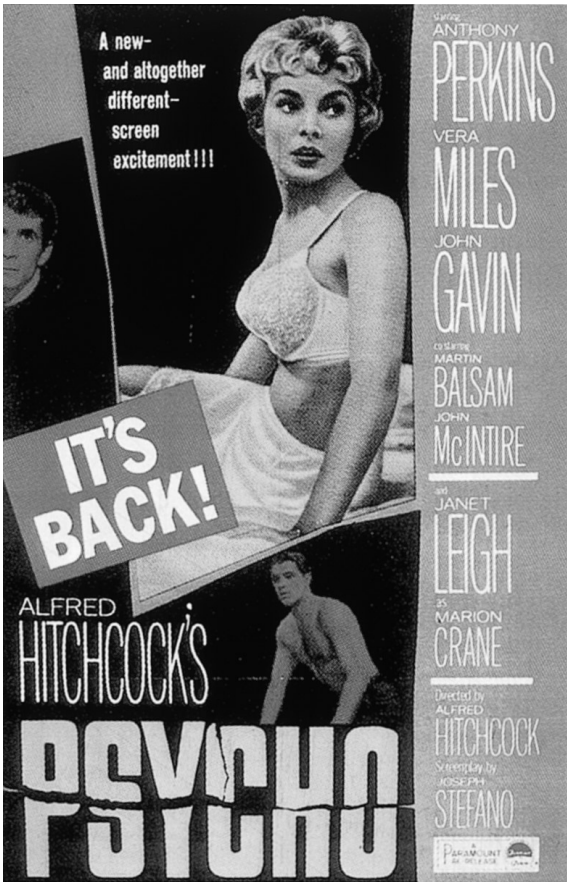

Figure 2.5 Q Looking at this poster for the original film, what expectations do you think audiences might have had as they began to watch the film?

Non-fiction narrative forms: news

Though news is a 'factual' form, it is striking how often, especially in radio and television, such 'reality-based' programmes themselves take on a narrative shape – those teases around the ad breaks for example, or the 'happy ending', perhaps of a medical breakthrough, with which news bulletins often end. And of course all news reporters are trained in how to construct a 'good story'. This, especially for tabloid forms, involves shaping along the lines of suspense, marking clearly the story's beginning and ending, and allocating roles such as heroes, villains and victims to people who may in fact themselves overlap the actions evoked by those terms – someone who is both a consumer of rail services and a worker on the railway, for example.

'Reality television' and narrative

One of the appeals of the first series of the British *Big Brother* was produced by the construction of narrative expectations and characters across what everyone knew was a live, '7/24' and therefore unpredictable series. This was especially vivid if you visited the website where the 'rushes' could be viewed each day and, if you had time, you could see clearly the construction of the 'story' by the programme's editing decisions.

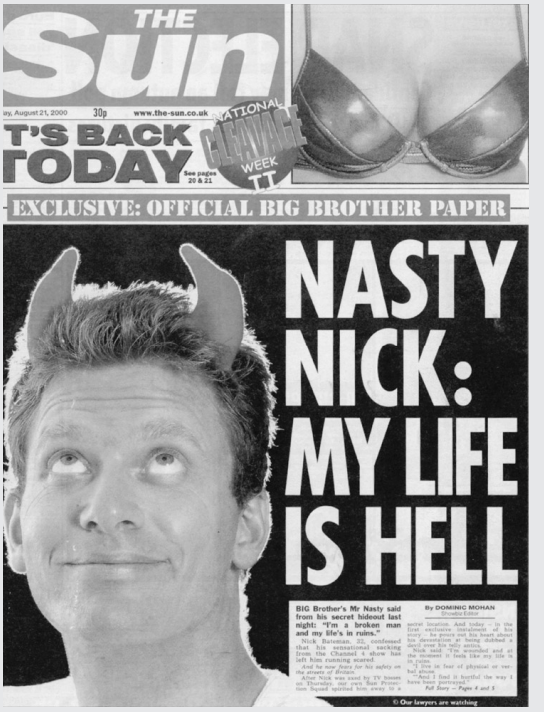

Figure 2.6 Nick from *Big Brother*: a villain function is born!

Although the 'ending' was that of a quiz show (the elimination from the house of all but the prizewinning contestant) we can understand it also as constructed via traditional visual narrative processes. Look at: