What does the term “narrative possibilities in film refer to?

 This means after an audience has viewed the opening sequence of a film –they may make predictions or have an expectation of what the film may be about

Openings establish some or all of the following: time, place, setting, mood, character, style and genre. At the conclusion of an opening a range of narrative possibilities has been established. How will the narrative develop? What will happen? What part will these characters play? How might it all resolve. By this time the filmmaker hope they will have engaged (interest) the audience to suspend disbelief, to care about the plot and its characters and to embark on the narrative with them.

The opening of Blade Runner is ominous, as the white titles appear on a black background to a non-diegetic deep, slow, eerie beat under a high-pitched, almost wind-like whistle, creating an atmosphere of unease and uncertainty.

A text scrolls up the screen informing the audience that this is the future; a future where a corporation, the Tyrell Corporation, has created robots, androids known as ‘replicants’, that are “superior in strength and agility, and at least equal in intelligence” to humans. These replicants are used as slaves in the establishment of ‘off-world’ colonies. Following a mutiny by some of these replicants, they were banned from Earth “under penalty of death”, a penalty carried out by a specially formed police force – the ‘blade runners’.

The audience is then introduced to the industrial wasteland of Los Angeles in the year 2019, on an Earth that is in physical and psychological decay - without a trace of nature. In the opening, panoramic long shot, fire belches out of oil refinery towers and factory smokestacks in the industrial overgrowth. There are thousands of city lights flickering in the misty night air. Futuristic vehicles cruise through the darkened, polluted sky where the sun doesn't shine.

This scene is reflected in an eye. Rising out from the darkness of the city is the pyramid-shaped, skyscraper that is the Tyrell Corporation, the only structure remotely akin to the utopia that industry and technology may promise. The audience is taken into this building to another eye, the eye of a factory worker, Leon (Brion James), being tested by a blade runner to determine if he is human or replicant. The only way to tell the difference is by close scrutiny of the eye while the examinee is being asked a series of questions “designed to provoke an emotional response”. When the blade runner asks Leon about his mother, he says, “Mother? I’ll tell you about my mother”. Leon does not have a mother, as such. Leon is a replicant. He kills the blade runner and escapes.

The opening sequence provides the audience with scrolling narrative intertitles used to narrate story points, provide the location, Los Angeles; and the timeframe- the future 2019; In a futuristic society that exists 'early in the 21st century', the Tyrell Corporation has advanced robot evolution to the Nexus phase, creating artificial creatures that are virtually identical to human beings.

Replicants have escaped from off worlds and Blade Runners are assigned to kill them. Leon a replicant has infiltrated the Tyrell Corporation and Holden a Blade Runner is killed by Leon whilst attempting to test his identity

Given this information the audience is positioned to expect the narrative will involve a Blade Runner (The film’s title) pursuing the replicants as they pose a dangerous threat, as they are superior in strength and agility, and at least equal intelligence, to the genetic engineers who created them. The presence of the glittering corporate headquarters representing the Tyrell Corporation, a brightly lit pyramid suggests it as a focal point for the replicants

Can you add any other audience expectations?