

Storytelling: Time, Space, Intervals

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Certificate of original authorship

I certify that the work in this thesis has not previously been submitted for a degree, nor has it been submitted as part of requirements for a degree except as part of the collaborative doctoral degree and/or fully acknowledged within the text.

I also certify that the thesis has been written by me. Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged. In addition, I certify that all information sources and literature used are indicated in the thesis.

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Abstract

Storytelling is regarded as a key concept of art. Narratives are generally studied in their structure, articulation, and development in time. A common cinematic paradigm is the cause-and-effect structure, composed of a selection of key scenes that are connected in a certain order by their meaning. This study explores the elements of the story that are not included in this selection, because they do not serve the logical understanding of the movie and are commonly considered intervals with marginal significance to the plot. By operating with these segments only, and excluding the typical sequences with a functional sense, a new dimension of storytelling emerges. Intervals can create an unspoken language, with the instruments of cinematography, rhythm and sound as alternate characters of the story. This process distorts the perception of time and space. But in that approach, time exists in space, allowing contemplation to become the interface between the audience and the film.