



TRANSITIONS

TRANSITIONS ARE LIKE A
HANDSHAKE BETWEEN
 PARAGRAPHS

PARAGRAPH RELATIONSHIPS

- Chronology
- Cause and effect
- Principle and example
- Opposing views
- Surface to depth

BASIC TRANSITIONS

- First
- Next/Then
- Another/Also
- However/In contrast
- Therefore
- Moreover/Furthermore

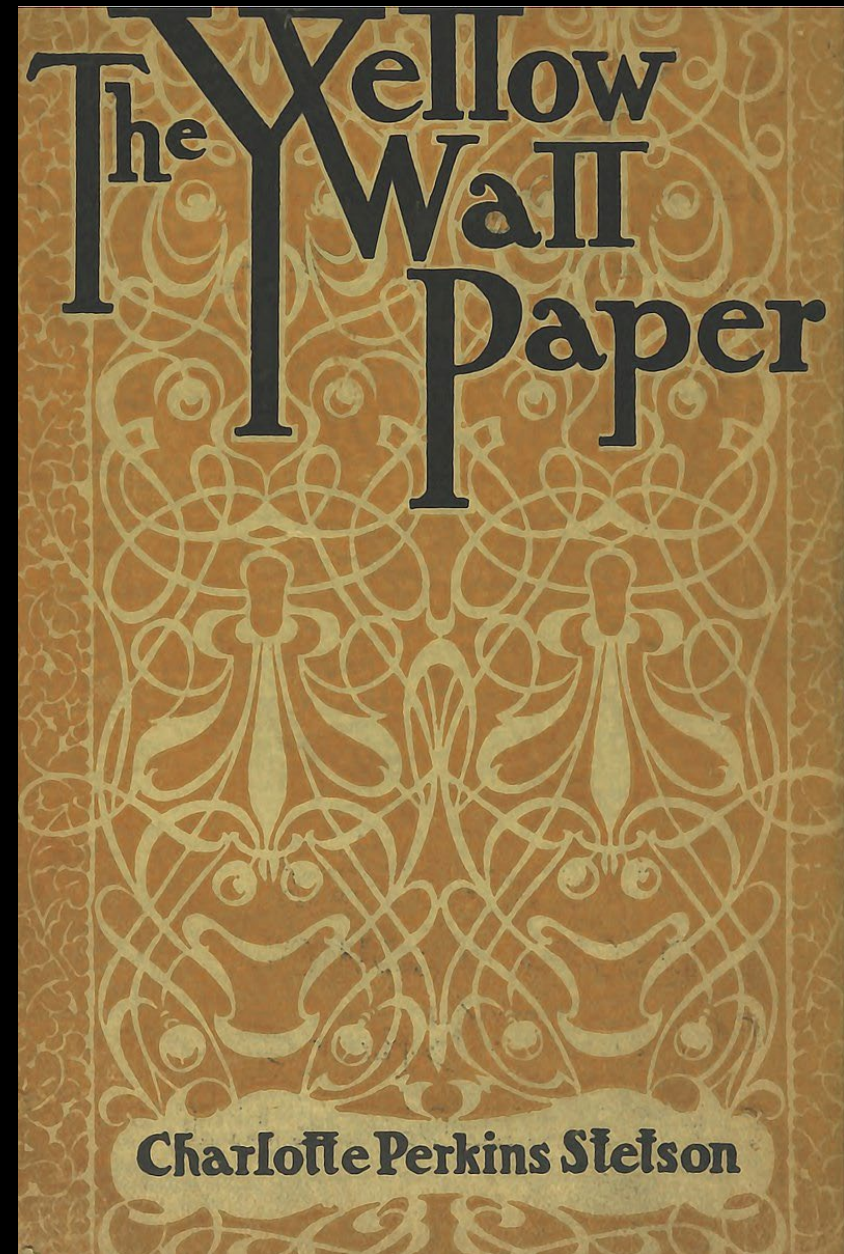
Cage also
falls in love
with Rita.





Yet, *Groundhog Day* has a traditional Hollywood ending.

"Isolation is another aspect of 'The Yellow Wallpaper' that defines the woman's experience throughout the story"



STRONG TRANSITIONS

Key idea of paragraph A

+

key idea of paragraph B




As Cage learns new combat techniques every time he “dies” in battle, **so** he falls more in love with Rita as they fight aliens together.

Despite its exploration of the existentialist idea of the importance of individual agency, *Groundhog Day* abandons these themes in a typical Hollywood ending.



“Du Bois’s complicated feelings on the role of black art mirror the tension that exists today with regard to the question of whether the work of black artists should directly address current political issues.”

Clint Smith, [“What Would W.E.B. Du Bois Make of Black Panther?”](#)



... The fact that she was adamantly religious may even make her sins worse because she has sworn to God to uphold the sanctity of her religion through her actions. The **Misfit**, on the other hand, knows **religion** but has decided to **abandon** it.

The **Misfit** himself was once an actively **religious** man but had **rejected** it because of the things he had seen and the suffering he had unjustly endured ...

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The expression ‘double-blind study,’ too, relies on the idea that not seeing is not knowing, but it partakes also of another and equally fundamental notion about blindness—that is, that our eyes deceive us and that seeing is itself a prejudicial experience. Justice is blind for a reason, after all. Rather than trusting her duplicitous vision, she balances evidence without regard for regarding. Blindness, then, in this instance, is about being fair.”

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The Wizard of Oz is a part of our cultural landscape like only a few entertainment phenomena—closest in many ways to Elvis, who will appear later in these pages—and freighted with religious meanings, reminiscences, and longings.

This religious freight is surely odd, considering the original source for the film is L. Frank Baum's populist-inflected children's story first published in 1900, *The Wonderful Wizard of Oz*.

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She has identified seven granular, research-based strategies that prevent the human-to-human hand-off of misery: sleep, exercise, time in nature, nutrition, mindfulness, mental health care, and healthy relationships. The tool she uses most? “Walk and talk. Exercise combined with talking with someone.”

To good doctors who can help them understand how their adverse childhood experiences and family history affect their risk of harm. To food and housing and job security, education and safety. Ideally, everyone who needs and wants it can get into therapy, not to gather up surface praise, but to dig deep for healthier ways to be in relationship with other people and, critically, ourselves. In therapy, Burke Harris said, “you can work together to create a plan for prevention.” A plan to stop handing on misery.


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Ideally, she said, everyone has access to the tools for healing. To good doctors who can help them understand how their adverse childhood experiences and family history affect their risk of harm. To food and housing and job security, education and safety. Ideally, everyone who needs and wants it can get into therapy, not to gather up surface praise, but to dig deep for healthier ways to be in relationship with other people and, critically, ourselves. In therapy, Burke Harris said, “you can work together to create a plan for prevention.” A plan to stop handing on misery.



Director Nathan Silver and the great cinematographer Sean Price Williams shot *Between the Temples* in 16mm in a way that makes you feel like you're watching a John Cassavetes movie funneled through some warped fusion of *Shiva Baby* and *Harold and Maude*. "There's embarrassment, and there's secondhand embarrassment, and then there's watching the dinner scenes in this," notes Lauren, while numerous Letterboxd reviews highlight the particularly rib-tickling creaky-door gag that somehow only gets funnier each time it pops up.

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It's not all a bucket of laughs, though. Alycia writes that the film also comes with "a simultaneously **gut-punching** and quiet existentialism." Schwartzman and Kane have extraordinary chemistry, giving us all hope that connection is out there, be it platonic, romantic or an amorphous concoction somewhere in between. Letterboxd crew member Samm got to the credits "screaming, crying, throwing up, tearing my hair out, bursting with love. My brain is having a heart attack and so is my heart. I wanna kiss someone." What more could you ask for?

Of course, *Invincible* is far from the first superhero story to try to engage with the emotional reality of these heightened concepts. Comic book writer Grant Morrison has been exploring this idea for decades, through genre-defining works like *Animal Man* or *All-Star Superman*. Morrison's comics are often about characters reacting emotionally to the absurd logic of comic book plotting. However, *Invincible* feels like the first superhero adaptation to attempt something similar in film or television.

If these stories are about events that could never really happen, perhaps it's pointless to try to engage with them emotionally. This is a myopic understanding of how stories work. Put simply, characters are easier to engage with and empathize with when they are allowed to express emotion, even in the face of something unreal.

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It might sound reasonable to ask **why these stories should try to convey recognizable emotional responses to fundamentally absurd plot points**. If these stories are about events that could never really happen, perhaps it's pointless to try to engage with them **emotionally**. This is a myopic understanding of how stories work. Put simply, characters are easier to engage with and empathize with when they are allowed to express **emotion**, even in the face of something unreal.

SEQUENTIAL TRANSITIONS

- The first issue . . .
- Even more significant . . .
- The most important factor . . .