

## Chapter 1 : Narrative art - Wikipedia

*After you have completed one or more drafts of your narrative essay, use the following checklist as a revision and editing guide to prepare the final version of your composition.*

With teenage pregnancies on the rise, college graduation rates falling, and crime reaching new heights, to help restore order and financial stability, the controlling hierarchy have implemented a strict dividing protocol. Here, newborns are taken from their parents, moved to single-sex states, and raised and educated by single-sex instructors until the age of twenty-two. Such is the plight of the central protagonist, Finn Parker, a questioning young student and ace mathematician who advances as a top executive and eventually a dedicated teacher. Clearly many of these critical topics share a relevance with the present day. Unfortunately the information they share is limited, particularly in terms of acknowledging the importance of personal growth and emotional freedom. However, Duffy does incorporate the concept of art and culture as an enriching life component. Here, the beautiful operatic music of Pavorotti serves to give Finn a sense of the true greatness in the world. In a similar vein, religious thought is showcased as a significant element. Though early on Finn perceives religion as a hoax, and Heaven and Hell as unrealistic, later Duffy pointedly places this central character in the suffering circumstances of Jesus. This cautionary tale moves at a steady pace and is complimented by intrigue and atmospheric detail. Though there are moments when the dialogue seems a bit forced, perhaps this is an intended reflection of the emotional disconnect of this stoic society. Provocative and timely, readers will experience this new world via the inquisitive nature of a likeable character, hopefully to come away pondering what is truly important in life. Girls and boys do not know their opposite exists, and parents first meet their sons and daughters after college. Because the economy runs more productively when pills suppress the adolescent sex urge and students learn the skills to become productive workers. Author Thomas Duffy tracks the life of Finn Parker, who dutifully goes from brilliant student to business wiz to dedicated teacher. He conforms yet intuitively understands that the imposed order of his world robs people of a basic human need to connect. Along the way, he meets Angela, marries and conceives a child. From school to work to love, Finn pushes himself to fit in only to fail when moments of clarity strike. Any confrontation fizzles before it begins as Finn lets his indoctrinated politeness and ambition thwart conflict. The dialogue “on purpose or not” gives the characters a quaint but stilted quality. Additionally, some minor editing issues build road bumps in the story as the reader adjusts grammar and misplaced words. Duffy delivers a glimpse at an extreme, but possible result, of mindlessly worshiping things and dollars over children and community. When Finn leaves his business job to teach, it is his only avenue for rejecting the idea that financial success matters above all. There, at a school for boys with only men teaching them, Finn finds a surprising way to make a stand. Duffy finally gives Finn conflict, and the reader will enjoy its results. To combat this, the government has decided that male and female students will be segregated for their first 22 years of life. They will have no knowledge of the opposite sex or of their parents. Finn is a brilliant and questioning student, but his intelligence leads him to test boundaries and break rules. When he enters the real world he meets Angela, and they have a son, Leonardo, who awaits the same fate of separation. But Finn cannot let go of his son that easily, and he begins to tread on very dangerous ground. The Separation by Thomas Duffy is a dystopian speculative fiction novel. Duffy has written a story with a fascinating premise, and some hefty themes are handled deftly by the author. Finn makes for a very likeable hero, behaving in ways which are extremely relatable and understandable considering his circumstances. Some of the other characters, including Angela, remain quite one dimensional which limited me in really believing in, or caring about, her relationship with Finn. I would have liked some more well rounded female protagonists, but perhaps this was a technique used by the author to represent how detached the sexes are. The writing is full of dialogue and at times it is weighed down with exposition “unfortunately, this made a lot of the dialogue feel quite heavy handed and not particularly natural. I particularly struggled with the conversations between Finn and Angela which were lacking in real emotion. Despite this, the narrative moves at a fairly steady pace. It throws up profound questions about what is truly important in life, and if this sounds a little too intense, there are also lots of unexpected twists, turns

and excitement to keep you on your toes. And for good reason. He lives on a world in the distant future where the sexes have been separated for the first 22 years of their lives, supposedly for the greater good of society. But in fact, this both solves and creates problems. So he finally goes off to college, and begins to learn some hard truths about life — one of them being the awesome realization that human beings are created by, of all things, other human beings. Thus enlightened, he enters into a relationship that gives him a son and many more puzzles to solve. He then struggles with career, women, and the overarching notion of finding happiness in life. And individual pursuits, psyches, and abilities are strictly controlled in the interest of societal well-being. Readers of sci-fi who like social justice issues embedded in their stories will enjoy following the thought-provoking revelations experienced by Finn. Because, for some reason, when all else fails, Finn still wants to survive in this incredibly restrictive world. Readers will also likely find themselves rethinking — and reassessing — their own social norms, historical decisions, and personal choices as *The Separation* rolls to its surprising conclusion. Five-plus stars to *The Separation*. To be perfectly honest, I find it hard to imagine the circumstances where this might actually take place, but it is still a great idea to think about. At some point in the future, school is separated by gender. There have been some great novels about the differences between the sexes. All these are great ideas, but I think *The Separation* by Thomas Duffy is the best book I have ever read that illustrates the differences, similarities, and ultimately the interdependence between men and women. *The Separation* is one of those rare books whose idea trumps characters, plot, setting, and everything else. Of course, all these other elements of a novel play a vital role in how Thomas Duffy tells his tale, but it is the idea itself that is the main jewel in this crown. Finn is a great character. I like him, but again, it is his situation that makes him compelling, just as much as it is his personality or any other trait. Once Thomas Duffy had this idea, the next step was how to present it. In other words, how will this play out? The answer to that question is called plot, and the plot of *The Separation* is good, though I think any plot would fall a little short of this idea. But it is easy to tell you how good it is. With a small but dynamic cast of fascinating characters embroiled in this bizarre premise, this novel sings with social commentary, both about present gender conflicts and how those issues may develop in the future. Finn is a young man who has only recently learned of the existence of the opposite sex, and his perception of the world is understandably turned on its head. This type of totalitarian Big Brother idea is far from rare in literature, but it is executed impeccably well in this book, with just enough slivers of reality for the plot to seem wholly prescient. Touching on issues of governmental overreach in a dystopian future, it is difficult to miss the tongue-in-cheek criticism of political deception in any era and the dangers of quiet obedience from the citizenry. On a level beneath the intricate and clever plot, however, this novel presents poignant philosophical musings on the role of gender in our lives, and how males and females are not contradictory, but rather perfectly complementary to the other. Though the story and its message are dead on, there are pacing issues, as some of the information dumps seem convenient and easy, whereas this world could have been more slowly explored and revealed. Furthermore, given the serious subject matter that is being discussed, in a world where such things are not discussed, some of the characters seem too precocious to be believed. They help to progress the plot, as well as flesh out the argument and message of the book, but some of the conversations seem deliberately placed and worded, instead of developing organically from the characters readers have come to know. That being said, the unpredictable flow of the plot, as well as the keynote figure of Finn, carries this book past these issues. The attention to detail is impressive, with many of the possible loopholes to such an unconventional story closed before they become glaring errors. Overall, *The Separation* is flawed in parts of its execution, but the storyline is so intriguing, with so many potential implications for the characters — and for the real world — that the novel will stick with you long after the final page.

## Chapter 2 : The Separation (Priest novel) - Wikipedia

*The shot is defined by editing but editing also works to join shots together. There are many ways of effecting that transition, some more evident than others. In the analytical tradition, editing serves to establish space and lead the viewer to the most salient aspects of a scene.*

There are many ways of effecting that transition, some more evident than others. In the analytical tradition, editing serves to establish space and lead the viewer to the most salient aspects of a scene. In the classical Soviet Montage cinema, there is no such false modesty. In the continuity editing system, a cut which purports to show continuous time and space from shot to shot but which actually mismatches the position of figures or objects in the scene. In this sequence from *Meet Me in St. Louis* Vincente Minelli, the editing sacrifices actual physical space for dramatic space. As we can see in the first shot, there is a wall behind the telephone. However, that wall magically disappears in the third shot in order to show both the telephone and the family seated around the dining table an important element in the film from an angle that would had been impossible in an actual room. Cheat cuts were also often used to disguise the relatively short stature of leading men in relation to their statuesque female co-stars. The two actions are therefore linked, associating the characters from both lines of action. Your browser does not support the video tag. To further stress the similarities, the father is actually reliving his first date with his first girlfriend whom he has just met again after 20 years , while his daughter is actually on her first date! Yang uses parallel editing across space and time to suggest that history repeats itself, generation after generation. This editing-constructed secrecy will ultimately have drastic consequences for Selma. DISSOLVE A transition between two shots during which the first image gradually disappears while the second image gradually appears; for a moment the two images blend in superimposition. Dissolves can be used as a fairly straightforward editing device to link any two scenes, or in more creative ways, for instance to suggest hallucinatory states. IRIS A round, moving mask that can close down to end a scene iris-out or emphasize a detail, or it can open to begin a scene iris-in or to reveal more space around a detail. For instance, in this scene from *Neighbors* Buster Keaton, , the iris is used with the comic effect of gradually revealing that the female protagonist is 1 ready for her wedding and 2 ready for her not-too-luxurious wedding. Iris is a common device of early films at a time when some techniques like elliptical editing , continuity editing , but feature prominently in avant-garde and radical filmmaking. Here is an example from *Dancer in the Dark* Denmark, Rather than presenting a film as a perfectly self-contained story that seamlessly unfold in front of us, jump cuts are like utterances that evidentiates both the artificiality and the difficulties of telling such a story. Usually, the first few shots in a scene are establishing shots, as they introduces us to a location and the space relationships inside it. In the first one, three musicians are shown against a fireplace in what looks like a luxurious room. After this introduction, the camera moves forward with several close-ups of both the musicians and the spectators. At the end of the sequence, Hark shows us the entire room in a larger shot. This final establishing shot is called areestablishing shot, for it shows us once again the spatial relationships introduced with the establishing shots. These conventions have become so strong that they can be exploited to make improbable meanings convincing, as in this sequence from *The Stendhal Syndrome* *La Sindrome di Stendhal*, Italy, Unlike a dissolve , a superimposition does not signify a transition from one scene to another. The technique was often used to allow the same performer to appear simultaneously as two characters on the screen for example *Son of the Sheik* , to express subjective or intoxicated vision *The Last Laugh* , or simply to introduce a narrative element from another part of the diegetic world into the scene. In this clip from *Neighbors* Buster Keaton, , the resentful father of the bride looks at the wedding ring and immediately associates in his mind with a five and dime store. The subjective shot gives us a clear indication of his opinion of his soon to be son-in-law. WIPE A transition between shots in which a line passes across the screen, eliminating the first shot as it goes and replacing it with the next one. A very dynamic and noticeable transition, it is usually employed in action or adventure films. It often suggest a brief temporal ellipsis and a direct connection between the two images. As other transitions devices, like the whip pan , wipes became fashionable at a specific historical time the s and s , so much so as to become

stylistic markers of the film of the period. That connection can be inferred from the situation portrayed in the scene for example, graphic match. If the person looks left, the following shot should imply that the looker is offscreen right. First we see her looking, then we see what she looks at. As this example demonstrates, eyeline matches can be a very persuasive tool to construct space in a film, real or imagined. Graphic matches can also be used to make metaphorical associations, as in Soviet continuity style. Here is an example from Traffic Steven Soderbergh, Your browser does not support the video tag. A match on action adds variety and dynamism to a scene, since it conveys two movements: The decision to extend a shot can be as significant as the decision to cut it. Editing can affect the experience of time in the cinema by creating a gap between screen time and diegetic time overlapping editing or by establishing a fast or slow rhythm for the scene. The average length per shot differs greatly for different times and places, but most contemporary films tend to have faster editing rates. In general lines, any shot above one minute can be considered a long take. Unless shot at a fixed angle, with a fixed camera and no movement, long takes are extremely hard to shoot. They have to be choreographed and rehearsed to the last detail, since any error would make it necessary to start all over again from scratch. Sophisticated long takes such as this one from The Player, which includes all kinds of camera zooms, are often seen as rhythm. Depending on how much movement is included, a long take can make a film tense, stagnant and spell-binding, or daring, flowing and carefree. Indeed, directors like Altman, Welles, Renoir, Angelopoulos, Tarkovski or Mizoguchi have made long takes usually in combination with deep space an essential part of their film styles. Most commonly associated with experimental filmmaking, due to its temporally disconcerting and purely graphic nature, it is also featured in films in which action and movement take precedence over plot and dialogue: Overlapping editing is a common characteristic of the frenzied Hong Kong action films of the 80s and 90s. When director John Woo moved to Hollywood, he tried to incorporate some of that style into mainstream action films, such as Mission: Rhythmic factors include beat or pulse, accent or stress, and tempo or pace. Rhythm is one of the essential features of a film, for it decisively contributes to its mood and overall impression on the spectator. It is also one of the most complex to analyze, since it is achieved through the combination of mise-en-scene, cinematography, sound and editing. Indeed, rhythm can be understood as the final balance all of the elements of a film. Let us compare how rhythm can radically alter the treatment of a similar scene. These two clips from Deconstructing Harry Woody Allen, and Cries and Whispers Viskingar Och Rop, Ingmar Bergman, Sweden feature a couple at a table, and both clips feature a moment of fracture between the two characters. Still, they could not be more dissimilar. Allen employs fast cuts even pans, quick dialogue and gesturing, as he concentrates exclusively on the two characters, shot from a variety of angles but always in close-up. Even if both characters overtly disagree with each other, there is an overall feeling of warmth and immediacy between them, suggested by their proximity established in short pans and close-ups and in the tone of their speech. The quick camera movements and different camera placements suggest the uneasiness of both characters, as they budge on their seats. Cries and Whispers, on the other hand, present us with a scene of horrifying stillness. Bergman accentuates the separation between man and woman by shooting them frontally and almost eliminating dialogue. In this context, even the smallest sounds of forks and knives sound ominous; a glass shattering resonates like a shot. Furthermore, the mise-en-scene becomes as equally, if not more, important than the characters, reducing everything to dour red, black and whites. The feeling of claustrophobia is enhanced by the use of shallow space, having the characters become one with the austere backgrounds. Pace is deliberately slow, and it only quickens when the glass breaks and both characters lift up their heads, only to immediately return to normal. Bergman accelerates the rhythm for a second, punctuating the moment of the glass breaking so that a trivial incident is magnified into a clear signal of disaster. Lastly, rhythm is, almost by definition, intrinsically related to music and sound. In fact, sometimes the music would be composed first and then a scene that fitted that rhythm would be shot, thus reversing the customary order. The prelude to the final showdown of The Good, the Bad and the Ugly Il Buono, il Brutto, il Cattivo, Italy, runs for several minutes of which we only see the last minute here, as three men face each other in a triangle, waiting to see who will take the first step. The slow mounting crescendo is paralleled by an increase in the editing rate, and an intensified long shot similar to the previous one. Section 2 – Styles The patterned use of transitions, matches and duration can be identified

as a cinematic style. Editing styles are usually associated with historical moments, technological developments, or national schools. Continuity editing relies upon matching screen direction, position, and temporal relations from shot to shot. Also, the diegesis is more readily understood when directions on the screen match directions in the world of the film. By following this rule the filmmaker ensures that each character occupies a consistent area of the frame, helping the audience to understand the layout of the scene. This sense of a consistent space is reinforced by the use of techniques such as the match on action. In this sequence from *Neighbors* Buster Keaton, continuity is maintained by the spatial and temporal contiguity of the shots and the preservation of direction between world and screen. A synonym for editing. An approach to editing developed by the Soviet filmmakers of the 1920s such as Pudovkin, Vertov and Eisenstein; it emphasizes dynamic, often discontinuous, relationships between shots and the juxtaposition of images to create ideas not present in either shot by itself. Sergei Eisenstein, in particular, developed a complex theory of montage that included montage within the shot, between sound and image, multiple levels of overtones, as well as in the conflict between two shots. The increasingly primitive icons from various world religions are linked by patterns of duration, screen direction and shot scale to produce the concept of religion as a degenerate practice used to legitimate corrupt states. Soviet Montage proved to be influential around the world for commercial as well as avant-garde filmmakers. Rather than stressing the temporal simultaneity of the events it is highly unlikely that all of the New York Mafia heads can be caught off guard at exactly the same time! Elliptical editing need not be confined to a same place and time. A seven-minute song sequence from *Hum Aapke Hain Koun* Sooraj Bartjatya, India dances us through several months in the life of a family, from a cricket match to a ritual welcoming a new wife.

### Chapter 3 : 10 tips for editing video in a thoughtful, compelling way | TED Blog

*No matter how effortless good writing might seem, all authors need to revise their work. Ernest Hemingway, one of the greatest fiction writers of the 20th century, was so committed to the editing process that he wrote 47 endings to his novel A Farewell to Arms.*

Below, her editing advice. Biljana Labovic The techniques that video editors use to shape their content reveal a lot about how people create meaning in the world. Editors have a deep understanding of how people think, feel, remember and learn, and we use this knowledge to build powerful, moving stories and experiences. The best editing decisions come from empathy – both for the people who exist virtually on the screen and for the audience watching them. The TED Talk editing toolkit is small when compared to ones used to cut a narrative feature or documentary. We use continuity editing to maintain a consistent feeling of space and time over the duration of the talk. But overall, we strive to keep our edits invisible. What does that mean, exactly? Now, compare that to the same excerpt edited competently. What made the first excerpt so uncomfortable to watch was that the edits were unmotivated; every edit was random. Here are ten tips for making meaningful edits: Choose the best camera angles for each moment. As you look at your footage, your goal is to balance speaker intent with the expectations of the web audience. Think about where the audience would want to be looking at different points during the talk if they were in the room – that will help you select the best camera angle to reconstruct each moment. By thinking about that, you are also choosing angles that help the speaker better express his or her story. Use more close-ups and medium shots than wide shots. But once the talk is contextualized, close-ups and medium shots hold the most meaning for the audience. Meanwhile, each speaker has a unique rhythm and cadence to their voice. If you pay attention to these things, it will provide a natural rhythm for your editing and it will all feel intuitive for the audience, too. One way to make the edit between two shots seem invisible is by cutting on a gesture. The viewer watches the beginning of a motion that begins in one shot and follows it as it crosses the edit and finishes in the next shot. The completion of the gesture masks the edit. Here is an example of a cut made on the subtle gesture made as the speaker completes his thought and begins a new one. The sound of a word, especially if it contains a hard consonant, can make an edit feel less obvious. The web audience has a short attention span. At TED, the slides that speakers use often stay on-screen for quite a while. This may or may not help in your own editing, but the point is: At TED, we do edit out both technical errors and speaker errors. We often mask these edits by cutting on action. One challenge we sometimes get in the TED editing room: In this example, only one camera angle is used. The edits are motivated by the words spoken by both Chris and Bill. Watch the same excerpt edited with footage of Bill Gates listening. All of a sudden, the point of view of the interview shifts. Take some space from your edit. Taking a break from an edit and returning with fresh eyes can help you maintain your sense of audience and help you do your best work. Hope that these tips have been helpful. As new technologies introduce new models for telling stories, and audience expectations shift as a result, the way TED Talks are filmed and edited will change. She moved every two years growing up, but has found her home in New York City because it is constantly changing.

**Chapter 4 : Steps to Editing a Narrative | Pen and the Pad**

*The realistic atmosphere of A Separation did not allow the use of music. Music contains a director's emotional judgment of the scene and that, I always try to avoid. Filmmaker: Leila Hatami, who we've seen in many Iranian films, is a great dramatic actress.*

This large rubric of this so-called "captivity literature" includes more generally "any account of the life, or a major portion of the life, of a fugitive or former slave, either written or orally related by the slave himself or herself". Not only maintaining the memory and capturing the historical truth transmitted in these accounts, but slave narratives were primarily the tool for fugitive or former slaves to state their independence in the 19th century, and carry on and conserve authentic and true historical facts from a first-person perspective. They go further than just autobiographies, and are moreover "a source for reconstructing historical experience". In simple, yet powerful storylines, slave narratives follow in general a plot common to all of them: This change often entailed literacy as a means to overcome captivity, as the case of Frederick Douglass highlights. The narratives are very graphic to the extent as extensive accounts of e. The denunciation of the slave owners, in particular their cruelty and hypocrisy, is a recurring theme in slave narratives, and in some examples took a comic stance denouncing the double standards e. According to James Olney, a typical outline looks the following way: An engraved portrait, signed by the narrator. A title page that includes the claim, as an integral part of the title, "Written by Himself" or some close variant: A poetic epigraph, by preference from William Cowper. An appendix or appendices composed of documentary material bills of sale, details of purchase from slavery, newspaper items-, further reflections on slavery, sermons, anti-slavery speeches, poems, appeals to the reader for funds and moral support in the battle against slavery. Phillips in , suggested that, as a class, "their authenticity was doubtful. They soon became the main form of African-American literature in the 19th century. Slave narratives were publicized by abolitionists , who sometimes participated as editors, or writers if slaves were not literate. During the first half of the 19th century, the controversy over slavery in the United States led to impassioned literature on both sides of the issue. To present the reality of slavery, a number of former slaves, such as Harriet Tubman , Harriet Jacobs , and Frederick Douglass , published accounts of their enslavement and their escapes to freedom. Lucy Delaney wrote an account that included the freedom suit waged by her mother in Missouri for their freedom. Eventually some 6, former slaves from North America and the Caribbean wrote accounts of their lives, with about of these published as separate books or pamphlets. In total, it is believed that there exist slave narratives. The success of her novel and the social tensions of the time brought a response by white southern writers , such as William Gilmore Simms and Mary Eastman , who published what were called anti-Tom novels. Both kinds of novels were bestsellers in the s. The North American slave narratives can be broadly categorized into three distinct forms: Tales of religious redemption[ edit ] From the s to the s, the slave narratives generally gave an account of a spiritual journey leading to Christian redemption. The authors usually characterized themselves as Africans rather than slaves, as most were born in Africa. Albans, Vermont , ; [11] edited and with an introduction by Kari J. Some writers adopted literary techniques, including the use of fictionalized dialogue. Between and more than 80 such narratives were published. As this was the period of the forced migration of an estimated one million slaves from the Upper South to the Deep South through the internal slave trade , the experiences of auctions and separation of families were common to many. Pennington, by James W. Pennington , London , Slave Life in Georgia: Pickard, New York, The Rev. Jones published in Following the defeat of the slave states of the Confederate South , the authors had less need to convey the evils of slavery. Some gave a sentimental account of plantation life and ended with the narrator adjusting to the new life of freedom. The emphasis of writers shifted conceptually toward a recounting of individual and racial progress rather than securing freedom. Most had been children when the Thirteenth Amendment was passed. Produced between and , the narratives recount the experiences of more than 2, former slaves. Some interviews were recorded; 23 of 26 known audio recordings are held by the American Folklife Center of the Library of Congress. North African slave narratives[ edit ] In comparison to North American and Caribbean slave narratives, the North African slave narratives in English

were written by British and American white slaves captured often at sea or through the Turkish Abductions and enslaved in North Africa in the 18th and early 19th centuries. These narratives have a distinct form in that they highlight the "otherness" of the Muslim slave traders, whereas the African-American slave narratives often call slave traders to account as fellow Christians. Some captives used their experiences as North African slaves to criticize slavery in the United States, such as William Ray in his book *Horrors of Slavery*. Slaves in North Africa suffered from many of the same conditions as their African counterparts in the United States, including hard labor, poor diet, and demeaning treatment. But, unlike those in America, slaves in North Africa and could sometimes escape their condition by forced conversion to Islam and adopting North Africa as their home through *Dhimmitude*, be subject to eunuch servitude, or in some cases could be ransomed by European powers. The Barbary pirates made a business out of capturing Europeans at sea and for ransom. Narratives focused on the central themes of freedom and liberty which drew inspiration from the American Revolution. Since the narratives include the recurrence of themes and events, quoting, and relying heavily upon each other it is believed by scholars that the main source of information was other narratives more so than real captivities. A True and Faithful Account of the Religion and Manners of the Mahometans by Joseph Pitts tells his capture as a boy age 14 or 15 by pirates while fishing off Newfoundland. His sale as a slave and his life under three different masters in North Africa, and his travels to Mecca are all described. Jacobs, Mary Prince, Mattie J. Jackson, and "old Elizabeth," among others. Some of these accounts were edited and published in the late 18th century by white authors seeking to raise white opposition to slavery. The life story of "old Elizabeth" was transcribed from her oral account at age 14. Jackson, reveal the importance of spirituality and relationships in the lives of women slaves. These narratives, many published and edited by white women, may represent early efforts of racial and feminist solidarity in the United States. Other historical slave narratives [edit] As slavery has been practised all over the world for millennia, some narratives cover places and times other than these main two. One example is the account given by John R. Jewitt, an English armourer enslaved for years by Maquinna of the Nootka people in the Pacific Northwest. The Canadian Encyclopedia calls his memoir a "classic of captivity literature" [22] and it is a rich source of information about the indigenous people of Vancouver Island. Narrative of the Adventures and Sufferings of John R. Jewitt, only survivor of the crew of the ship Boston, during a captivity of nearly three years among the savages of Nootka Sound: Her biography is considered to be a valuable witness statement of the life of a former slave Hardinge Simpole, [1]. Contemporary slave narratives [edit] A contemporary slave narrative is a recent memoir written by a former slave, or ghost-written on their behalf. Modern areas of the world in which slavery occurs include the Sudan, and two narratives, *Escape from Slavery: Neo-slave narratives* [edit] A neo-slave narrative is a term coined by Ishmael Reed while working on his novel *Flight to Canada* and used by him in a interview [27] is a modern fictional work set in the slavery era by contemporary authors or substantially concerned with depicting the experience or the effects of enslavement in the New World. The renaissance of the postmodern slave narratives in the 20th century was a means to deal retrospectively with slavery, and to give a fictional account of historical facts from the first-person perspective.

## Chapter 5 : Elm Narrative Enable - A tool for telling interactive stories

*Use students' Narrative Booklets to complete a Revising and Editing Checklist for each student. Evaluate student writing using the checklist and check off criteria that the student has included in his or her writing.*

History[ edit ] Though it requires sophisticated conventions to make the narrative clear, narrative art occurs very early in the history of art. A number of reliefs in the European Bronze Age Rock art of the Iberian Mediterranean Basin show monoscentic narratives of hunting or battle, the former sometimes indicating the movements of hunter or prey with indications of their tracks in a way similar to modern diagrammatic illustrations. Narrative art was employed extensively in the Neo-Assyrian Period. Sometimes, scenes were also depicted on glazed bricks or wall paintings e. The most famous of these are the " Balawat Gates " commissioned by Shalmaneser III for his palace at Balawat ancient Imgur-Enlil ; [6] [7] additional fragmentary bronze gate bands dating to Assurnasirpal II have been found at Balawat, [8] and very poorly preserved fragments from other sites, such as Khorsabad, Nimrud, Assur , and Tell Hadad. In Christian art the Life of Christ in art and Life of the Virgin supplied the most common subjects, based around the incidents celebrated in the major feasts of the church calendar , but the lives of saints gave many others. Book illustrations are found from ancient times in several cultures, and are very often narrative in nature. There appear to have been some lavishly illustrated books in Western Late Antiquity , no doubt belonging to wealthy collectors, including both classic literary texts Vergilius Vaticanus and Vergilius Romanus and biblical texts; the Quedlinburg Itala fragment seems to have had between two and four images facing every text page, and to have been more densely illustrated than any subsequent biblical text in an illuminated manuscript. Types[ edit ] 16th-century Italian cycle of the Life of Christ in art in fresco with 21 scenes from Annunciation to Resurrection: Narratives occur in a space and unfold in time. In narrative art, the artist chooses how to portray the story, represent the space, and how to shape time within the artwork. A piece of artwork is not limited to only one type of narrative. An artwork may have a narrative type as a whole, as well as portions of the artwork itself that depict separate types of narratives. Several of these types are covered below. A depicted action in itself can suggest a scene or setting: You can imagine the Trojan War taking place at Troy without having to depict the actual city of Troy. It can focus on geometric or abstract designs as well as the placement or arrangement of items within the artwork. Simultaneous narratives concentrate on repeatable patterns and redundant systems with a focus on dualities. This type of narrative is common in cultures that are oral in nature rather than literate. This is because simultaneous narratives require human agency in order to be understood as originally intended. This is common in illiterate societies because of a lack of ways to transpire information from one generation to another without a written language. Thus simple patterns and dualities are used because they can be easily remembered and referenced to by those for whom the piece of art is meant. This article needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. March Learn how and when to remove this template message A monoscentic narrative is a type of narrative that represents a single scene. There is no repetition of characters and there is only one action taking place. The scene is one that is easily identifiable in context of the narrative and is of significant importance. Under this definition, most art that is usually not considered a narrative would fit under the monoscentic narrative type. Narrative art is art that tells a story, either as a moment in an ongoing story or as a sequence of events unfolding over time. This in retrospect makes a good portion of art narrative art. Achilles kills Penthesilea amphora by Exekias[ edit ] Exekias was an ancient Greek vase-painter and potter. A good portion of his vase work included scenes from Greek mythology. He was known for his ability to capture the most critical points of a story and illustrate them into one simple scene. The amphora portraying Achilles killing Penthesilea is such an example. This monoscentic narrative illustrated on this amphora exemplifies a vital part of the Trojan saga. It is the moment in which Achilles and Penthesilea fall in love. In the heat of battle, Achilles battles Penthesilea and with a fatal blow, causes her helmet to be pushed back. When their eyes meet, it is said that they fall in love. Due to this tragedy, Achilles refuses to fight and from this many consequences arise that eventually could be linked to his demise.

British art tradition[ edit ] A line of development of narrative art begins with William Hogarth , the English painter. His monoscenic depictions of crucial moments in a narrative were taken up in the 19th century by other British painters. The Victorian terms applied to this style were "subject painting" or "anecdotic" painting. Multiple actions and scenes are portrayed in a single visual field without any dividers. The sequence of events within the narrative is defined through the reuse of the main character or characters. It emphasizes the change in movement and state of the repeating characters as indicators of scene or phase changes in the narrative. This continuous narrative can be broken down into a series of events. These events flow from one scene to another without any physical indicators such as vertical lines. Because of how the narrative is read, from standing in front of the column, it seems to ebb right to left and then left to right which is common in continuous narratives. Research suggests that the column was originally planned to be read while walking a circular staircase around the column itself. The theme of the Bayeux Tapestry is treason and deception. Though the tapestry seems to be framed because it is separated by registers, horizontal lines, it is still a continuous narrative. Registers are needed in order to separate a story to fit within a certain area. If cut up and placed next to each other, a continuous narrative would exist. A continuous narrative does not have any separation between scenes and actions. Synoptic narrative[ edit ] A synoptic narrative depicts a single scene in which a character or characters are portrayed multiple times within a frame to convey that multiple actions are taking place. This causes the sequence of events to be unclear within the narrative. Synoptic narratives typically provide visual cues that convey the sequence, but still might be difficult to decipher for those unfamiliar with the story. The center of the medallion has only decorative carving, which is a visual cue on how the medallion is meant to be interpreted; which is in a circular pattern. Other than that subtle visual cue the artist leaves very little indication of the order. Illustrates how the medallion is meant to be read. The medallion can be separated into 3 episodes: Actions may be in a sequence or represent simultaneous actions during an event. These four friezes depict panoramic narratives through the use of carvings of the marble. The north frieze is an illustration of a battle between the Olympic gods and the giants. In the far left two giants attack Zeus in his chariot, who is no longer visible due to deterioration. Hera is seen finishing off a giant to the right of Zeus with Athena behind her further right fighting two giants. To the right of Athena is her brother Ares who is fighting two other giants with one already dead at his feet. There are multiple narratives taking place with each combatant in varying scenes. However, multiple actions are taking place in order to convey a passing of time in the narrative. A progressive narrative is not to be interpreted as a group of simultaneous events but rather a sequence that is dependent on its location. Sequential narrative[ edit ] A sequential narrative is very much like a continuous narrative with one major difference. A sequential narrative focuses on enframement to develop temporal progression. Each frame is a particular scene during a particular moment. A sequential narrative is the type of narrative generally used in comics and manga. Assyrian Sculptures in the British Museum: Reign of Ashur-nasir-pal, BC. The palace of Sargon king of Assyria: Sculptures from the Southwest Palace of Sennacherib at Nineveh. Sculptures from the north palace of Ashurbanipal at Nineveh BC. British Museum Publications Ltd. Trustees of the British Museum. University of Chicago, pp. Fletcher 1 January The British Problem Picture, The Art Bulletin, Vol. American Journal of Archaeology, Vol.

## Chapter 6 : A Deep Analysis of A Separation - Series of Articles - Narrative First

*A separation due to physical standards does not constitute being barred from active duty service for the rest of my life. I do not have a single entry in my service record for disciplinary action of any kind, I have 2 navy achievement medals, and 2 good conduct medals.*

Editing is an artform and filmmakers carefully consider the sequence and pace of shots in their film, agonising over how it will contribute to the story and engage audiences. Cutting back and forth between two events occurring simultaneously. In editing, a fade from one image to another. A basic edit when shot is replaced by another. The screen is black, a shot gradually appears. This often signifies the beginning of a sequence. An image gradually fades to black. This often signifies the end of a sequence. A cut between two shots where the camera position moves only slightly but the subject moves considerably, making them appear to jump across the screen. This editing techniques is often used to condense time. A cut or dissolve between two visually similar images. A Space Odyssey, when Stanley Kubrick cuts between a shot of a bone flung into the air by an ape and a shot of a satellite orbiting earth. In Hollywood films, a montage is a short sequence that shows the condensed progression of time. Cutting between two scenes that are occurring simultaneously. A transition that wipes from one image to another. When does the director choose to cut and why? Does the director use particular stylistic techniques like montage or jump cuts? What effect does the editing have on the audience and how does it contribute to the narrative? Filmmakers also think carefully about the sound mix. Sound editing also makes an important contribution to narratives. Why are some sounds more prominent than others? How do ambient sounds contribute to the atmosphere of a film? How do sound effects contribute to storytelling? Returning to the film and only listening to the audio is an effective way to draw your attention to the importance of sound editing. When analysing the use of editing in a scene, think carefully about every cut and transition. How does it contribute to the story? How does it engage the audience? Sometimes directors will choose to linger on a particular shot rather than cutting away. Studying scenes without vision is a great way to draw attention to the important of sound editing. What can you hear? What sounds are emphasised? When does the music become louder and why? Like every aspect of a film, the sound mix is not normal or natural, it has been carefully constructed to help tell a story and elicit an emotional response from the audience. Here are some example of how you might write about editing in narrative films. As he walks into a busy bar, the sound of fighting and heavy metal music dominates the sound mix. Carnahan cuts to a close up of a woman laying in bed, then back to a shot of Ottway sitting in the bar. Carnahan uses another flashback, showing Ottway and his wife in a loving embrace. This use of sound editing and flashback contributes significantly to the sense that Ottway misses his wife. The suspense in this scene is largely achieved through the use of parallel editing. The pace of editing increases as the scene progresses. In the kitchen, James Caan winces in pain as he climbs out of the wheel chair. Reiner cuts to a shot of Annie driving home. He cuts back to a shot of James Caan as he claws his way across the kitchen floor. Reiner cuts to a shot of the car as it approaches the house. Here, the pace of the parallel editing increases significantly. The dramatic score by Marc Shaiman dominates the audio mix. Reiner cuts back and forth between James Caan, who desperately claws his way back into the wheelchair, and the approaching car. Throughout this sequence, both parallel editing and audio editing, contribute significantly to the suspense in this scene. This use of sound editing helps to establish that Jean is telepathic. She looks around, confused and clearly a little disoriented. Singer cuts between a series of point of view shots and an extreme close-up of her eyes. As her disorientation increases, the pace of editing becomes faster and the camera movement more erratic. This clearly demonstrates how a range of production elements contribute to characterization in the film.

**Chapter 7 : Slave narrative - Wikipedia**

*A Deep Analysis of A Separation. A two-part series on one of the greatest films of all time, A Separation. Discover the deep thematic intent at play behind this simple story of the end of a relationship.*

Like so many fine playwrights, Farhadi works closely with his actors, setting them in true-to-life dramatic situations that speak volumes about class, gender, patriarchy, religion, and politics within contemporary Iranian society, all while somehow evading the ire of Islamic censors. Farhadi stands a good chance of being better known in the States after Sony Pictures Classics releases his latest drama, the Golden Bear-winning *A Separation*, this week. Needing to arrange care for his father so he can continue to work at a bank, Nader hires a pregnant, deeply religious woman, Razieh Sareh Bayat, to watch over him. An argument over money and a possible theft climaxes in an incident that lands both parties and their spouses in court, where a dizzying array of perspectives on truth, honor, and responsibility are introduced by the co-plaintiffs, Rashomon-style, leaving the viewer puzzled as to what actually happened and where the blame may lie. Through these suspenseful deliberations, which carry over into the domestic sphere of each household, Farhadi is able to explore complex social mores and prevailing attitudes in Iran about women and justice, while also portraying the schism between modern and traditional values, wealth and poverty, educated Westernized families and their pious Islamic counterparts. Filmmaker corresponded with Farhadi via e-mail about morality and law, the arduous task of finding actors and reading Harold Pinter. Do you see yourself as a moral filmmaker or as a filmmaker interested in how morality operates in Iranian society? If your definition of a moral filmmaker is the one who advises the audience to respect moral principles, then the answer is no. How do you think an Iranian filmgoer would interpret her remark? An Iranian filmgoer, like filmgoers all over the world, sees both sides of the story. On one hand, a mother who tries to take her daughter away from a situation which she finds not appropriate, and on the other hand, a man who thinks the right way is to stay and to try to make things better as much as he can. The suspenseful aspects of the film are all tied to the act of caretaking and the nature of responsibility, which is another theme here, along with class divisions. Did the characters come to you first when you began to write *A Separation*, or the concepts and scenarios? I always start with sculpting the story. I think there are various themes to each story and if the story is developed properly, according to our concerns, we can underline some of these themes. Would you say that the anxieties Nader and Simin are struggling with how to raise a child, how to care for a frail and helpless family member reflect the national mood of everyday Persians? These worries and concerns are not limited to a certain geographical area or situation. The experience of watching the film alongside audiences from all over the world has shown many human beings are concerned about these subjects, no matter where they live. Here, the canvas is more expansive, dealing with justice, pride, restitution, class privilege, religion, family pressure. How have your ideas about film and about what film can accomplish evolved over the years? With each film I have tried to get closer to such ideas and treat them through different and various angles. The law and courts that you depict seem to be institutions in continual flux, where the rules are not so much written as decided ad hoc, and perhaps somewhat arbitrarily, by a judge in the course of his deliberations. Is that an accurate characterization of the system? The film is not about the judiciary system. It looks at a bigger picture; the relation of Law, Morality and Justice, and the contradictions hidden in this relation which can sometimes lead to disaster. Have you been influenced at all by literature? If so, by whom, living or dead? I wrote my thesis on the works of Harold Pinter. Before entering university, I studied contemporary Iranian writers, whose works have taught me to write domestically. Writers like Sadegh Choobak, Mahmoud Dolatabadi. How did you approach building the film while editing? What were your primary goals? During the editing, we worked on the amount and timing of the pieces of information given away to the audience. This is not the degradation of music; on the contrary, it is because music has such an important position. The realistic atmosphere of *A Separation* did not allow the use of music. I think of her as the Persian Meryl Streep. Was that true here as well? Casting is one of the most arduous steps of the work. My main concern is to keep the actor away from usual exaggerations of acting. Usually I go toward professional actors who can play like nonactors. How do you evaluate your own work? I

ask myself what would be my reaction to the film? I think everyone works in the same way. The first critic and judge of every work is its creator. Is it more important for you to find success abroad or at home? The critical and public acceptance in my country is the most important. The authorities halted the production of A Separation after you made public remarks in support of Jafar Panahi and other exiled and jailed filmmakers. What is your hope for them now? I still wish every filmmaker the ability of making the film he wants, freely. And are you optimistic about the political future of Iran? With all my heart. Related Articles Featured Articles.

## Chapter 8 : Editing “ Bea Cabrera

*Second, the military services began to use exclusively the consolidated list of "acceptable" narrative reasons for separation shortly after October 1, (some military separation centers continued to use the old lists applicable to each branch of the military for a brief period after October 1, ).*

Blueprint of a Masterpiece Look no further than this gem from Iran for a lesson in superior storytelling. Dramatica, The Storyform, and Main Character Resolve When it comes to writing a good story, many feel the process to be a mysterious expedition into the unknown. A storyform—as defined by the Dramatica narrative science theory of story—identifies the central thematic elements of a complete narrative. Every problem he has, everything that defines who he is, comes as a result of his constant drive to change the way people think and how they think about him. More importantly though, this way of thinking causes problems for him. This quad of elements sang out for a couple of reasons. The first was the word Cause—namely because that was the precise Main Character Problem I had identified in my initial analysis. More importantly, however, this quad stood out because the elements within sang together in a harmonious reflection of Nader. More than a sequence template to follow, the storyform outlines the key points needed to make a solid argument. Now some films, or stories for that matter, have no real purpose beyond simple entertainment Fletch, Battle: If there was one thing clear about the Overall Story of this film—the part of the story that affects everyone—it was the broken system of justice within Iran. A Process is a series of interactions that create results. You may wonder then, if the Overall Story Problem and the Main Character Problem matched the first attempt, what exactly changed? In my original analysis I had felt the former pair Proven and Un-Proven correctly identified what a majority of the story was about. But when one takes a closer look at Accurate and Non-Accurate and sees them more as Appropriate Behavior and Inappropriate Behavior synonyms respectively one begins to gain a greater sense of what the film was really exploring thematically. Predicting Greatness A two-part series on one of the greatest films of all time, A Separation. Discover the deep thematic intent at play behind this simple story of the end of a relationship. Dramatica and The Storyform For years, the crafting of a solid story required little more than the ability to guess. Repeat ad nauseam until the work found its voice. As discussed in the first article in this series, A Separation: Choosing to focus one part of a story on a certain point-of-view demands that complimentary and opposing points-of-view come into play as well. Without going into too much more detail, these amazing predictions continue on through out the entire storyform. Not sure how to increase conflict in the Overall Story? Not sure how to develop that key Relationship Throughline? Look to the Relationship Story Signposts and craft your work accordingly. By inputting the qualities of a single character the theory predicts and nails what should be happening within the other Throughlines. Nader is a Steadfast character which means that his point-of-view, his perspective towards things, remains consistent. Thus, the central tragedy of the film actually finds itself encoded into the structural meaning of the story: Up until that final scene his daughter went with the flow—engaging in the process of separation without really dealing with any of the residual fallout. See how the storyform labels the Story Consequence as Progress? The Consequence occurs when the efforts to reach the Story Goal fail, and fail they do in this film. The filmmaker had something very meaningful to say and he did it both competently and artfully. Dramatica and its concept of the storyform helps explain the former. Talent takes care of the latter. Written by James R.

## Chapter 9 : Am I screwed because of my DD narrative? : Veterans

*Edit: I just dug mine out to find that i'm INCORRECT, and that the "Honorable/Dishonorable" is on the bottom 1/5th. If it states "MENTAL DISORDER (OTHER)" under "Narrative Reason For Separation" then I would do 2 things).*