

Narrative Form: Who is telling the story and how are they telling it?

- 1) Chain of Events in Cause-effect relationship in time/space
  - a) Causality and time being most important
  - b) Narrative devices: flashback, flashforward, voiceover, parallels, cues,
- 2) Story and Plot (story and "discourse")
  - a) STORY is the set of all events in narrative. , both explicit and inferred. World of story is "DIEGESIS". (example of non-digetic audio/credits). Mind creates story based on info inferred in plot. Story is sum total of all events in plot.
  - b) PLOT is used to describe everything seen/heard. Events witnessed. TIME and SPACE are subordinate to CAUSE and EFFECT chain.
- 3) Cause and Effect.
  - a) Characters (antagonists/protagonists) are causal agents creating cause-effect chain.
  - b) Character traits are reasons/motivations for creating chain.
- 4) Camera View
  - a) Omniscient/Privileged view of standard western narrative discourse

- b) "Unreliable narrator" of Film Noir. Restricted View Points. "the Usual Suspects".
- 5) Temporality
  - a) Typically non chronological (out of story order. Flashbacks.
  - b) Plots are stretches of story duration. (ELIPSES of STORYTIME)
  - c) Plot duration takes from Story duration, screen duration selects from Story duration. (Examples where PLOT and SCREEN duration are the same?)
  - d) Frequency (same story told over-RUN LOLA RUN or overlaps KANE)
- 6) Space
  - a) Screen space/off screen space.
  - b) Mise-en-scene (staging, lighting, etc)
- 7) Patterns and Resolutions
  - a) Acts III (beginning, middle, end)
  - b) Exposition in first act (story events, traits)
  - c) Expository dialogue, elements, etc.
  - d) Common pattern- change of KNOWLEDGE (39 steps)
  - e) Common pattern- goal oriented
  - f) Time/space provide patterns (flashbacks).
  - g) Strong resolutions, circular situations, climax and dénouement. Settles cause-effect chain set out in first act.
- 8) STORY INFORMATION FLOW
  - a) Range of Story info/continuum.
    - a. Unrestricted
    - b. Restricted

- c. Do we know more than any one character knows?
  - d. When and how do we know it?
  - e. Hierarchy of knowledge.
- b) Depth of Story Information
    - a. How deep into characters PSYCHOLOGICAL STATES do we go (POV shots and sound perspective)
    - b. Perceptual subjecting
    - c. Mental subjectivity (dreams, hallucinations, etc.)
    - d. Flashbacks motivated by/as mental subjectivity but presented as objective/unrestricted

9) Who is the narrator?

- a) Identification.
- b) Character (telling flashback?)
- c) Non-character narration (documentary V.O.)

SHOW MADMAX

10) Classical Hollywood Cinema.

- a) Fiction dominated by one form of narrative mode- HOLLYWOOD system
  - 1) individual character as causal agent
  - 2) strong motivation/desire
  - 3) active goal orientation character, brought about by traits
  - 4) Opposition/Conflict
  - 5) Character ARC-change

- 6) Motivation for events brought about by psychological need/desire
- 7) Time is subordinate to cause and effect chain.
- 8) Objective "story" reality is used as a measure against perceptual or mental subjectivity.
- 9) Strong degree of closure, resolution.