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In Pursuit of a Multimodal Ensemble in a Stop-motion Animation Movie Created by Six Young Children

Visual Knowledge Creation and Critique

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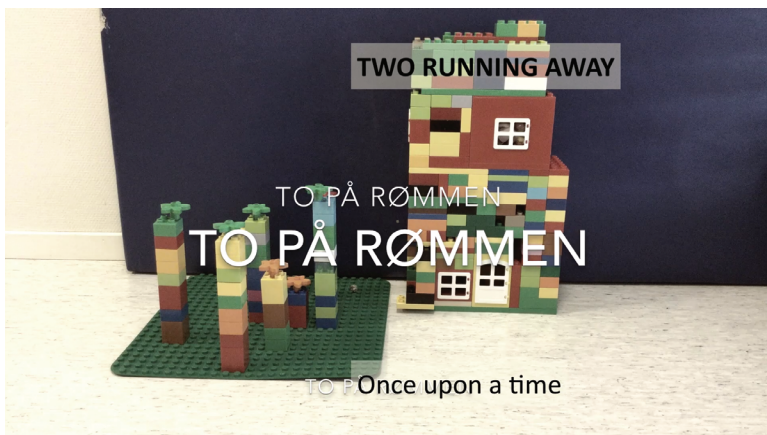
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Abstract

In this article, the authors explore the visual and auditive modes in a stop-motion animation movie created by six young children in collaboration with their teacher. Drawing on social semiotic multimodal perspectives as the theoretical framework, the authors apply the concepts of multimodal orchestration and multimodal ensemble to discuss the relationship between the modes. This study is a qualitative case study in which the movie and video recordings from the production are used as data. The findings indicate that the relationship between the modes is characterized by layers that partially interact; sometimes they do and sometimes they do not. The moving images form the basis, while the voiceovers and background music to a small extent deepen or nuance the visual mode. In the article the authors question whether the sequential design of the digital apps used in the production of the movie may have contributed to this partial interaction between the modes.

Keywords

visual knowledge creation and critique – animation movie – young children – social semiotic multimodal perspectives – early childhood education and care (ECEC) – visual and auditive modes – multimodal ensemble



FEATURE This article is based on the film *To på rommen* [Two running away], which can be viewed [here](#).

1 Introduction

Within social semiotic and multimodal theory, great value is given to the relationship between visual and auditive modes. In this article, we explore the modes used—and the relationship between the modes—in a stop-motion animation movie created by six 4- to 5-year-olds in collaboration with their teacher.

In the movie (Video 1), Rapunzel is trapped in the house by her stepmother and rescued by a prince. A troll, a monster, a lion, and a leopard also are present. During the creative process of making the movie, it becomes clear that even if the children have few prior experiences of producing animation movies, they draw on rich experiences with multimodal texts, for example, by naming the movie after Walt Disney's *Tangled* (2011) based on the fairy tale of Rapunzel. To unpack how meanings are brought together, we will conduct a moment-by-moment analysis of the multimodal ensembles in the movie, to map the modes along temporal and spatial dimensions (Jewitt, 2016). The results will also be seen in connection with the children's own reflections related to the modes taken from the creative production process.



VIDEO 1 *To på rommen* [Two running away]: a stop-motion animation movie created by six young children in collaboration with their teacher. (See [here](#).)

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Our literature review, focusing on previous studies of young children (3- to 6-year-olds) creating stop-motion animations with a fiction-based storyline, shows that the knowledge base is sparse. In some studies, the children have created animations with three-dimensional figures (e.g., Fleer, 2017; Kao & Mou, 2021; Letnes, 2019; Palaiologou & Tsampra, 2018; Undheim & Hoel, 2021); in other studies, they have used two-dimensional drawings (e.g., Leinonen & Sintonen, 2014; Marsh, 2006). However, these previous studies mostly focus on the process and not the final product. When involving young children in creation processes with digital technology, the final product also matters, especially for the children (Undheim & Hoel, 2021). Thus, there is a need for more knowledge of the final products to understand how visual and auditive meanings are brought together in young children's animations.

The research question is as follows: *What characterizes the relationship between the visual and auditive modes in a stop-motion animation movie created by a group of young children and their teacher?*

1.1 *Social Semiotic Multimodal Perspectives*

Multimodality theory, established within social semiotic theory, provides access to concepts for analyzing (and understanding) the interplay among

culture, situation and multimodal expression (Jewitt, 2016; Kress, 2010). What constitutes a mode, or a layer of meaning, depends on the situation and the cultural context; for example, Nordic folklore may help explain why a troll appears in a story that is otherwise heavily inspired by Disney's troll-free movie about Rapunzel. In a multimodal text, different modes of expression are combined in layers of meaning that interact with each other. The interrelationship between copresent modes is referred to as a multimodal ensemble, in which the social context and the makers' choices during the meaning-making process are foregrounded (Jewitt, 2016). The modes are brought together not randomly but with a view to collective and interrelated meaning. Each mode carries different aspects of meaning, described as the modes' affordances (Kress, 2010). A picture can, for example, give a comprehensive overview, words can give a small excerpt or explanation, while sound can convey a mood. In a multimodal ensemble, each mode in the ensemble 'is carrying part of the message only: each mode is therefore partial in relation to the whole of the meaning' (Jewitt, 2016, p. 73). Sometimes the modes complement and emphasize each other; other times, one mode carries most of the information. The modes can also be seen in relation to temporal and spatial dimensions (Jewitt, 2016).

A specific characterization of a stop-motion animation movie is the illusion of movement, created by taking a series of still pictures of a figure's movements. However, it is not the pictures themselves that are of interest but the illusion of movement created by the pictures and the relationship between the moving images and the other modes (Burn & Parker, 2003; Mills, 2010). In this interplay, the visual modes (e.g., moving images) and the auditive modes (e.g., voiceover and music) are equally important in the meaning-making. Through the makers' choices, the modes orchestrate an ensemble of meaning where the modes communicate a more or less coherent message (Burn & Parker, 2003; Jewitt, 2016).

2 Methodology

2.1 *Research Design*

This study has a qualitative case study design (Yin, 2014); the empirical material consists of the final movie and transcribed video recordings from the process. Drawing on findings from Undheim and Hoel (2021), we have included both the production process and the final product in the analysis to provide a full picture of how meanings are brought together in the movie; to acknowledge the children's meaning-making (White, 2020).

The movie (Video 1) was created by six young children and their teacher in a Norwegian municipality-owned early childhood education and care (ECEC) institution. The participants used an iPad, the Stop Motion Studio app (Cateater LLC, 2017), the iMovie app (Apple, 2018), Duplo blocks and clay figures to create the movie. The group consisted of two girls and four boys between 4.3 and 5.6 years old ($M = 5.1$ years). The teacher has worked as an early childhood teacher for more than 20 years, but this is her first animation movie created together with children. In line with a focus on children's and teachers' creative exploration of digital technology in Norwegian ECEC (Directorate for Education and Training, 2017), the technology was used as a creation tool. The creation process consisted of several activities, e.g., creating the story and the props, animating the scenes and editing the movie. All six children participated in these activities, but some more than others.

2.2 Ethics

The study was approved by the Norwegian Centre for Research Data, and ethical guidelines were taken into account and followed during the entire research process, in line with NESH (2022). All participants (the teacher, the children and their parents) provided their informed consent in both oral and written forms; this includes the use of the children's voices in the final product in research dissemination. Both the children and the teacher were acknowledged as active participants; it was especially important to ensure that the children understood their role in the research and why they were invited to participate (Danby & Farrell, 2005; NESH, 2022).

During the process, the teacher encouraged the children to think of what they wanted to include in the movie, supported the children by showing interest in their opinions, and simultaneously inspired them by offering suggestions (see Undheim & Jernes, 2020). Children's active participation and a child-centered pedagogy are central in Norwegian ECEC (Directorate for Education and Training, 2017), in line with the United Nations *Convention on the Rights of the Child* (1989).

2.3 Analysis

In this article, we conduct a moment-by-moment analysis of the multimodal ensembles in the movie (Jewitt, 2016). The analysis draws on a social semiotic multimodal analysis of the movie's narrative (see Undheim & Hoel, 2021). We are interested in identifying the visual and auditive meaning-making layers and modes to unpack how meanings are brought together in the movie. The transcript symbols, drawing on Jefferson (2004), are presented in Appendix Table A1.

3 Results

When creating the story, the children focused on the characters' actions, and the sequence of the events. 'I want to make a scary movie', one boy expressed. Together the children agreed that several of the characters should fall on the same rock in the woods (Excerpt 1).

Excerpt 1: Discussing the storyline

Girl: *She was the <evil> stepmother, and suddenly she fell on a rock and hit her head [laughter]*

Boy: *And the monster*

Girl: *He... can <fall> on the rock, the same rock as the stepmother.*

By placing these events after each other in the movie, we can sense time passing, thus the sequential structure forms the basis of the temporal dimension.

3.1 *Moving Images and Voiceovers*

Each scene was created separately by two-three children and the teacher in Stop Motion Studio (Cateater LLC, 2017), and then edited together in iMovie (Apple, 2018); the transitions between the scenes were not discussed. The voiceovers were recorded by two children (a girl aged 5.6 years and a boy aged 4.6 years) and the teacher.

3.1.1 Scene 1

In Scene 1 (Appendix table A2), attention is drawn to the active character's movements, the stepmother. Her movements are described by the voiceover and displayed in the moving images; both modes present the same information, yet in different ways. In the voiceover, however, a detail not displayed visually is included, providing an explanation of why the stepmother falls on the rock: 'She didn't see anything' (Excerpt 1). Another character present in Scene 1 is Rapunzel, standing behind the window in the house where she is trapped by her stepmother. When preparing the props for the animation, the children placed Rapunzel behind the window in most scenes. This is displayed only visually.

3.1.2 Scene 2

In Scene 2 (Appendix table A3), attention is drawn to a new character, the monster, who walks into the woods, falls on a rock and gets up again. The monster's movements are described by the voiceover and displayed in the moving images. When the monster falls, the voiceover states that it falls on a small rock and hits its head. This information is not visible in the moving images; thus,

the auditive mode complements the visual mode. Two other characters are present, the prince and the stepmother; however, both appear almost invisible in the moving images, and neither is mentioned by the voiceover. When preparing this scene, the children agreed that the prince could be hiding, as a spy (see Undheim & Hoel, 2021, pp. 16–17). Then, the monster walks out from the woods and away from the house. This is displayed in the moving images, as well as partly described by the voiceover; both modes present the same information. At the same time, there are movements among the trees and flowers in the woods, and the prince moves forward, but neither of these is mentioned by the voiceover.

3.1.3 Scene 3

In Scene 3 (Appendix table A4), there is only one active character, the troll. His movements are highlighted both visually and auditive. When the troll walks through the woods, several of the trees are moving, as displayed in the moving images. At the same time, the voiceover states that ‘it was very windy’, indicating this as the reason for why the trees were moving, an explanation established during the production, the first time the children saw the scene. Furthermore, when the troll falls, the voiceover states that ‘...he became *invisible*’, expressed with a suppressed laughter. In these two examples, the auditive mode provides an explanation of the visual mode. Then, the troll gets up again, walks toward the house, opens the door and walks into the house. This is displayed in the moving images and partly described by the voiceover; thus, the visual mode carries most of the meaning.

3.1.4 Scene 4

In Scene 4 (Appendix table A5), there are two active characters, the lion and the leopard. Attention is drawn toward these characters’ movements through the visual and auditive modes. In the moving images, the lion and leopard appear to be friends. However, according to the voiceover, they are fighting. When creating this scene, the children role-played the fight with the characters but forgot to take pictures of the fight. Without the voiceover stating that they were fighting, the audience would not know this. The children use the auditive mode to explain what is happening in the visual mode.

3.1.5 Scene 5

In Scene 5 (Appendix table A6), there are four active characters, and as in the previous scenes, attention is drawn to these characters’ movements. First, the prince comes riding on a horse through the woods toward the house where Rapunzel is. The prince’s movements are displayed in the moving images and described by the voiceover. The voiceover signifies what is about to happen,

'The prince rescued the princess', before it is displayed visually. In this section, the modes complement each other by emphasizing different aspects. In the following section, several events displayed visually take place: the prince walks into the house, Rapunzel opens the window and the stepmother jumps down. The prince's actions are highlighted by the voiceover, but Rapunzel's and the stepmother's movements are displayed only visually. It is unknown why Rapunzel is not mentioned verbally, but it might have to do with time; this section lasts only four seconds. Some action also can be sensed through the voiceover, highlighting the scary part that was so important for the children: '... and he [the prince] went into the house and the stepmother didn't see'. In this section, the modes complement each other by drawing on their affordances and meaning is orchestrated through the modes' interplay. During the next three seconds, the prince is inside the house when the stepmother walks into the house, as displayed in the moving images. Information not visible in the moving images is added by the voiceover—'they fought'—with an emphasis on the word 'fought'. The movie ends with Rapunzel and the prince riding together on the horse, away from the house. The voiceover describes what the characters are doing, which also is displayed in the moving images; the modes complement each other.

3.2 *Written Text*

The movie's paratexts were initiated and conducted by the children, with help from the teacher, and demonstrates the children's experiences with multimodal texts (Hoel, 2013). The title was written by one girl (aged 5.6 years) in iMovie (Apple, 2018); the final posters were written by the same girl by hand on paper, and then photographed and added to the movie.

The subtitles were added by the researchers afterwards, to make the voiceover understandable for an international audience.

3.3 *Background Music*

Sound was very important for the children during the creation process. However, the children did not explicitly mention music; it is therefore unknown what was most important, the voiceover or the music. The music was added as a layer at the end of the process, in iMovie (Apple, 2018), by one boy (aged 5.0 years) and the teacher; the music is the same throughout the entire movie.

Excerpt 2: Adding background music

Teacher: *There it says 'music' [points]. If you push there, you can listen to the music tracks.*

Boy: [Pushes the first soundtrack]

iPad: [The 'Simple' soundtrack plays]

Teacher: *That's one type of music... if you want to, you can try another one.*

Boy: [Pushes the next]

iPad: [The 'Light' soundtrack plays]

Teacher and Boy: [Laughs]

They continue with more soundtracks: 'Playful', 'Modern', 'Neon', 'News', and 'Travel'.

Teacher: *Which one do you want to use?*

Boy: *I want to go through them once again.*

Teacher: *Yes, do that.*

The boy starts all over again.

iPad: [The 'Neon' soundtrack plays]

Boy: *NO!* [pushes the next]

iPad: [The 'News' soundtrack plays]

Boy: [Listens] *This one!*

Teacher: *Do you want this music?*

Boy: [Nods]

Teacher: *Push there... I wonder what happens.*

Boy: [Pushes play]

The teacher and the boy watch the movie.

Teacher: *Look! You have added music. What do you think?*

Boy: *Good [smiles], I tried many different.*

As shown in this example, the boy could choose music from seven available soundtracks within iMovie and he listened carefully to all of them before making an explicit choice and adding it to the movie.

4 Discussion

In most of the scenes, attention is drawn to the active characters' movements, displayed in the moving images and mostly described by the voiceovers. Sometimes meaning is orchestrated across copresent modes by drawing on their affordances (Jewitt, 2016), such as in Scene 5 when the prince comes riding toward the house to rescue Rapunzel and the voiceover signifies what is about to happen before it is displayed visually. In some scenes, some elements are displayed only visually, with the moving images carrying the meaning alone, for example, Rapunzel in Scene 1 and the prince in Scene 2. This could

be because of limited time due to the short duration of the movie, or because the children did not regard it as important when recording the voiceovers, or as an example of 'show not tell', by drawing on the modes' affordances. When recording the voiceovers, the children took the role of impersonal observers who recounted events and commented from a third-person perspective; nevertheless, their emphasis on scariness and humor is clearly expressed through their voice and suppressed laughter. The children did not have a written script but used the movie as a manuscript; in the voiceovers, one can sense how they are thinking while recording, marked with '(·)' in the transcriptions. The voiceovers mostly describe what is visual in the moving images. However, sometimes the voiceover communicates something more, for example, by adding new information or providing explanations of the characters' actions. In these cases, there is a difference in how meaning is communicated with the voiceover carrying more of the meaning (Jewitt, 2016).

By looking only at the voiceovers, one could say that the narrative is fragmented and characterized by a paratactic narrative style (Undheim & Hoel, 2021, p. 10). Each scene starts with 'once upon a time' and the different sections are combined using the conjunction 'and', which may indicate a temporal discontinuity in the movie. However, by including the house, the woods and the rock in all scenes, the scenes are combined. When watching the movie, one can sense time passing, a temporal dimension (Jewitt, 2016), but time was never mentioned by the children. Furthermore, by adding one soundtrack as background music through the entire movie, the music also binds the scenes together as a whole. The boy could choose music from seven available soundtracks (Excerpt 2) and he listened carefully to all of them before making an explicit choice. He did not explain why he chose the soundtrack called 'News', but we interpret it to be because it implies action and scariness, which was very important for the children in the process. The boy used the affordances of the music to create a specific mood. Unfortunately, the music's volume is quite low in the final movie; thus, the importance of the music is not clearly expressed.

During the production, the different modes were added as layers by concentrating on one mode at a time; first, the children and the teacher created the moving images, then they recorded the voiceovers and added the background music (Figure 1). Furthermore, the moving images were made by different children in the group and they all made some adjustments to the planned storyline, such as deciding from which direction the characters would appear. The digital apps they used are easy to operate but may also limit the participants' creative exploration. This way of organizing the creation process follows a similar pattern as in other studies (e.g., Burn & Parker, 2003; Letnes, 2019;

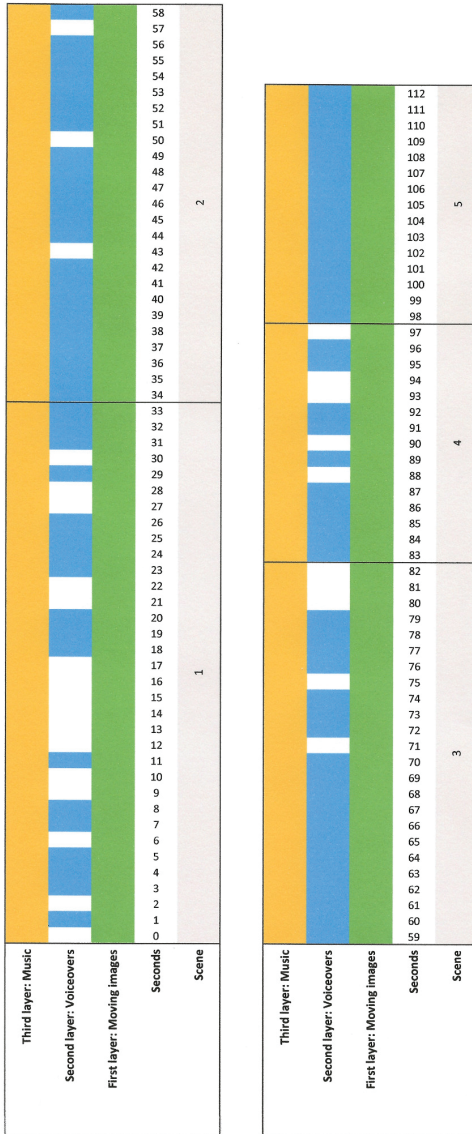


FIGURE 1 Visualization of the auditory and visual modes.

Mills, 2010). Nevertheless, by adding the modes as layers, without seeing them in connection with each other, it is difficult to create an interplay in which all modes interact and communicate a coherent and whole message throughout the entire movie, especially when involving a group of young children as creators. Furthermore, the children were animating for the first time and learned how to do it during the process; the teacher had done it a couple of times earlier.

5 Conclusion

In this article, we explore what characterizes the relationship between the visual and auditive modes in a stop-motion animation movie created by six children in collaboration with their teacher by drawing on the concepts of multimodal orchestration and multimodal ensemble (Jewitt, 2016; Kress, 2010). The findings indicate that the relationship between the modes is characterized by layers that partially interact. The moving images form the basis, while the voiceovers and background music to a small extent deepen or nuance the visual mode. In some parts of the movie, the modes are brought together with a purpose, but at times they are brought together rather randomly. It would be adjacent to attribute this partial multimodal ensemble to the children's young ages and relatively sparse experiences of producing animations, but one might as well question whether the sequential design of the digital apps used in the production of the movie may have contributed to the sporadic interaction between the modes. Based on the children's own reflections during the process, it is clear that they draw on rich experiences with multimodal texts, for example, through the intertextual references to Walt Disney's movie *Tangled* (2011), the more culturally rooted troll, and the expressed need to add music and a title. Depending on which multimodal experiences the viewer brings to their viewing of the movie, different meanings given by the interaction between the modes will be put into play. Viewers who know Disney's film about Rapunzel will experience the film differently than viewers who do not know Rapunzel, and viewers who have many experiences with scary multimodal texts will have a starting point for recognizing what is scary.

The analysis also demonstrates the children's expectations of the modes' affordances. When recording sound, the children sometimes added new information not visible in the moving images; when adding background music, the boy made an explicit choice of which soundtrack to choose. In these examples, the makers' choices during the meaning-making process are foregrounded (Jewitt, 2016). Through the voiceovers, the children clearly express how they think the visual modes are to be interpreted. The modes' affordances played important roles in the children's orchestration of the multimodal ensemble during the process—even though this is not clearly expressed in the final product. However, only one stop-motion animation movie is analyzed in this study, and there are few other studies that analyze young children's animations. Thus, there is a need for more research on various aspects of children's multimodal stories, as also proposed by Jewitt (2014). Nevertheless, we want to highlight the importance for teachers and researchers to acknowledge the children's multimodal orchestration and choices during the process to understand the multimodal ensemble in animations created by young children.

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Appendix

TABLE A1 Glossary of transcript symbols, based on Jefferson (2004, p. 24-31)

Transcript symbols	Explanations
(·)	<i>A dot in parentheses</i> indicates a brief interval (\pm a hundredth of a second) within or between utterances.
...	<i>Three dots</i> indicate a short interval (1-2 seconds) within or between utterances.
—	<i>Underscoring</i> indicates some form of stress, via pitch and/or amplitude. A short underscore indicates lighter stress than does a long underscore.
—	<i>A dash</i> indicates a cut-off.
::	<i>Colons</i> indicate prolongation of the immediately prior sound.
↑word↓	<i>Arrows</i> indicate a “suppressed laughter”.
◦word◦	<i>Degree signs</i> bracketing an utterance or utterance-part indicates that the sounds are softer than the surrounding talk.
> <	<i>Right/left carats</i> bracketing an utterance-part indicate that the bracketed material is speeded up, compared to the surrounding talk.
< >	<i>Left/right carats</i> bracketing an utterance-part indicate that the bracketed material is slowed down, compared to the surrounding talk.
·hhh	<i>A dot-prefixed row of ‘h’s</i> indicates an inbreath.
wohhrd	<i>A row of ‘h’s within a word</i> indicates breathiness.
(word)	<i>Parenthesised words and speaker designations</i> are especially dubious.
[word]	<i>Brackets</i> contain transcriber’s descriptions.

TABLE A2 Voiceover and moving images in Scene 1 (duration 34 seconds)






Time	Auditive mode: Voiceover	Visual mode: Description of the moving images	Visual mode: Still images from the moving images
0.00		The stepmother and Rapunzel is inside the house. The stepmother is standing by the door. Rapunzel is standing by the upper window.	
0.01	Once upon a time		
0.02			
0.03	stepmother was		
0.04	going for	The stepmother opens the door and is standing by the open door.	
0.05	a walk		
0.06			
0.07	she walked	The stepmother walks out from the house and into the woods.	
0.08	and walked		
0.09			
0.10			
0.11	and walked		
0.12		The stepmother walks in the woods.	
0.13			
0.14			
0.15			
0.16			
0.17			
0.18	and then she fell on	The stepmother stumbles and falls on a rock.	
0.19	a rock and		

TABLE A2 Voiceover and moving images in Scene 1 (duration 34 seconds) (cont.)





Time	Auditive mode: Voiceover	Visual mode: Description of the moving images	Visual mode: Still images from the moving images
0.20	didn't see anything	The stepmother gets up again. She walks back towards the house.	
0.21			
0.22			
0.23	and then she went		
0.24	home again		
0.25	she took	The stepmother jumps around the corner of the house.	
0.26	a shortcut		
0.27			
0.28			
0.29	up		
0.30		The stepmother falls. She gets up and walks towards the door.	
0.31	and then she ↑fell	The stepmother opens the door and walks into the house.	
0.32	down ↓ (·)		
0.33	and		

TABLE A3 Voiceover and moving images in Scene 2 (duration 25 seconds)




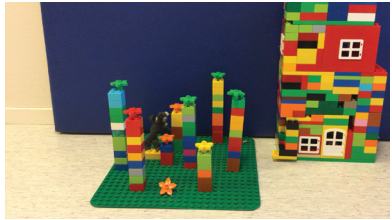
Time	Auditive mode: Voiceover	Visual mode: Description of the moving images	Visual mode: Still images from the moving images
0:34	Ehm (·)		
0:35	once upon	The monster walks	
0:36	a time a	into the woods.	
0:37	>monster was	The prince is	
0:38	walking in< (·)	hiding around the	
0:39	the woods (·)	corner of the house	
0:40	and	as a spy [wearing	
0:41	then it (·)	a pair of blue pants	
0:42	and then	and a red hat]. The	
0:43		stepmother is	
		inside the house,	
		by the door.	
0:44	it fell on	The monster falls	
0:45	a rock and hit	behind a tree	
0:46	its head and	[partly on the	
0:47	<got>	rock].	
0:48	up		
0:49	again	The monster gets	
0:50		up again.	
0:51	and then	The monster walks	
0:52	it (·) °walked	out from the woods	
	towards	[away from the	
0:53	the woods°	house]. Movement	
0:54	and then (·)	in the trees and a	
0:55	↑and	flower.	

TABLE A3 Voiceover and moving images in Scene 2 (duration 25 seconds) (cont.)


Time	Auditive mode: Voiceover	Visual mode: Description of the moving images	Visual mode: Still images from the moving images
0.56 0.57 0.58	and then↓ [laughter]	The prince moves forward as the troll is walking out of the movie.	

TABLE A4 Voiceover and moving images in Scene 3 (duration 24 seconds)



Time	Auditive mode: Voiceover	Visual mode: Description of the moving images	Visual mode: Still images from the moving images
0.59	Once upon		
1.00	a time	The troll walks through the woods.	
1.01	a		
1.02	troll was		
1.03	walking		
1.04	in the woods (.)		
1.05	he walked	Several of the trees are moving.	
1.06	and walked		
1.07	and it was		
1.08	very		
1.09	windy (.)		
1.10	and then		
1.11			
1.12	we-		

TABLE A4 Voiceover and moving images in Scene 3 (duration 24 seconds) (*cont.*)





Time	Auditive mode: Voiceover	Visual mode: Description of the moving images	Visual mode: Still images from the moving images
1.13	and then he became ↑invi/hsible↓	The troll falls [next to the rock].	
1.14	and fell		
1.15		The troll gets up and walks towards the house.	
1.16	and then he walked (·)		
1.17	and		
1.18	<u>into</u>	The troll opens the door.	
1.19	the house		
1.20		The troll walks into the house.	
1.21			
1.22			

TABLE A5 Voiceover and moving images in Scene 4 (duration 15 seconds)



Time	Auditive mode: Voiceover	Visual mode: Description of the moving images	Visual mode: Still images from the moving images
1.23	Em once	The lion and leopard are fighting. Rapunzel is standing by the window inside the house. The prince [wearing a pair of blue pants and a red hat] and the horse are standing next to the house.	
1.24	<upon		
1.25	a time> (·)		
1.26	the lion		
1.27	and the leopard		
1.28	were fighting		
1.29	(yes::)	The lion and leopard walk through the woods, side by side.	
1.30			
1.31	and then they walked through		
1.32	the woo::ds		
1.33			
1.34			
1.35	and then		
1.36	and the-		
1.37			

TABLE A6 Voiceover and moving images in Scene 5 (duration 15 seconds)







Time	Auditive mode: Voiceover	Visual mode: Description of the moving images	Visual mode: Still images from the moving images
1.38 1.39 1.40	Once upon a time the prince	The prince [wearing a green jumper] comes riding on a horse through the woods, towards the house. Rapunzel is standing by the window inside the house. The stepmother is standing on the house terrace.	
1.41	rescued	The prince jumps of the horse.	
1.42	the princess	The prince walks into the house. Rapunzel opens the window.	
1.43 1.44	and he went into the house and the stepmother	The stepmother jumps down from the terrace.	

TABLE A6 Voiceover and moving images in Scene 5 (duration 15 seconds) (cont.)

Time	Auditive mode: Voiceover	Visual mode: Description of the moving images	Visual mode: Still images from the moving images
1.45 1.46 1.47	didn't see but then they went -hhh and they	The stepmother walks into the house. The horse is standing by the door.	
1.48	<u>fo::ught</u> (-)	Rapunzel and the prince comes out from the house.	
1.49 1.50 1.51 1.52	and then she was rescued and they went into the woods and disappeared.	Rapunzel and the prince ride together on the horse through the woods.	