

What is Narrative in Film and other Time-based Media?

Narrative describes the sequential and causal relationship of facts, events, actions, and meanings in a story; the sequence of stops, changes, or procedural steps, as arranged over time (i.e. chronological order, flashbacks, etc.).

Storytelling in conventional Filmmaking conveys its illusion with narrative that is broken over time. Some stories start at the beginning; others jump throughout the past, present and future. The sequence of frames, shots, and scenes that comprise the filmic storytelling facilitate the story to proceed linearly to the supposed "ending" that somehow relates to the "beginning" of the movie.

Conversely, non-linear Narrative is becoming conventionalized in some entertainment and advertising contexts. Non-linear narrative individuates the audience member, from passive viewer to participant-user. In non-linear Narrative Film the Participant-user makes individual choices with disparate sensorial or intellectual elements to advance an individual interpretation or meaning, leading to new series of questions, choices, or actions. Non-linearity in a story's narrative, underpinned by the writing of non-linear dialogue in some video gaming, makes it possible for the Participant-user to interact and learn by creating and designing. The Participant-user is empowered to manage events, assets, and characters, while creating individual branching narrative(s). A non-linear narrative is one which is composed with a branching structure where a single starting point may lead to multiple developments and outcomes

Some educational technologies and methodologies are prioritizing a symbiosis of linearity and non-linearity in teaching & learning, where students and teachers work together to create the content for learning of any subject involving human activity or communication.

It is also being used by experimental screenwriters as a means of experimentation, improvisation or other exploration of the multiple possibilities of character and plot direction in particular scenes.

What is Narrative Structure? It is the Narrative's structural framework for the sequence of events in a story, as presented to a reader, listener, or viewer, defining the order and manner of a story's setting(s), plot(s), theme(s), and final resolution. It is a necessary element in much writing, speech, theater, television,, film, and performance arts. It is the sequence of written or spoken words, visuals, or other sounds and empirical evidence that form the story's elements. It is conventionally divided into three sections, together referred to as the three-act structure: introduction and setup, conflict, and resolution.

Cause precedes effect, or cause and effect may appear together in a single item, but effect never precedes cause.

A sequence of events can be presented in text, visuals, or other elements. A sequence of events includes time along with place and location, information that conveys a sequential path or line.

Uses of a sequence of events include stories,[95] historical events (chronology), directions and steps in procedures,[96] and timetables for scheduling activities. information or recounting certain events in a widely presentable form of connected events.

A sequence of events may also be used to help describe processes, such as the sequence of past events (e.g., stories, history, chronology), on future events that must be in a predetermined order (e.g., plans, schedules, procedures, timetables), or focused on the observation of past events with the expectation that the events will occur in the future (e.g., processes).

In the introduction/setup the story's founding characters and circumstances are described;

The setup (act one) is where all of the main characters and their basic situations are introduced, and contains the primary level of characterization (exploring the character's backgrounds and personalities). A [problem](#) is also introduced, which is what drives the story forward.

The second act, the conflict, is the bulk of the story, and begins when the inciting incident (or [catalyst](#)) sets things into motion. This is the part of the story where the characters go through major changes in their lives as a result of what is happening; this can be referred to as the [character arc](#), or character development.

The third act, or [resolution](#), is when the problem in the story boils over, forcing the characters to confront it, allowing all

the elements of the story to come together and inevitably leading to the ending.

The Chorus is the voice of an onlooker to describe the events or indicate the proper emotional response to be happy or sad to what has just happened;

A coda, which falls at the end of a narrative and makes concluding remarks.

In Frye's [Anatomy of Criticism](#), he deals extensively with what he calls myths of [Spring](#), [Summer](#), [Fall](#), and [Winter](#):

- Spring myths are [comedies](#), i.e., stories that lead from bad situations to happy endings. [Shakespeare's Twelfth Night](#) is such a story.
- Summer myths are similarly [utopian fantasies](#) such as [Dante's Paradiso](#).
- Fall myths are [tragedies](#) that lead from ideal situations to disaster. Compare [Hamlet](#), [Othello](#), and [King Lear](#) and the movie [Legends of the Fall](#).
- Winter myths are [dystopias](#); for example, [George Orwell's 1984](#), [Aldous Huxley's Brave New World](#), and [Ayn Rand's novella Anthem](#).

Narrator and Voice

A writer's choice of narrator and voice, sometimes narrative modes, is crucial for the way a work of fiction is perceived by the reader: whether first-person, or third-person limited or omniscient.

With the rise of the novel in the [18th century](#), the concept of the narrator (as opposed to "author") made the question of narrator a prominent one for literary theory.

But [novels](#), as with films and plays, can lend a number of voices to several characters in addition to narrator.

This creates a possibility that the narrator's views differ significantly from the author's views, or differ from the views of other characters in the story.

It has been proposed that perspective and interpretive knowledge are the essential characteristics of the author, while focalization and structure are lateral characteristics of the narrator.

The narrator is communicating directly to the reader. Most [poems](#) did not have a narrator distinct from the author

the narrator is crucial for the way a work of fiction is perceived by the reader. There is a distinction between [first-person](#) and [third-person narrative](#), a minor genre, "books where you are the hero", sometimes referred to as "[gamebooks](#)"

A writer may choose to let several narrators tell the story from different points of view. Then it is up to the reader to decide which narrator seems most reliable for each part of the story. It may refer to the style of the writer in which he/she expresses the paragraph written.