



continuities and
connections :

a poem
walt whitman,
continuities
and a film
lars and the
real girl

FIGURATIVE v. LITERAL

Characteristics of FIGURATIVE language:

imaginative

literary

creative

artful

abstract

subjective

poetic

connotative

language that describes the world from an IMAGINATIVE point of view. Tell us how the world *should* or *ought* to be

Characteristics of LITERAL language:

concrete

factual

scientific

objective

no exaggeration

no embellishment

no imagination

denotative

language that describe the world as it *is*

[[figurative / poetic devices]]

imagery: the use of language that heightens the “mental picture” when reading literary and non-fiction texts through the use of figurative language devices – metaphor, simile, personification, connotation and denotation.

hyperbole: the use of over-exaggeration in writing.

My eyes are burning.

I've walked a hundred miles just to cross the street.

apostrophe: addresses the absent as if present or inanimate as if able to understand.

Die loneliness (inanimate), die!

Car (inanimate), don't fail me now.

Why did you have to die? Why? Why? I miss you. I miss you (absent).

metaphor: comparing two unlike things using IS

His hair is a stinky, messed-up brillo pad.

Her eyes are Mona Lisa's.

simile: comparing two unlike things using LIKE or AS.

His voice resonated like a Sunday morning preacher's,

Her skin is as clear as a pane of glass.

allusion: references made in literature and non-fiction writing to:

personal connections: these are intimate connections made BY the reader to the text. Sometimes the allusion is not purposefully used by the author, but the reader connects to the material from personal experience.

history: events, personalities, politics, wars

religion: Moses, Buddha, Mohammed

literature: famous characters, famous novels/poems/plays, famous quotes, famous authors

pop culture: famous movies, art, TV shows, actors, music, singers, musicians, architecture, songs, movie lines

tone: sarcastic, humourous, preachy, serious, casual etc.

symbol (symbolism): symbols/symbolism takes you beyond the literal to a whole new world of connotative meaning. Writers will often appeal to our senses by invoking symbols – the cross, colours, objects, allusions – within writing, making us think outside the literal definition of the word. Use of symbols is an excellent way to heighten imagery.

personification: attaching human qualities to inanimate or non-human things

The statue stared protectively over the darkened square,

onomatopoeia: words that resemble a sound (spelled phonetically)

agh, psst, sshh

euphony: melodic or pleasing sounding words that usually have dominant S, L, M, V W sounds

murmur, sly, lullaby

cacophony: words that are harsh sounding that usually have dominant K, C, G, P B sounds

clutch, scratch, gross, puke

alliteration: repetition of initial consonant sounds in a series of words

LOGICAL RELATIONSHIP : TRANSITIONAL EXPRESSION

similarity

also, in the same way, just as ... so too, likewise, similarly

exception/contrast

but, however, in spite of, on the one hand ... on the other hand, nevertheless, nonetheless, notwithstanding, in contrast, on the contrary, still, yet

sequence/order

first, second, third, ... next, then, finally

time

after, afterward, at last, before, currently, during, earlier, immediately, later, meanwhile, now, recently, simultaneously, subsequently, then

example

for example, for instance, namely, specifically, to illustrate

emphasis

even, indeed, in fact, of course, truly

place/position

above, adjacent, below, beyond, here, in front, in back, nearby, there

cause and effect

accordingly, consequently, hence, so, therefore, thus

additional support or Evidence

additionally, again, also, and, as well, besides, equally important, further, furthermore, in addition, moreover, then

conclusion/summary

finally, in a word, in brief, in conclusion, in the end, in the final analysis, on the whole, thus, to conclude, to summarize, in sum, in summary

W a l t W h i t m a n

(From a talk I had lately with a German spiritualist)

Nothing is ever really lost, or can be lost,
No birth, identity, form—no object of the world.
Nor life, nor force, nor any visible thing;
Appearance must not foil, nor shifted sphere confuse thy brain.
Ample are time and space—ample the fields of Nature.
body, sluggish, aged, cold—the embers left from earlier fires,
The light in the eye grown dim, shall duly flame again;
The sun now low in the west rises for mornings and for noons continual;
To frozen clods ever the spring's invisible law returns,
With grass and flowers and summer fruits and corn.

1. What does, "Appearance must not foil, nor shifted sphere confuse thy brain," mean?

2. The "embers" and the "dim light" are symbolic. What literary/poetic device is being used and what are the "embers" and "dim light" representing?

3. What is the theme (main purpose) of this poem?

4. What is the image in your head when you read this poem? Describe it.

5. Connect the following line from the poem to a line/passage from *The Suitcase Lady*.

The body, sluggish, aged, cold—the embers left from earlier fires,

6. What line or lines in the poem have a similar meaning to

do not let your eyes deceive you. Things are not always as they seem

Why?

LARS AND THE REAL GIRL

screenplay by nancy oliver
directed by craig gillespie

1. Summarize the plot of the story in 5 tweets.

2. Find five figurative images that figuratively reflect the 5 tweets.

3. Identify topics in the film.

4. Identify topics in the film that reflect topics in the *Suitcase Lady*.

5. Choose two topics that are reflected in both the *Suitcase Lady* and *Lars and the Real Girl* and write a THEME STATEMENT (sentence) for each, such as: the depth of a person can never be seen.

6. Identify a line or lines from the poem, "Continuities", and connect it to an idea in the film *Lars and the Real Girl*. Explain why the lines reflects the idea(s) in the film.

>>> word process the answers for CONTINUITIES and LARS AND THE REAL GIRL

K N O W L E D G E / U N D E R S T A N D I N G

understands the plot of the film and the content of the poem

1 2 3 4 5

T H I N K I N G

analyses film/poem for themes and style (literary devices)

1 2 3 4 5

C O M M U N I C A T I O N

writes clear, organized and detailed responses using proper form

1 2 3 4 5

A P P L I C A T I O N

makes connections between multiple texts and explains the connections with insight

1 2 3 4 5

applies awareness of figurative language/imagery

1 2 3 4 5

