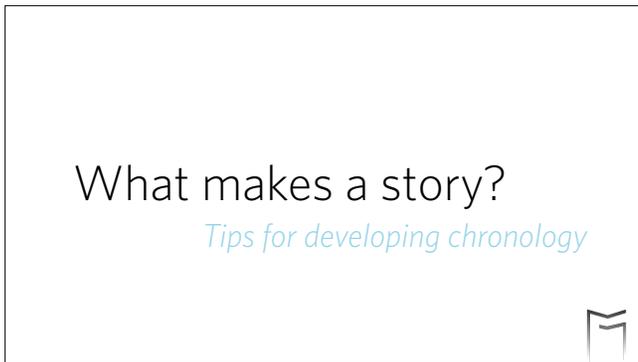
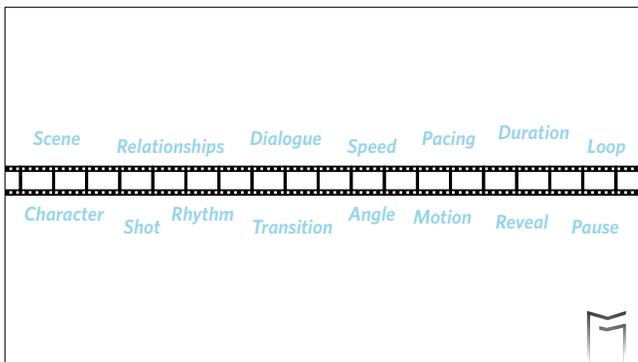




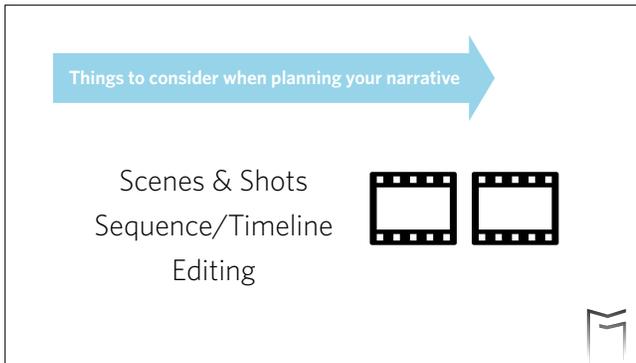
Chronology refers to the arrangement of events, in a specific order with an occurrence in time. The delivery of events and details to an audience is very connected to how they witness them in moving time, such as watching a video, but can also relate to how we experience other multimodal projects such as a book or a presentation.



In this video you will learn basic principles of developing the chronology of your multimodal project and how your decisions will shape what your project conveys to your audience. Careful consideration of the timeline of your project can help your audience understand your message in a clear way and help them follow the journey you will take them on.



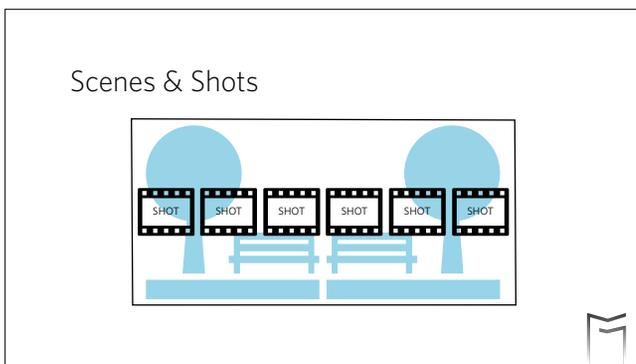
When creating a work with a chronology, there are elements specific to delivery within time based projects that should be considered and thoughtfully worked through to deliver your purpose. What does it mean to juxtapose images together in a specific order? It influences how we read a narrative in the work. There are many techniques to using chronology that can add style or concept to your work. Editing is when we practice this decisive moment of how we will make our artwork within or through time. There might also be ways that a specific chronology might be disturbed, and this can be found through the elements of your project.



In all multimodal projects that work with chronology but in moving images specifically, it is important to thoughtfully plan out and consider how your storyline or narrative develops. The Scenes and shots that create your project should come together as the details in an overall sequence or timeline, all informed by how you chose to edit things together to create ways of understanding your ideas and meaning. All these factors are connected to each other can help you convey your message to your audience.

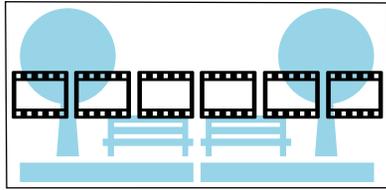


How do images (moving or still) tell a story? This can be achieved by how a photographer or filmmaker build up their composition and how they choose to frame the image, and as a result frame things that help tell the story. Specifically, in film, a filmmaker must decide first on the make up of a scene. This is called Mise-en-scene. In this image a filmmaker would have had to decide did the subject appear on screen when the scene began? Did they enter the image? They would have to choose the make up of the setting, which includes the location, props and lighting. What takes place in the scene? Is there dialogue? Is there music playing? Is the music in the scene or part of a transition? These are all components of mise-en-scene and contribute to the narrative. The meaning on mise-en-scene is derived from this combination of what we see and how it



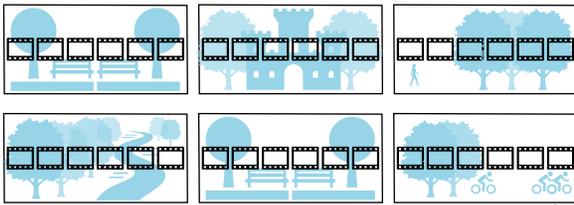
In film, once you have established your mise-en-scene, you work on building up your scene or shot order. A scene is a dramatic unit in which action ostensibly happens in continuous time and within a single location (though this is not always the case). Usually composed of different shots, put together to give a sense of coherent time and space, again this is not always the case, and many artists and filmmakers will disrupt these rules to achieve different effects on your viewer. Scenes can be one long shot, or a series of edited shots or camera takes.

Scenes & Shots

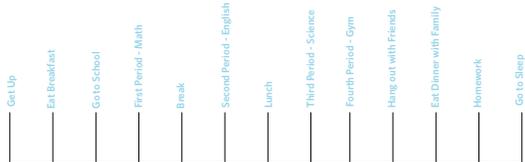


A shot is a continuous run of images, unbroken by an edit. They can be a variety of lengths, such as being cut in the editing stage, or used in their entirety. You can have many shots in very little time or you can have an entire movie of one continuous shot. When creating your shot, you want to consider the visual design of your image, the composition, frame, depth of field, camera movement and angles. For more information on image visual design, you will find the Image Visual Design multimodal video focuses on these specific techniques.

Sequence



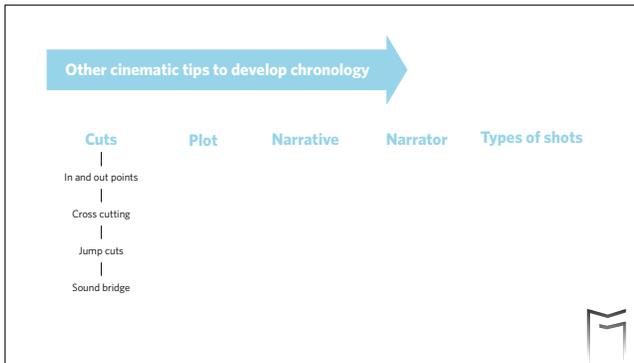
A sequence or timeline is an expressive unit made up of editing together or “juxtaposing” multiple shots and scenes to define a unified action or event, or a passage of time. They can be designed to make multiple points. Each scene in a sequence builds upon the others, so arranging shots in a particular order can contextualize each individual image, to create meaning that is the sum of its parts. We then make links from the order that scenes progress. A dramatic sequence is made up of a series of scenes that create a larger dramatic unit. The relationships of the scenes can vary, the cause and effect of the scenes parallel actions, may happen simultaneously, and can have other associative connections. Therefore, what happens in one scene can affect how the audience perceives or makes sense of the next scene, creating an overall effect for the sequence.



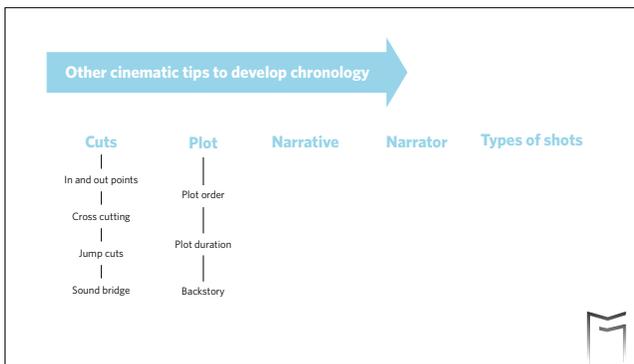
Sequence of Events for a Film on “Day in the Life of a Student”



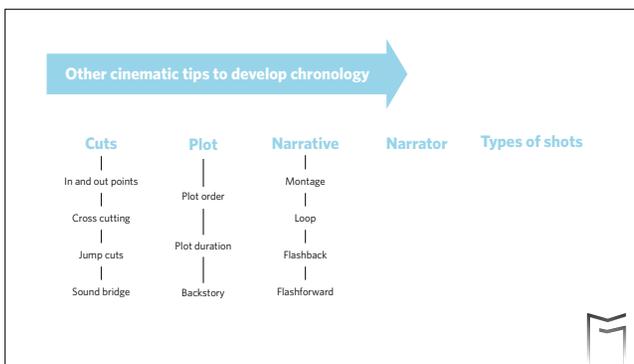
For example, when planning a sequence if you were to film a day in the life of a high school student, you might break down your video into multiple scenes, then when editing you would chronologically deliver the information, or you can disrupt the narrative if it works well with your intended outcome. If you are working with a common narrative, it is important to consider what knowledge your viewer might be bringing with them when they watch your video. Also if you plan on presenting an artistic or non linear narrative, it is important to know where you want your view to end up and if they are to have moments of clarity or discovery within your narrative.



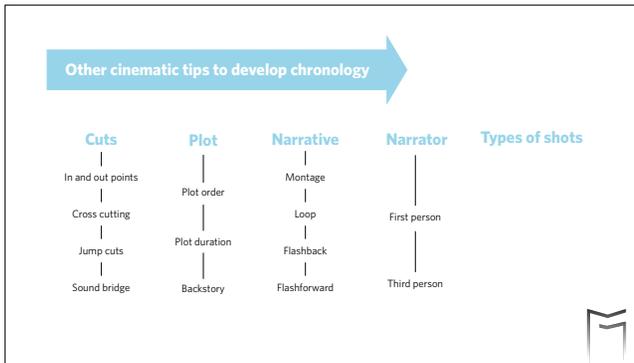
Other cinematic tips to develop chronology include: How you chose to edit and **cut** your scenes, this could be - **In and out points** (which are moments you choose to start and end your shots or scenes), **cross cutting** (cutting back and forth to two parallel actions), **jump cuts** (a cut that suggests a glitch or skip in the work), a **sound bridge**, which uses sound effects or music carried over from one scene to the next.



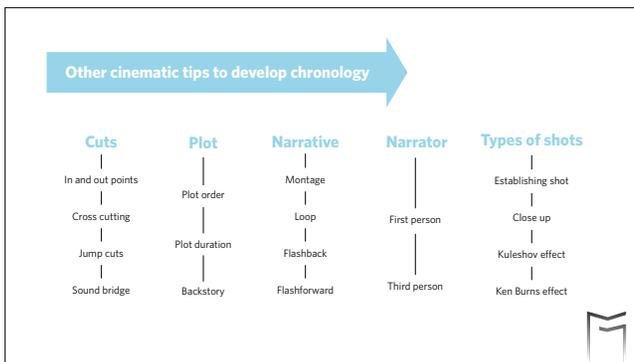
How you establish your **Plot**, using things like, **plot order**, your sequence of events, **plot duration**, the length of your narrative or **backstory** of characters or places.



You can use **narratives** options in telling your stories such as - **montage** (a series of short cuts edited into a sequence), a **loop** (continuous and repeating work), **flashback** (a scene that disturbs the chronological flow by visiting an earlier time) or **flash forward** (a scene that reveals a skip forward or a later event)



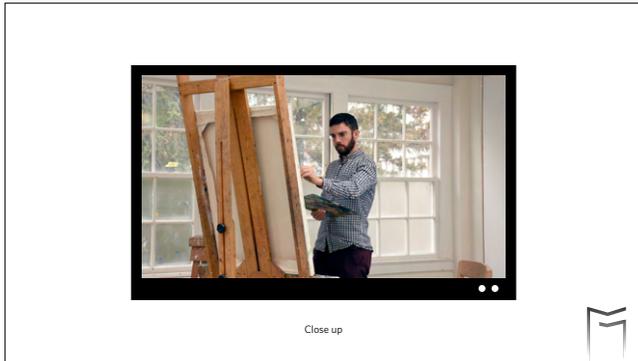
Narrator, is a person who sets up the story and comments on the action, they can speak directly to the audience or to other characters. They can speak in **first person** "I" or **third person**, which usually means the narrator is not connected to the characters and is just commenting on the action of the story.



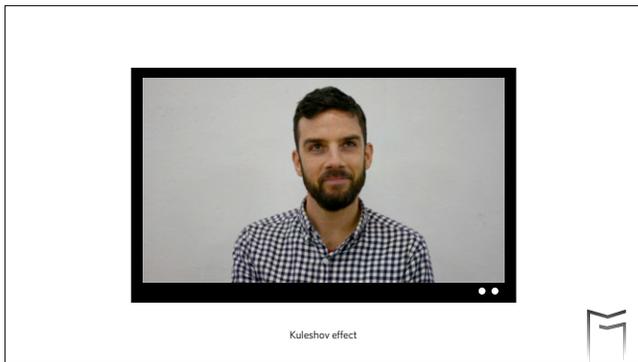
Different shots establish a different chronology to the viewer, you can achieve this using **establishing shots**, laying out the setting of your scene or **close up shots** to focus your viewers attention on important components. **The Kuleshov effect**, developed by Lev Kuleshov in the 1910's and 20's, is a mental phenomenon, where the audience derives meaning from the relationship of two juxtaposing shots. or the **Ken Burns effect**, in a still image when a component of your image is slightly zoomed in on focusing the viewers attention and creating movement.



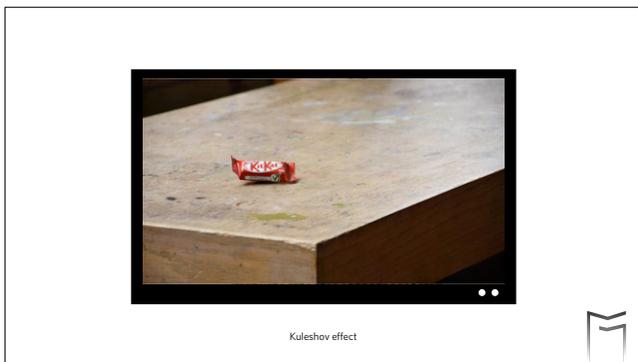
The types of shots and order they are in can inform how you understand the narrative. For example, this clip shows an overall shot of the building that the next scene takes place in.



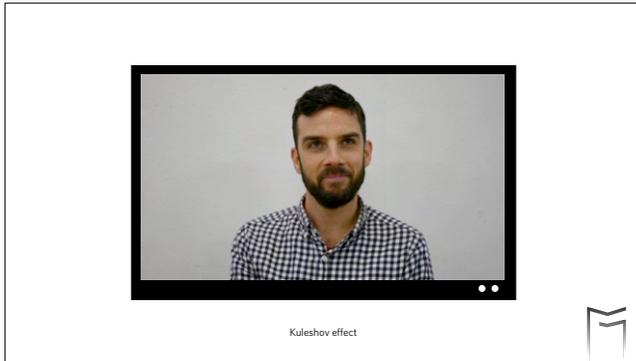
That way when the next shot follows, it is established the protagonist is in that building, giving us a sense of place.



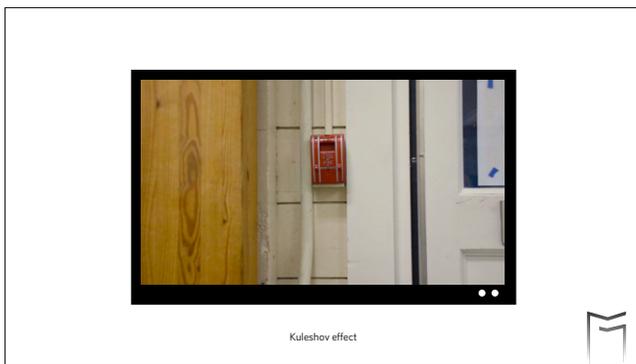
Take a look at the following 2 scenes using the Kuleshov effect, as well as some panning and zooming to deliver the narrative.



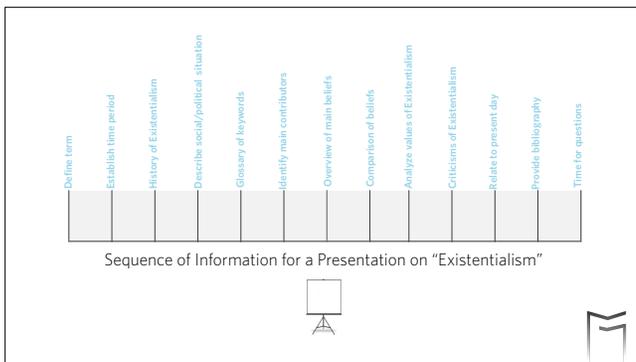
You can see how your narrative is informed by the chronology, or order, of your shots - when we look at the subjects face, we ask "what does the character want?" The scene that directly follows his look of 'desire' is of a chocolate bar. This order of scenes creates a link telling the audience that he probably wants to eat this chocolate bar located on the table because it came right after his face looking in something.



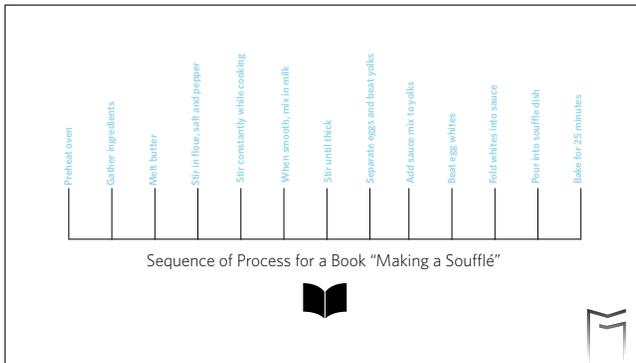
Using the exact same first cut, here he is making the same 'looking' gesture, like he is desiring something outside the frame.



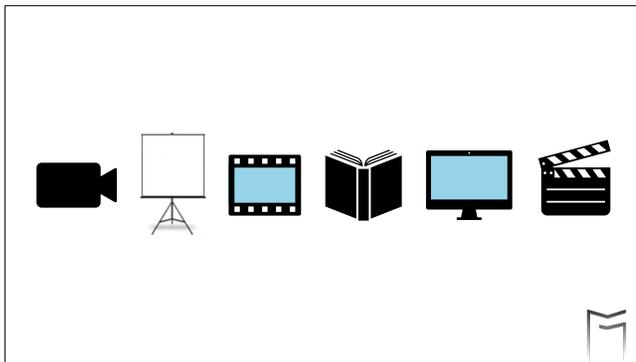
The next shot is zooming in on a fire alarm, now we see his behaviour as mischievous as the scene following up must mean that he is considering pulling it, an easy way out of an exam! Now, see how your narrative changes based on the chronology of shots - what visual and ordered clues can you give your viewer so they understand the message you want to convey? You need to plan on how your shots will fall into place and the order they will go in so the audience can create the narrative you are aiming for.



Thinking of the chronology of other multimodal projects, If you were working on a presentation on existentialism and you want to ensure your audience follows your thoughts, you might want to order the ways in which you are going to deliver the information, working with establishing details on the political event, history, and keywords and main contributors before going into comparisons, analysis or criticisms of existentialism, and perhaps end the presentation by relating it to present day events.



Or if trying to relay a skill to your audience in the form of a book, you can break the process of making into the separation of different steps, focusing on the chronology of establishing knowledge, and learning, indicating when your reader should move to the next step.



Planning your chronology is important to consider and will help you effectively convey your message to your audience. It is important to know what your viewer already knows or does not know when they view your project and what background information you will have to provide them in order for them to understand the journey you will take them on through your multimodal project.

MULTIMODAL PROJECTS

UBC THE UNIVERSITY OF BRITISH COLUMBIA
Teaching and Learning Enhancement Fund 2018-2020

Video created by
Holly Clarke & Christine D'Onofrio

Actor:
Daniel Ward

ahva
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