dragons of Eden. p. 237.

[4]Arbib, p. 185-6.

[5]Ray Bradbury, Dandelion Wine. p. 144.

[6]Perrin, Porter G. Writer's Guide and Index to English. p. 370.

[7]Perrin, p. 371.

[8]Perrin, p. 375.

[9]Arnold P. Goldstein et. al. Psychotherapy and the Psychology of Behavior Change. p. 452.

[10]Sigmund Freud, The Standard Edition of the Complete Psychological Works of Sigmund Freud. p. 241.

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Metaphoric Language - Summary Sheet

Functions

aids exploration of ideas
aids explanation of ideas
clarification
esthetic pleasure
description
persuasion

\+ good

adds perspective beyond ordinary
new ideas/insights suggested
raising new questions
integrating different aspects of behavior
supplies a wide diversity of ideas
uniting concrete detail with abstract ideas
vividness, freshness

\- poor

confusing-contradictory
overly self-conscious or elaborate
clichés (any slang/much used phrases)

Hypotheses - Summary Sheet

Functions

provides pattern/framework to explain facts
testability
predicts behavior, etc.
raises further questions
suggest solutions to problems/issues

\+ good

tie together facts, observations well
simple and clear
testable

\- poor

vague
complicated relations) confusing
unclear terminology) contradictory
lacks testability

Treatment Plans - Summary Sheet

Functions

provide overall framework
integration of goals and needs of client
specific actions to be implemented
provide direction to therapy

\+ good

imaginative application of ideas
well-integrated pattern of theoretical with behavioral
goals and needs for therapy

\- poor

vague,non-specific
inappropriate-unrealistic espectations of time/resources
emphasizing idea/technique over needs of client

APPENDIX H

CASE STUDY AND CASE NOTE SCORES

INDEX SCORES FOR METAPHORIC LANGUAGE

Subjects	Case Studies		Case Notes
	PRE	POST	POST
01*	HL	MH	MH
02	MM	MM	HM
03	HH	MH	HH
04*	HM	HH	MH
05	MH	MM	LL
06	ML	LL	LL
07	ML	LM	LM
08*	HM	MH	MM
09*	HH	HH	HM
10*	LH	LL	LL
11*	ML	MH	MH
12	HL	HM	HM
13	LL	LL	ML
14	LL	LM	LL
15*	MM	HH	HH

INDEX SCORES FOR HYPOTHESES

Subjects	Case Studies		Case Notes
	PRE	POST	POST
01*	HL	ML	LL
02	ML	HL	ML
03	HM	MM	HM
04*	HH	HH	MH
05	HM	LH	MH
06	LM	LM	HH
07	LM	LH	HM
08*	HM	HM	ML
09*	MH	HH	HH
10*	LL	ML	LL
11*	MH	MH	LM
12	ML	HM	HM
13	LH	LL	LM
14	LH	MM	ML
15*	LL	ML	LH

CODE:
* designates experimental group
H=high M=medium L=low
first letter of code=frequency score level
second letter of code=quality score level

INDEX SCORES FOR TREATMENT PLANS

Subjects	Case Studies		Case Notes
	PRE	POST	POST
01*	LL	ML	MM
02	ML	ML	HM
03	HH	LM	HM
04*	HH	MH	MH
05	MM	MM	LH
06	MM	MH	LL
07	LL	LH	LL
08*	ML	LM	ML
09*	LH	LH	LH
10*	LL	ML	LL
11*	MM	HH	HM
12	HM	HH	HM
13	LL	LM	ML
14	LM	HH	MH
15*	HM	ML	HH

CODE:
* designates experimental subjects
H=high M=medium L=low
first letter of code=frequency score level
second letter of code=quality score level

APPENDIX I

SAMPLE CORRELATION MATRIX

SAMPLE CORRELATION MATRIX

	MCS	HCS	TCS	MCN	HCN	TCN
MCS	1.000					
HCS	.244	1.000				
TCS	.489	.579	1.000			
MCN	.439	-.287	-.480	1.000		
HCN	-.125	-.097	-.070	.017	1.000	
TCN	.132	.107	-.376	.588	.281	1.000

CODE:
MCS=Metaphoric Language, Case Studies
HCS=Hypotheses, Case Studies
TCS=Treatment Plans, Case Studies
MCN=Metaphoric Language, Case Notes
HCN=Hypotheses, Case Notes
TCN=Treatment Plans, Case Notes

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