Theatrical Narrative Sequence Project

**Theatrical** - Marked by exaggerated self-display and unnatural behavior; affectedly dramatic. Stage performance especially by amateurs. **Theatricals** Affectedly dramatic gestures or behavior; histrionics.

**Narrative** - A narrative is a story that is created in a constructive format (as a work of speech, writing, song, film, in photography or theatre) that describes a sequence of fictional or non-fictional events. The word derives from the Latin verb narrare, "to recount".

**STEP ONE:** **ANSWER** the research questions on the following page by researching on the school network: S://Mr.Arnett/AVI 4M/AVI 4M - Photography Project Choices/Theatrical Narrative Sequence Project/intro.htm

**STEP TWO:** **BRAINSTORM** in your Photography Journal possible ideas for your Theatrical Narrative Sequence. See list below for Artists to Research on-line. Themes to consider: Literature, Film, Television, **Note: You** must appear in some part of the finished work. Your finished narrative should be **10** still images and follow these elements of storytelling:

* Introduction
* Rising Action
* Climax
* Resolution/Denoument

**STEP THREE:** **DRAW** a storyboard outlining the major components of your Theatrical Narrative Sequence. (must be **10** still frames)

**STEP FOUR:** **GET APPROVAL** on your storyboard and then photograph your sequence. Afterwards save the sequence into your Digital Portfolio for evaluation.

**STEP FIVE:** **REFLECT** by answering the following questions on your finished work:

1. What aspect of your finished work do you find most successful?
2. What aspect of your finished work do you find least successful and why?
3. If you had to complete this assignment again, what aspect would you change/improve on and why?

**Artists to Research**
Cindy Sherman
Alexander Orion
Gregory Crewdson
Roger Ballen
Jeff Wall
Sandy Skoglon
DEFINING FILM NARRATIVE

Among the first widely seen motion pictures were the amazing fifty-second films by Louis Lumière (1864–1948) and his camera operators. One of the more famous was the Arrivée d’un train en gare a La Ciotat (Arrival of a Train, 1896), in which the camera records the train pulling into the station, passengers descending and boarding, and bystanders interacting with the travelers.

But does a single shot of a train arriving count as a narrative?

For most critics, the minimal criteria for determining the presence of narrative include a series of events in some cause–effect order. Causality suggests temporal, spatial, and thematic links as well.

Thus these events, "a train arrives, doors open and passengers climb out, a woman runs past holding a small child's hand, a man with a bundle walks after them," provide only the barest markers of narrative. One contemporary newspaper reporter actually embellished his account of the film: "The travelers all look pale, as if they were seasick. We do not recognize characters so much as known types: the petite maid, the butcher boy, and the young man with a humble bundle who has left his village in search of work" (Aubert, p. 225).

In recreating the film experience for the readers, the reporter has inserted tiny bits of inferred story material, even generating a feeling of malaise for the arriving passengers and a personal history and goal for the man with the bundle, who now becomes a central character. Thus, critical definitions of film narrative necessarily touch on formal elements of storytelling, but also upon the audience's role in perceiving and comprehending the presented material in those tales.

Narrative is generally accepted as possessing two components: the story presented and the process of its telling, or narration, often referred to as narrative discourse. Story is a series of represented events, characters (or agents for some), and actions out of which the audience constructs a fictional time, place, and cause–effect world, or diegesis.

In the Lumière short, the material elements include the arrival of the train, the scurrying of rushed passengers, the gestures of the railway workers, the steam emitted from the engine, even the moving shadows beneath people's feet. Out of these rather minimal visual objects and actions, the viewer generates tiny story events, including any effects that the train has on the people on the platform. The narrative discourse is evident in strategies of presentation, especially the camera position, which offers a view of the action that emphasizes perspective and depth, but also allows the viewers to watch the faces and movements of a number of the people involved.

However, Lumière's film offers a very low level of narrative development, in part because of the short length and paucity of story events, but also because of the absence of other narration devices, including plot ordering, mise-en-scène choices, editing, sound effects,
As films expanded in length and technical options, **narrative strategies** increased as well. **Stories** could develop more complex characterization, thematic concerns, and temporal development, along with increasing devices for the narrator to manipulate and present those events.

While many sorts of films employ some storytelling strategies, when we speak of **narrative film** we are typically referring to fiction films. However, before moving to fiction films completely, we should acknowledge that French film theorist Christian Metz has famously argued that on one level, all films are **fiction films**. All cinematic experience is based by definition on **illusion**.

**Motion pictures** are fundamentally still images projected onto a flat screen. Nothing moves and there is no real depth of space, yet we cannot help but "see" movement and spatial cues as the film is projected. The entire process is based on a fiction that what we see is actually present. We know Cary Grant is long dead, we know that we are only seeing his shadowlike image projected on a screen, and yet we see and hear him in an illusory three-dimensional world in which he moves in front of and then behind his desk, right there in front of us.

Lumière films, Cary Grant laughing, or a bird chirping in a sex education documentary are all based on an illusion, an absence, that is only possible thanks to the cinematic apparatus and the audience's perception system. From this perspective, the **fiction film** is a specific type of cinema based on the content of the images and sounds rather than their material traits. The **fiction film**, the subject of **narrative history**, **theory**, and **criticism**, assumes a spectator who not only sees movement where none really exists, but also constructs characters, time, space, and themes.

**Narration** is a set of representational, organizational, and discursive cues that deliver the story information to the audience. The **fiction film** should be thought of as a text, a collection of narrative systems, each of which functions and exists in its own history, with its own stylistic options. For instance, during the 1940s, it became stylistically fashionable for American crime dramas to tell their stories out of order, often with voice-over narrators recounting some past events via flashbacks.

Many of those crime dramas were also filmed with increasingly expressionistic sets, lighting, and acting styles. The resulting film noir movies are distinguished by certain shared, generic, story events and discursive strategies alike. Their **narrative context** was quite different from that of Lumière's train film. **Narratives** must always be studied in relation to history, including the history of film style, modes of production, and the history of **narrative theory** itself.

Most **narratives** consist of the following:

- Introduction
- Rising Action
- Climax
- Resolution/Denoument
1. What is narrative and what are the two components that it typically consists of? (3)

2. Does a single shot of a train arriving count as a narrative? (Watch the film sequence: Arrivée d'un train en gare a La Ciotat (Arrival of a Train, 1895) by Louis Lumière.) (1)

3. What is the narrative in Arrivée d'un train en gare a La Ciotat (Arrival of a Train, 1895) by Louis Lumière? (1)

4. What is the minimal criteria for determining the presence of narrative? (1)

5. What is causality and what are three possible links? (3)
   
   1. 
   2. 
   3.

6. What are character types and what kinds appear in Arrivée d'un train en gare a La Ciotat (Arrival of a Train, 1895) by Louis Lumière? (1)

7. What do the critical definitions of film narrative necessarily touch on? (1)

8. What is diegesis? (1)
9. What is narrative discourse? (1)

10. List four narrative devices? (4)

   1. 
   2. 
   3. 
   4. 

11. List two narrative strategies? (2)

   1. 
   2. 

12. What did the famous French film theorist Christian Metz famously argue about all films? (1)

13. How are all motion pictures fundamentally similar? (1)

14. What does a fiction film typically consist of? (1)
A) 1. What is the title of your Theatrical Narrative Sequence?

B) Photographic/digital manipulation techniques used in my work and how they support my intended visual message:

C) REFLECT by answering the following questions on your finished work:

   1. What aspect of your finished work do you find most successful?

   2. What aspect of your finished work do you find least successful and why?

   3. If you had to complete this assignment again, what aspect would you change/improve on and why?
<table>
<thead>
<tr>
<th>Knowledge/Understanding</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
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</thead>
<tbody>
<tr>
<td>Demonstrates understanding of the elements &amp; principles of design in the Theatrical Narrative Sequence</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student demonstrates limited understanding of the elements &amp; principles of design. 0.25</td>
<td>Student demonstrates some understanding of the elements &amp; principles of design. 0.50</td>
<td>Student demonstrates considerable understanding of the elements &amp; principles of design. 0.75</td>
<td>Student demonstrates a high degree of understanding of the elements &amp; principles of design. 1</td>
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<tr>
<th>Thinking/Inquiry</th>
<th>Level 0</th>
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<tbody>
<tr>
<td>Theatrical Narrative Sequence</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student depicts their Theatrical Narrative Sequence with limited effectiveness. 0.25</td>
<td>Student depicts their Theatrical Narrative Sequence with some effectiveness. 0.50</td>
<td>Student depicts their Theatrical Narrative Sequence with considerable effectiveness. 0.75</td>
<td>Student depicts their Theatrical Narrative Sequence with superior effectiveness. 1</td>
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<thead>
<tr>
<th>Communication</th>
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<tbody>
<tr>
<td>Clarity: Discusses research &amp; influences in the research questions &amp; artistic statement</td>
<td>Work does not meet assignments expectations for this category. Incomplete. 0</td>
<td>Student discusses influences in the research questions &amp; artistic statement with limited clarity. 0.25</td>
<td>Student discusses influences in the research questions &amp; artistic statement with some clarity. 0.50</td>
<td>Student discusses influences in the research questions &amp; artistic statement with considerable clarity. 0.75</td>
<td>Student discusses influences in the research questions &amp; artistic statement with a high degree of clarity. 1</td>
</tr>
<tr>
<td>Explains use of Manipulation/Transformation, Operational techniques in the artistic statement</td>
<td>Poor, yes/no answers/limited incomplete. 0.25</td>
<td>Student explains use of techniques in the artistic statement with some clarity. 0.50</td>
<td>Somewhat coherent and somewhat complete. 0.50</td>
<td>Clear and substantial answers. 0.75</td>
<td>Superior and insightful answers. 1</td>
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<tr>
<th>Reflective Questions: Strength, Weakness &amp; Next Step</th>
<th>Level 0</th>
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<th>Level 3</th>
<th>Level 4</th>
</tr>
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<tbody>
<tr>
<td>Incomplete. 0</td>
<td>Student demonstrates limited effectiveness in demonstrating the creative process and following procedures. 5-6</td>
<td>Student demonstrates some effectiveness in demonstrating the creative process and following procedures. 2-3</td>
<td>Student demonstrates considerable effectiveness in demonstrating the creative process and following procedures. 7-8</td>
<td>Student demonstrates superior effectiveness in demonstrating the creative process and following procedures. 8-10</td>
<td>Student demonstrates a high degree of using the elements &amp; principles of design and techniques to produce a highly effective art work. 5</td>
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<tr>
<th>Application</th>
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<tr>
<td>Creative Process: Demonstration of Skill Development &amp; following procedures including Clean Up</td>
<td>Incomplete. 0</td>
<td>Student demonstrates limited use of the elements &amp; principles of design and techniques to produce an art work of limited effectiveness. 1</td>
<td>Student demonstrates some use of the elements &amp; principles of design and techniques to produce an art work of some effectiveness. 2-3</td>
<td>Student demonstrates considerable use of the elements &amp; principles of design and techniques to produce an art work of considerable effectiveness. 3-4</td>
<td>Student demonstrates a high degree of using the elements &amp; principles of design and techniques to produce a highly effective art work. 5</td>
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| Storyboard (10 Frames); Final Digital Images; (10 Frames); Uses elements & principles of design and Manipulation/Transformation, Operational techniques to produce an effective Theatrical Narrative Sequence | Incomplete. 0 | | | | /5 |

| | | | | | /20 |
A1. The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively;
A1.1 use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g., extend their skills in using brainstorming, concept webs, mind maps, and/or groups discussions to formulate original and innovative ideas for an art work on a social or personal theme; use critical research skills to explore and elaborate on ideas; demonstrate fluency in formulating clear and detailed plans; demonstrate flexibility in revising their plans on the basis of reflection)
A1.2 apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media (e.g., extend their skills in working with a range of media; demonstrate flexibility in revising plans in response to problems encountered during other stages of the creative process; reflect on the effectiveness of preliminary versions of their work, and revise the work on the basis of reflection and self-assessment)
A1.3 document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes (e.g., ensure that their portfolio includes the following: evidence of critical inquiry associated with idea generation and elaboration; evidence of research on how different artists approach specific themes and/or use particular techniques that can be adapted in their own work; preliminary and final works to show evidence of thoughtful revision), and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process
A2. The Elements and Principles of Design: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;
A2.1 apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions (e.g., extend their skills in combining various elements and principles to convey a sense of fear, happiness, hopefulness, despair)
A2.2 apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues (e.g., extend their skills in manipulating elements and principles and using conventions in creative ways to produce an art work that conveys the point of view of a teenager living on the street or that comments on a current event or social issue)
A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others
A3.1 use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes (e.g., extend their skills in the manipulation of a variety of media and technologies to create a sculpture for an outdoor space, a mixed-media work for display on the Internet, an installation evoking their cultural heritage)
A3.2 use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences
B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;
B1.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function (e.g., describe their initial response to an art work, and explain in detail how specific aspects of the work's content, formal qualities, and media inform that response)
B1.2 deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., extend their skills in identifying individual elements and principles and aspects of the visual content in an art work, interpreting their function, and analysing their effect; compare and contrast the use of shape, form, line, texture, space, and balance in Frank Lloyd Wright's Falling Water and Moshe Safdie's Habitat)
B1.3 demonstrate in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria (e.g., provide an informed explanation of why a work of art is, or is not, successful with respect to its ability to communicate a message or emotion, its technical and aesthetic conventions, its form and stylistic qualities, its originality)
B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;
C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;
C1.1 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works (e.g., when analysing how artists' manipulation of space, movement, form, and proportion affects meaning in an installation or an environmental work)
C1.2 explain in detail terminology related to a wide variety of techniques, materials, and tools (e.g., techniques and materials associated with installation art; additive and subtractive techniques, digital manipulation, impasto, optical colour mixing, pointillism), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works
C1.3 explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works
C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;
C2.1 extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create a range of textures in an art work, to develop the connection and relationship between forms in a composition, to draw attention to specific parts of a work)
C2.2 extend their understanding of the variety of conventions used in visual art (e.g., allegory, appropriation, juxtaposition, synectics; conventions associated with formalism, objective and non-objective abstraction, propaganda, realism, social commentary), and explain in detail how they are used in a variety of art works
C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.
C3.2 demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works (e.g., demonstrate safe practices when creating installations, assemblages, earthworks, constructions, multimedia projects; demonstrate appropriate protocols, deportment, and respect for others when working in a studio or visiting a presentation space)