

1: Can you write an epilogue without writing a prologue? | Socratic

Parts of a Novel: What is Foreword, Preface, Introduction, Prologue, and Epilogue? Last week our blog post was all about how to write a novel, part one and part two. This week, however, we're telling you all about the different parts that make up a novel.

Overall, the response to the article series has been overwhelmingly positive and proved to me that there is absolutely a need in the life insurance business for someone to write independent and objective reviews of life insurance products. I learned a few other things along the way as well. Because the full PDX review was necessarily long and technical, some people have understandably conflated the parts where I share my opinions with the objective analysis of the product and have been using the review as a weapon, for lack of a better term, in sales situations. This was never my intent, but I can understand how people could read the highlights and see a more negative picture than I meant to paint. Second, the product reviews on this site are designed for people who can handle the information for what it is – a comprehensive analytical and technical analysis of the product – and are willing to fund future analysis of new products by buying a subscription to the site. I have been immensely disappointed to find out that full copies of my subscriber-only PDX review have been floating around, including one that got into the hands of a major publication that subsequently ran an article on it. As a result, I saw the need for the 10th post on PDX – a simplified, crystallized and short-form public commentary to clarify both the analysis and my position. Not for use as a weapon, but instead for the sake of furthering the conversation about the products we sell and what they say about us and our future. It defined and dominated the Indexed UL market last year and continues to do so this year, attracting plenty of supporters and detractors along the way. And as I dug more into the product, I found that a lot of the conviction on both sides of the house was rooted in misunderstandings, through no fault of their own. PacLife has so little disclosure about how PDX actually works that people have been left to their own devices to make sense of it. The fact that doing so took 16, words and 28 pages is evidence that it was the right undertaking. The Simple Story It is now quite well known that PDX uses an annual fixed policy charge to fund an indexed interest bonus called the Performance Factor. The basic math is quite simple – the fixed charge is quoted as a percentage of the account value, which is then quoted as a percentage of the option budget. If the option budget for the product is 4. You could be off by a factor of Because the Performance Factor is more than just the simple math. It just appears like fairy dust, as bonuses so often do in Indexed UL products these days. In other words, when you illustrate PacLife PDX, the majority of the illustrated performance of the product comes from QX, not the fixed charge funded bonus that everyone now knows and talks about. Want to know how QX works? Complexity, Disclosure and PDX The main problem with PDX presents itself here – everything that I wrote above, all of the hours it took me to accurately derive the mechanics of the Performance Factor to the point where I was confident that I had it right, is a result of the fact that PacLife does virtually zero disclosure on how the Performance Factor works in its formal documents. Why is this a problem? Just imagine having a conversation with a client 5 years from now about their in-force PDX contract. Will you be able to explain whether or not their Performance Factor is fair? You just have to trust PacLife. They know this and have practically publicly admitted as much. They made a further error by complicating it with two parts, one that has a nice clean story about where it comes from MX and another that is fairy dust QX without an explanation of its source. Complexity without disclosure is wholly unacceptable in financial products. My conclusion will change the moment that PacLife guarantees the mechanics of the Performance Factor and fully discloses its inputs. Then the question becomes whether or not PDX offers an attractive value proposition for policyholders. No matter what way you slice the numbers, PDX is the riskiest and most leveraged Indexed UL on the market – and I have no idea why people at PacLife think that, in itself, is a derogatory statement. Risk and leverage on an asset that performs well is a good thing, is it not? You should sell as much of it as you can. You should tell your clients to borrow massive amounts of money to buy this product. You should even buy it for yourself. My problem with how risk and leverage manifests in PDX is fourfold. First, PDX delivers its risk and leverage through complex mechanisms without adequate

disclosure of the mechanics and inputs. Second, the disclosure of the risk and leverage in all Indexed UL products has not caught up to the attractiveness of the illustrated profits from the risk and leverage. Are we, as an industry, selling life insurance or are we selling leveraged exposure to complex and non-linear derivatives instruments? PDX is usually funded to the gills, so guaranteeing the death benefit seems superfluous. The lack of disclosure about how the Performance Factor actually works is a deal killer for me, regardless of anything else about the product. As I said above, risk and leverage is not inherently a bad thing. In my experience in seeing real cases, that unfortunately happens all too often with PDX. Selling it will not send you to jail, despite what another industry commentator has said. It is unnecessarily complex. It is often insufficiently or inaccurately explained by the people who sell it. But it most certainly is not a bad product. Finally, if I could do it all over again, I would have guarded the analysis better. Every morning, I wake up humbled, somewhat terrified and entirely motivated to create amazing content for them. So if you value this type of analysis, do what your competitors have already done – join The Life Product Review.

2: How to Write an Epilogue: 11 Steps (with Pictures) - wikiHow

EPILOGUE TWO: Camino de Santiago Part 3 () Camino Frances. Flow With & Choose n Move have been the themes of today. Join Adventures With Amie for an ongoing quest around the globe.

Does your story need an epilogue? Providing some closure After your story has reached its conclusion, you may want to provide a bit of detail about what happens later. If you are planning to write an epilogue, make sure that it is written in the same voice and style as the rest of your novel. Doing this ensures consistency which your reader will appreciate. In the case of the *Catcher in the Rye*, Holden Caulfield is the first person narrator throughout the book as well as in the epilogue. Possibly many years after. You may have had soldiers swapping stories about settling down after the war, or a detective who has plans for his retirement. Wars ending or cases closing form distinct endings though, so this is where the readers naturally part company with the characters. Set nineteen years after the conclusion of the series, this would have been very awkward to include as part of the main storyline. What happened to the world of the novel? The ending is ambiguous but, rather than giving any resolution for the characters, Atwood uses her unusual epilogue to hint at the future of the regime: Talking about what became of the regime obviously needs a historical perspective but, because the book follows a life lived at the inception of the regime, this perspective had to come from outside the main story. Though this already indicates a pretty unequivocal stance against fundamentalist religious dogma, Brookmyre adds an epilogue to underline it: A new century got under way, and despite the efforts of certain parties, it continued to witness unchecked the sins of godlessness, blasphemy, fornication, homosexuality, miscegenation, pornography and cheesy B-movies. He rounds it off with a translation of an ancient text a device from earlier in the novel ; an eyewitness account which rationally explains the parting of the Red Sea. The action has all concluded in the previous chapter and the characters are relaxing on their ship, when lunch is suggested: OK, baby, hold tight, said Zaphod. The epilogue conundrum So, should you write an epilogue? It should be the final chapter. If you already have a sequel in mind and want to mention the idea, that belongs in your epilogue too. If you need to do any of those things for your book to feel complete, then yes, go ahead and write an epilogue.

3: Introduction, Prologue, or Preface? Differences in the Parts of a Novel

In the epilogue, the relationship between the protagonists, Lisbeth Salander and Mikael Blomkvist, is pointedly left on an unresolved, hanging note “ and this lingering question about the future of their relationship propels us towards book two.

Last week our blog post was all about how to write a novel, part one and part two. But what are they, exactly? Do you need them? Parts of a Novel: This is a place for the guest writer to persuade the reader to read the book. Preface A preface is written by the author, and it is about the book: A preface is a place for the author to defend their book, essentially. Introduction Where the preface is about the situation surrounding the book, the introduction is entirely about the content of the book. Say, for instance, a novel is about a thirty-something-year-old man in New York, but the author wants to include a scene from his childhood in which he breaks his arm falling out of a tree. A prologue would be the perfect place for this to occur. The prologue scene must be relevant to the story, however. If the thirty-something protagonist never mentions or reminisces on that moment in his childhood when he broke his arm, then it has no place being in the prologue. Epilogue Like a prologue, epilogues are only in fiction. It comes after the story and often wraps up the story nicer than the ending did. Think of it as an ending after the ending. It should offer insight into the novel. Or, it could remain the same narrator, maybe a little further along in their lifetime. Hopefully things are a little clearer now. Terms like foreword and preface are not interchangeable after all, and none of these components are absolutely necessary to write a novel. March 7th, by Hannah Gordon.

4: Henry IV, Part 2 - Wikipedia

2) *Yet, for all of its popularity, critics and readers alike have continued to struggle with the poem's epilogue and its relation to the first two parts of the story. Bloody verses: rereading Pushkin's Prisoner of the Caucasus.*

This is part one of a two part follow up to my series Finding Fearless. Names and locations have been changed to protect identities. About a month ago my therapist declared me recovered from emetophobia. It was a very odd transition, because I had literally just started getting back to a normal state of mind. And, not soon after that, I started to have anxiety flare ups again that made me start to question if I could really be recovered. Did he speak too soon, or did I bite the bait too quickly? For me, being recovered is defined by the little moments, and absolutely is something that is attainable outside the journey of making your life better. It means that I can hear those worries circulating in my mind, but not give them any extra time or energy in my brain. Emetophobia, though, is only part of my battle. You also kind of go through this identity crisis of not knowing who it is you are now that you have no limits and no boundaries. My life has not been short of moments where I questioned who I was, and what I would do with my freedom. At every major turning point in my recovery, I had a moment like that. There is no set time frame for when it has to be done, or how long it will take. The most important part is just taking that step, and just keep walking forward; even when it seems like you keep falling back. When life was trying to push me down, I got back up. It might have taken me a few days to do it, but I always got back up. Will there be another follow up? Perhaps a part three to my epilogue? But, until then, you have this, the grand follow up to my Finding Fearless series. So, until part three comes, I leave you with this: We do our best to respond within 48 hours, but if for some reason we cannot get back to you in that time frame, we promise we will always respond as soon as possible. You can also find us on any of the following social media sites: Emetophobia is the intense and irrational fear of throwing up, and it is one struggle we are passionately engaged in.

Two summers ago, I did some solo travel in the mountains of France. I started to feel a change within myself wanting to downshift a bit. I was making progress towards being more gentle to myself and allowing myself more time to relax without feeling undeserving.

Falstaff is still drinking and engaging in petty criminality in the London underworld. He first appears, followed by a new character, a young page whom Prince Hal has assigned him as a joke. Falstaff enquires what the doctor has said about the analysis of his urine, and the page cryptically informs him that the urine is healthier than the patient. Falstaff delivers one of his most characteristic lines: He then complains of his insolvency, blaming it on "consumption of the purse. The Lord Chief Justice enters, looking for Falstaff. Falstaff at first feigns deafness in order to avoid conversing with him, and when this tactic fails pretends to mistake him for someone else. As the Chief Justice attempts to question Falstaff about a recent robbery, Falstaff insists on turning the subject of the conversation to the nature of the illness afflicting the King. He then adopts the pretense of being a much younger man than the Chief Justice: Falstaff rebuked, Robert Smirke, c. After Falstaff ejects Pistol, Doll asks him about the Prince. Falstaff is embarrassed when his derogatory remarks are overheard by Hal, who is present disguised as a musician. Falstaff tries to talk his way out of it, but Hal is unconvinced. When news of a second rebellion arrives, Falstaff joins the army again, and goes to the country to raise forces. There he encounters an old school friend, Justice Shallow, and they reminisce about their youthful follies. Shallow brings forward potential recruits for the loyalist army: Mouldy, Bullcalf, Feeble, Shadow and Wart, a motley collection of rustic yokels. Falstaff and his cronies accept bribes from two of them, Mouldy and Bullcalf, not to be conscripted. In the other storyline, Hal remains an acquaintance of London lowlife and seems unsuited to kingship. His father, King Henry IV is again disappointed in the young prince because of that, despite reassurances from the court. King Henry then sickens and appears to die. Hal, seeing this, believes he is King and exits with the crown. King Henry, awakening, is devastated, thinking Hal cares only about becoming King. Hal convinces him otherwise and the old king subsequently dies contentedly. The two story-lines meet in the final scene, in which Falstaff, having learned from Pistol that Hal is now King, travels to London in expectation of great rewards. But Hal rejects him, saying that he has now changed, and can no longer associate with such people. Epilogue[edit] At the end of the play, an epilogue thanks the audience and promises that the story will continue in a forthcoming play "with Sir John in it, and make you merry with fair Katharine of France; where, for all I know, Falstaff shall die of a sweat". In fact, Falstaff does not appear on stage in the subsequent play, Henry V, although his death is referred to. The Merry Wives of Windsor does have "Sir John in it", but cannot be the play referred to, since the passage clearly describes the forthcoming story of Henry V and his wooing of Katherine of France. Falstaff does "die of a sweat" in Henry V, but in London at the beginning of the play. His death is offstage, described by another character and he never appears. While it is accepted by modern critics that the name was originally Oldcastle in Part 1, it is disputed whether or not Part 2 initially retained the name, or whether it was always "Falstaff". It is possible that Shakespeare interrupted his composition of Henry IV, Part 2 somewhere around Act 3-Act 4, so as to concentrate on writing The Merry Wives of Windsor, which may have been commissioned for an annual meeting of the Order of the Garter, possibly the one held on 23 April. The play was published in quarto the same year printing by Valentine Simmes. Less popular than Henry IV, Part 1, this was the only quarto edition. The play next saw print in the First Folio in. Extant records suggest that both parts of Henry IV were acted at Court in 1611—the records rather cryptically refer to the plays as Sir John Falstaff and Hotspur. A defective record, apparently to the Second part of Falstaff, may indicate a Court performance in. Criticism and analysis[edit] Part 2 is generally seen as a less successful play than Part 1. Its structure, in which Falstaff and Hal barely meet, can be criticised as undramatic. Some critics believe that Shakespeare never intended to write a sequel, and that he was hampered by a lack of remaining historical material with the result that the comic scenes come across as mere "filler". The one-man hip-hop musical Clay is loosely based on Henry IV. The Ultimate Edition of Monty Python and the Holy Grail features subtitles correlating scenes in the film to lines

from the play.

6: Epilogue - Wikipedia

An epilogue, like a prologue, is a section of a book that stands outside the narrative, as a kind of commentary or supplementary addition. Except the epilogue (as the prefix indicates) comes after the main narrative.

Epilogue, Prologue, and Afterword Epilogue is the opposite of prologue , which is a piece of writing at the beginning of a literary work. An epilogue is different from an afterword, in that it is part of the main story, occurring after the climax , and revealing the fates of the characters. An afterword is typically written by someone other than the author, and describes how the book came into being. Usually, an epilogue is set a few hours after the main body of the story, or far into the future, where the writer speaks to the readers indirectly, through the point of view of a different character. In an afterword, on the other hand, an author speaks to the readers directly. In it, a writer may provide a reason for writing the book, and detail the research that has gone into writing the book. Sometimes, a writer may employ an epilogue to cover loose ends of his story, resolving those issues that were brought up by the writer in the story, but were not resolved in the climax. Epilogue in Greek and Elizabethan Stage Plays Epilogue examples are abundant in Greek and Elizabethan stage plays, since including epilogues at the end of the plays was a common practice among their playwrights. After the end of the play, an actor would step forward, speaking directly to the audience , offering his gratitude to them for watching the play patiently. In comedies, epilogues uttered by those actors were often used to show the main characters of the plays enjoying a happy and contented life after experiencing the disorder during the play. Moreover, the speaker of an epilogue would directly describe the lesson or moral the audience should have learned from the story. Epilogue in Horror and Suspense Novels In modern horror and suspense novels and stories, the epilogue is purposefully used to hint at a threat that still looms large on the horizon. The monster or villain is believed to have been done with, but the epilogue suggests that the danger is not over and still looms over them. Therefore, it adds to the horror and mystery of the work of literature, as the readers get the idea that the characters are not safe, though they might believe so. In some cases, epilogue can also be used to confirm that a narrative is not over, and there is still more to the story. It gives the readers an idea that there will be a sequel. Examples of Epilogue in Literature Example 1: Go hence to have more talk of these sad things, Some shall be pardoned, and some punished, For never was a story of more woe Than this of Juliet and her Romeo. If I were a woman, I would kiss as many of you as had beards that pleased me, complexions that liked me, and breaths that I defied not. And I am sure as many as have good beards, or good faces, or sweet breaths will, for my kind offer, when I make curtsy, bid me farewell. He, in his epilogue, presents the situation of the Manor Farm after many years have passed, describing the fate of the characters who participated in the revolution. The seasons came and went, the short animal lives fled by. A time came when there was no one who remembered the old days before the Rebellion, except Clover, Benjamin, Moses the raven, and a number of the pigs. No question, now, what had happened to the faces of the pigs. The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which.

7: Epilogue - Examples and Definition of Epilogue

Epilogue, Prologue, and Afterword. Epilogue is the opposite of prologue, which is a piece of writing at the beginning of a literary work. www.enganchecubano.com epilogue is different from an afterword, in that it is part of the main story, occurring after the climax, and revealing the fates of the characters.

Checklist for writing a strong epilogue What is an epilogue? Classic Greek and Elizabethan plays often included epilogues to explain the later fates of the characters. An actor would step forward and speak directly to the audience, offering commentary on the story and dispensing morals, if any were to be found in the tale. Note that the epilogue, in this respect, is the exact opposite of the prologue and the preface. Since then, the epilogue has naturally evolved. Today, this kind of wrap-up is very rarely used in novels. An epilogue ties up loose ends that require resolving and which could not be tidied up within the actual story itself. An afterword addresses how the book came to be, the inspiration for the story, the journey of its development, etc. An epilogue can also offer readers a firmer sense of resolution, emphasize character development, and allow the author to choose what note to end the story on. Lastly, it can also be a vehicle by which the author can tie up loose ends whatever happened that librarian who disappeared in chapter 12? Now onto tips from our editors on how to write an effective epilogue. How to write an epilogue: Read on for tips from our editors on striking that right balance. Do write an epilogue thatâ€¦! Contributes to character development If protagonists are well-written, readers will invest in them. A hopeful epilogue for Katniss image: The final installment of the Hunger Games series features an epilogue that reveals how the following years have affected Katniss. It shows that while time heals wounds, sometimes they heal very slowly and in a non-linear manner. While we see that Katniss still struggles with persistent terror that her life is about to be upheaved, the epilogue ends on a hopeful note that suggests she will continue to heal. This kind of epilogue is a great way to keep readers on the hook for a series, and will often involve a gasp-inducing plot twist. However, heed the warning of freelance editor Allister Thompson: You need to weave enough information into the body of the story so that when the cliffhanger appears, readers have a foundation upon which they can speculate in anticipation of the next novel. In the epilogue, the relationship between the protagonists, Lisbeth Salander and Mikael Blomkvist, is pointedly left on an unresolved, hanging note â€” and this lingering question about the future of their relationship propels us towards book two. The chaotic end of Moby Dick involves the long-awaited encounter of Captain Ahab and the whale, and the sinking of a ship, to boot! In the epilogue, Ishmael survives by floating on a coffin, and he reminds us that it is this providential yet ironic buoy that has allowed him to carry on the story we are currently reading. Gives one last â€” subtle! Be careful not to break the tone or pacing of the novel too much or the epilogue will end up sounding like the intro of a new story rather than the closing of the current one. Just give your readers one final note to chew on. The Handmaids Tale gives us one last chance to contemplate its theme image: Just think of the word epilogue itself to remember this point, advises Oxford University Press editor, Hannah Hirst-Dunton: Provides extraneous details We like the way Allister Thompson puts it: Tacking an epilogue onto an already substantial ending can set your readers up for an anticlimactic letdown. Checklist for writing a strong epilogue Is there anything more satisfying than checking off a little box? Remember our editors tips for crafting a well-written epilogue with this handy checklist! How do you feel they contributed to your understanding or enjoyment of the story? Leave any thoughts or questions in the comments below!

8: How to Write an Epilogue for a Novel | Pen and the Pad

An epilogue or epilog (from Greek ἐπίλογος, epí-logos, "conclusion" from ἐπι, "in addition" and λόγος, "word") is a piece of writing at the end of a work of literature, usually used to bring closure to the work.

Snarky and I were planning the trip that became our "big trip," we spent a lot of time discussing possible destinations and itineraries. One of the stops that he was adamant from the very beginning that we include was a stop in Hong Kong, timed to see their famous in the rugby-watching world rugby sevens tournament. We did indeed go to Hong Kong for the sevens. We had to buy the tickets and accommodation through a New Zealand travel agency, which had two consequences: Our trip was in , which was smack in the middle of the period of anti-Iraq war anger and general disgust with American aggressiveness in much of the rest of the Western world, and a couple of the Kiwis were not at all pleased to see an American in their group, and made sure I knew that, in their understated way. Snarky, I just wanted to blend in with this group and not make waves. So I did what you do when watching rugby with a group of New Zealanders: We each got a black jersey as part of our tour package, so one day, I wore that. But it got beer spilled on it the Hong Kong sevens are a beer-soaked event, to say the least. This meant that I had to find a different shirt to wear the next day. The front of the shirt has a saying: Before I could make it to the top of the stairs in my section we had, I must admit, rather nice seats near the field , a man caught sight of my shirt and wanted to read it. I was in a hurry and not really in the mood to chat about blues bars in Bangkok, so I told him that I really needed to get to the bathroom, and asked him to move. He, however, stood his ground, and insisted that he be allowed to read my shirt. Why would I wear a shirt with words on it if I did not want people to read it? So I stopped, held the shirt out to flatten the message and make it easier to read, and answered his questions as quickly as I could so that I could get to the bathroom. All these years later, this memory is still very sharp in my mind. I can hear his indignant, insistent voice and even thinking about the story, I lean back to get away from him. I clearly remember my distress and my eventual acquiescence to his demands as the option most likely to get me to the bathroom as quickly as possible. When the uproar about the Grantland story outing Dr. V as transgender and the uproar about Henry Gee revealing Dr. If there is anything we want to keep to ourselves- for whatever reason- and they want to know it, they are angered. They have the right to know! Their right to know trumps our right to pursue our lives and livelihoods. It trumps our right to safety. It certainly trumps our right to comfort. I see this in so many ways, big and small, in my life and in the lives of other women. It is exhausting, sometimes, because it means that if I have a story I do not want to share with all and sundry, I must bury it deep, and make sure no vestige of it appears on my face, lest someone notice and demand that I tell. Many people have said much more important things about both of these events, and have written excellent posts. I encourage you to follow the links up above, but also to seek out other writing on the topics. I have nothing much to add to those discussions, which are both important. I am reading what is being written about the outing of Dr. Far too many transgender people are dying. And also, if I say I need to go to the bathroom right now, that trumps your interest in the cheesy slogan on my shirt. Isis inevitably brings out is earnest discussions about the use of pseudonyms. I am, frankly, tired of this discussion. This lead me to make this tweet: Do ppl saying scientists should always use soc. Strangers have opinions on what I feed my kids, how I do their hair, how I dress them, whether or not I let them go places without a grown up, etc. So of course strangers have opinions about moms who blog. For the most part, their opinion is that we should shut up because we are hurting our kids. I am actually very selective in what I post about my kids. I refrain from telling some great stories or writing about strategies that might be useful for other parents because I do not want to create future embarrassment for my children. And yes, this is indeed one of the reasons I remain officially pseudonymous, even though I make no real attempt to hide my real world identity. I figure that the pseudonym is one more level of abstraction that a curious classmate is unlikely to navigate. I want to talk about the absolute minefield of "do this, no do that" helpful "advice" that is directed at me- and, since I am white and cis and straight, I know damn well it is far worse for people who are not all of those things. This led to another tweet: This applies to many aspects of my life. Someone always tells me any issues are my own fault. I know that the thing to do is to ignore the people

telling me what to do and just do my own thing. I really do know that. And I try to do that. But the message that I am doing it wrong, that I am irretrievably screwing up some aspect of my life- it is constant. Believe me on this. It is not just online. I cannot avoid it. To avoid it, I would have to become a hermit. And if I did that, probably some guy hermit would come by and tell me that I was doing the whole hermit thing wrong. So I must constantly block that noise out. And God help me when I do mess up, because I will beat myself up over that just to hear it from myself rather than the chorus of other people telling me it is my own damn fault. For the most part, I do OK at ignoring this noise. That has served me well. But at what cost? What happens to those selected against? Lately, I have been wondering if that is because the gauntlet we make people in the non-dominant groups run to achieve any sort of success is so grueling that the people who make it out the other end must necessarily be unusually strong and resilient. And if that is the case, what is happening to the people who are not strong enough, or resilient enough? I think the best case scenario is that they just go do something else. What an unbelievable tragedy and waste. I do think that straight white men run a gauntlet, too. I do not think success of any sort comes easily to almost anyone. Sadly, I think the gauntlet that straight white men must run can sometimes cloud their view of the extra challenges in the gauntlets the rest of us face. It takes a very self-aware and confident man to look back at the struggles he faced and acknowledge that it could have been worse. I have a great deal of respect for the people who manage this, and I aim to emulate it. But it is rare. So instead, we get back to the "well, you should have done X" noise. It is so easy to look at the problems someone else faces and see the places where he or she made them worse or perhaps could have done differently, without really considering how the never-ceasing drumbeat of crap drives people to decisions that someone who never hears that crap might never make. Which brings us back to letting people own their own stories. Just believe the stories that people tell you about their experiences. When women or people of color say that insisting on real names as the ultimate mark of credibility silences them, believe them. Really ponder how you would respond and if you would speak if the possible consequence of your speech was such ugliness. I leave it as an exercise for the reader, I suppose. This grew out of another Twitter exchange, between me, seriouspony who knows far more than I do about the risks of speaking online as a woman, and creakyvoice. I mentioned that I am working to teach Pumpkin strategies to protect her motivation from the things that would kill it, but that I am finding myself a poor model of such things these days and creakyvoice wanted to know more. This exchange eventually led to these tweets from me: Am only half joking. A little bit of this blog- which is why I am staying up too late tonight writing this post. But yes, also chocolate, beer, and meditation. Back at about the same time as the big trip that landed me in Hong Kong for the sevens, I had a fairly robust mindfulness practice. For me, this works best as a combination of yoga and meditation, and a few tricks to center me in the now. If you want to snicker about mindfulness, go right ahead, but I will say this: Really having a practice is hard. Dabbling and writing it off as bunk is easy. Snicker all you want. I know what I aim for, and I want to build my practice back up. Creakyvoice wanted a blog post about the mindfulness techniques I use. This is not really that blog post, but it is probably the best I can manage right now. I am sure there are others. Here are the techniques I use, sometimes more successfully than others: I am struggling to establish this again.

9: Inkitt - The Writer's Blog

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An epilogue is the final chapter at the end of a story that often serves to reveal the fates of the characters. Some epilogues may feature scenes only tangentially related to the subject of the story. They can be used to hint at a sequel or wrap up all the loose ends. They can occur at a significant period of time after the main plot has ended. In some cases, the epilogue is used to allow the main character a chance to "speak freely". An epilogue can continue in the same narrative style and perspective as the preceding story, although the form of an epilogue can occasionally be drastically different from the overall story. It can also be used as a sequel. In films, the final scenes may feature a montage of images or clips with a short explanation of what happens to the characters. Most epilogues in films are shown in a dramatic fashion, usually in silence, to commemorate an important happening, for example, the fate of a character in the film. The epilogue of *La La Land* shows a happy ending, an alternative to the actual ending. In many documentaries and biopics, the epilogue is text-based, explaining what happened to the subjects after the events covered in the film. In video gaming [edit] In video gaming, epilogues can occur at the end of the story, usually after the credits have rolled. An epilogue in a game functions similarly to an epilogue in film and literature, providing closure to the end of a story. However, the way in which an epilogue is interacted with in a video game can then determine how a story ends, in works of fiction that contain multiple endings. For example, there are four possible endings to *Spec Ops: The Line*, and three of the endings are chosen by what the player does in the epilogue. In games that feature the permanent death of playable characters, an epilogue can chronicle what has happened to the various characters that have survived the events of the game, depicting how their situation has changed after the story has come to a conclusion. For example, the video game *Until Dawn* features those who survived recounting their experiences to the Police after being rescued. This system can also be expanded on. In most games of the *Fire Emblem* series, relationships can be built between characters, allowing for unique outcomes to happen for characters depending on the actions of the player throughout the campaign. A visual novel can also feature a type of epilogue, which will wrap up all of the scenarios encountered by a player, most often after the game has been fully completed by reaching all of the multiple endings; as is the case with *Tsukihime*, featuring an epilogue that expands on the endings of all completable routes, as well as providing context for the rest of the game by explaining events in the prologue. In television [edit] For many years *The Epilogue*, a reflective 5-minute sermonette, was the last programme of the day broadcast on a Sunday evening by BBC radio and later television. The format was picked up by the independent broadcaster ITV in and was adopted across its various franchises until

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