

Diploma thesis Interpretative strategies for films with a low level of narration have analyzed perception of mainly experimental films that are non-narrative or have a weak narration. Its goals were to articulate model of this perception and describe the main interpretative strategies.

For defining a range of films for the research, firstly it is necessary to define key terms. Using theoretical knowledge and main characteristics of narrative as can be found in the works of the notable film theoreticians, especially Edward Branigan, David Bordwell, Carl Plantinga, Murray Smith, Seymour Chatman or Torben Grodal, I formulated definition of narrative film:

The main feature of narrative film is continuity and time anchor (especially in relation to other events), organization of data that need to be related to each other in a recognizable way, which is based on causality. Active agents (living beings or other agents) have to be necessarily present and their actions include intentions and development towards the goal. The ordering of a narrative whole often includes beginning, middle and end, that together create a thematically and mostly (but not necessarily) also stylistically coherent unit.

The definition of non-narrative film results from the notes excerpted from those texts of narratologists who take into account also non-narrative film, and from the variations of the main features of narrative film: the key feature is discretion, time discontinuity; it does not need any time basement of the events. Data do not need to have relations between each other and their organization is not based on causality, although separate parts can involve causality. Lyrical evolution of motives is often used. There can be agents present, but their actions do not need to be based on intentions or direction towards the goals. Film does not have to have neither thematic nor stylistic coherence.