

| What the exam board (Eduqas) says you need to know about narrative | What do they mean? |
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| <p>Narrative and time:</p> <ul style="list-style-type: none"> • how narrative construction reflects plot and expresses temporal duration and ellipsis. | <ul style="list-style-type: none"> • Plot is the series of events in the film. Why have these events been presented in this order? • Temporal Duration is the time frame of the film. Years? Days? Hours? How long a period is the film set in? How is time condensed? Are different time frames given more significance and, if so, why? • Ellipsis are ... 'gaps' created in the edit. What is cut out? Does time 'jump'? What do you think happens in the space created by these gaps? |
| <p>Narrative and audience:</p> <ul style="list-style-type: none"> • how narrative construction is used to align the spectator and how that alignment encourages the adoption of a particular spectator point of view. | <ul style="list-style-type: none"> • Alignment is how the audience is positioned to agree with or be sympathetic to a character's perspective or experience. • Audiences can be aligned emotionally (we sympathise and emote with the experiences of a character) and physically (where the camera is positioned in relation to a character). • Narratives are told from a particular point of view; how does the audience find out information? At the same time as the characters? Do we share the experiences of discovery? Why? <ul style="list-style-type: none"> ◇ OR Do we know more than the characters? Why? What effect does that have on how we judge a character's decisions? Why give the audience more 'power' and knowledge than the character? ◇ OR Are the audience objective observers? Distanced from the emotive pull of the character? Why would the director want this? |
| <p>Conventional and alternative structures:</p> <ul style="list-style-type: none"> • the significance of narrative structures which are alternative to and/or in opposition to conventional narrative structures, particularly in regard to experimental film • ambiguity in narrative including the ambiguous relationship between cause and effect and uncertainty over character identification. | <ul style="list-style-type: none"> • Traditional narrative structures can be chronological, from the POV of the protagonist, have a '3 act structure' or have clear moralistic resolutions. • Does your film/director construct the narrative in a different way? Why? • To what extent would you describe it as 'experimental'? • Is the resolution blunt or ambiguous? Why? What is the director's message at the end of the film? Does this allow the audience the final decision about the meaning? |
| <p>Narrative and character:</p> <ul style="list-style-type: none"> • how narrative construction provides psychological insight into character • narrative devices including voiceover, flashback, the framing narrative, the open ending, repetition and other forms of narrative patterning • how the dramatic qualities of a sequence or scene are constructed, including through dialogue. | <ul style="list-style-type: none"> • Does the way in which we find out information mirror the character's state of mind? Is the flow of information restricted to their POV? Therefore, could it be jumbled? Confused? Intoxicated? • How does the narrative structure discuss and use memory? Is the memory of the character reliable? Are moments repeated as the character struggles to recollect or recreate moments in their mind? • Is the voiceover the protagonist? Are they talking to themselves = internal diegesis? Or to you? • Is the voiceover a 3rd party? A 'voice of god'? Do you trust it? • Do you trust the narrative voice of the film? |