

# MOTIVATION EDIT

JINSA K JOY

DEPT.OF MULTIMEDIA





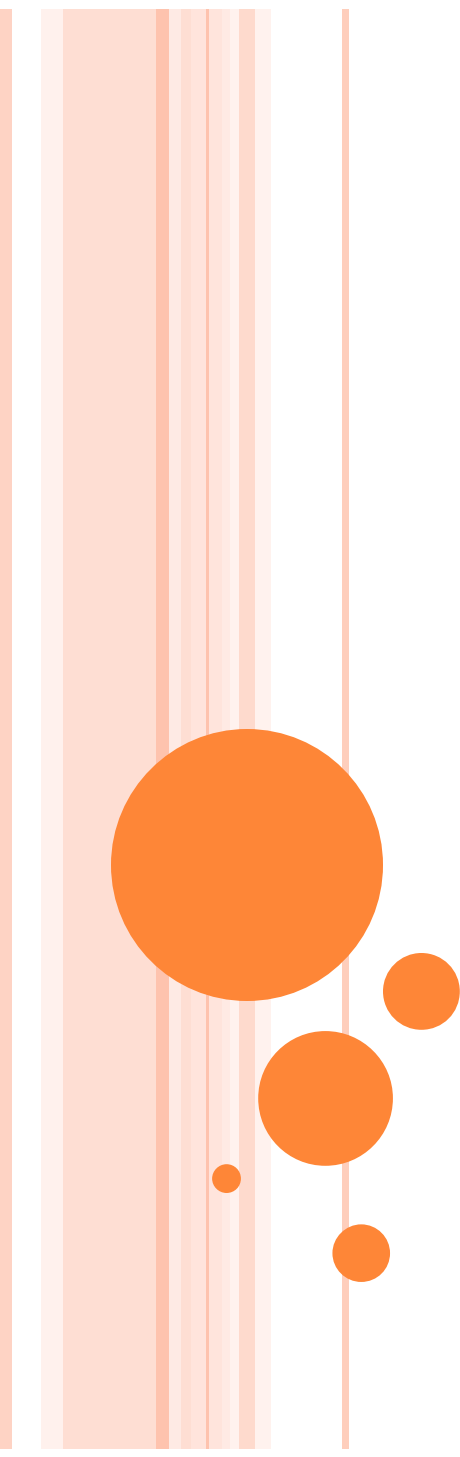
With this in mind

Your first priority should be your audience and the story.

As the editor you must determine what is necessary to affect the audience in a particular way.

Should you emphasis something?

And if so how will that affect your audience?



Motivated editing is a technique that is inspired by what you see or hear by the scene, previous scene or shot. When there is another reason for a completely different shot, motivated editing is used, being the least disruptive to the film or sequence.

## ○ Audience Motivation:

Think about how your cut will motivate your audience through their emotions. Will it cause them to react positively or negatively to the film. What will the reaction do to the film overall.

## Story Motivation:

How will the cut you are making move the story forward, develop subplots, build through character's lines and story archs. Will it improve the story?



**Physical Motivation:** Actually it means mise-en-scene. Things within the scene or actions the characters take that motivate the cut. For example, if there is a loud bang off screen, the character might turn and look, cut to what the character is looking at. Although this is a simple example it shows how something in the films world can motivate a cut.



The girl looks and we see  
what she is looking at



*Above: In the scene from the movie The Stendhal Syndrome, the character looks up at something we then cut to see what she is looking at.*



## ○ Character Motivation

How are your cuts defined by your character both in how they develop your character and how your character creates a need for a cut? How will your cuts add to the building of the character arc? Always make sure that the cuts reveal new information about your characters.



- “In the Blink of an Eye” is basically a manifesto for editors
- CUT is motivated quantify what makes a *good cut*.
- An ideal cut is satisfies the following six rules



- **RULE NUMBER ONE: Emotion (51%)**

Murch views Emotion as an invaluable resource.

If your work has a through line of emotion that is true to what you intended your audience to feel

the audience should always be first in an editor's mind.





- **RULE NUMBER TWO: Story (23%)**
- Murch asks: *does the edit move the story forward in a meaningful way?*
- This is essential. A story must be dynamic. There must be motion behind it; an underlying force hurdling the events forward. If the cut does not advance the narrative or make the audience feel they just put one foot forward, then that's trouble. Emotion and Story, Murch submits, are the most important. He leaves what tangibly moves a story forward up to the editor. All he asks is the editor's decision be "interesting" and "unique". (19)
- 



- **RULE NUMBER THREE: Rhythm (10%)**
- Murch asks: *is the cut at a point that makes rhythmic sense?*
- One can assume that the reason why the last four rules are of less priority is not because they aren't important, but because they are implicitly (but nonetheless vitally) linked to Emotion and Story. Murch likens them to "the bonds between the protons and neutrons in the nucleus of the atom." (20) He states that an editor should use an emotional cut if it serves the story AND the rhythm. If the rhythm is there, the audience will become unaware (or unconcerned) of lapses in continuity or the 180-degree rule.
- For those interested in learning more about Rhythms, watch Dr. Karen Pearlman discuss Rhythms from her book [Cutting Rhythms: Shaping the Film Edit](#). You can also watch Dr. Pearlman in other videos on Timing and Non Visible Rhythms [here](#).



- **RULE NUMBER FOUR: Eye Trace (7%)**
- Murch asks: *how does the cut affect the location and movement of the audience's focus in the frame?*
- A cut must not disorient the viewer, to the extent that their eyes cannot comprehend the action. Action movies tend to be the main offenders of this rule, mainly because they must account for so much hyper-kinetic movement to keep up with the pace of the events. If an editor employs Eye Trace, this will likely minimize issues with the last two rules, which are...



- **RULE NUMBER FIVE: Two Dimensional Plane of Screen (5%)**
- Murch asks: *is the axis followed properly?*

A filmmaker/editor should learn the rules first before breaking them, or “crossing the line”.



- **RULE NUMBER SIX: Three Dimensional Space (4%)**
- Murch asks: *is the cut true to established physical and spacial relationships?*
- Up until the 1960s, these last two rules would have been sacrosanct in Hollywood. The reason being that classical style, the leading editing style of the golden age, depended on clean continuity and clarity of space. Rule Five and Six are to be followed if the editor intends to craft a movie or TV show that truly falls under invisible art. The editor is to maintain a certain fidelity to the *mise-en-scène* – where sets, props, actors etc. are located. Once established, the space should not change. But there are many exceptions to this rule, thus is why Murch puts this rule at the bottom of the list.

