**Unit 16 LO1 task: The Godfather analysis**

Over the next few lessons you will be watching The Godfather Part I. As you watch the film you will need to take comprehensive notes in order to complete the task. Your notes will be submitted and marked as part of your final assessment for this unit so please make sure they are full and detailed.

Your task will be to create a display piece covering the history of filming and editing techniques and how they have changed over time. You will use examples from previous weeks and compare them to the techniques in The Godfather.

As you take notes on the following think back to how they were used at the beginning of the 20th century, through to Hitchcock’s black and white era up to the 1970’s Godfather trilogy.

**Development:**

1. How does the camera follow the action in the Horses head scene [31.12]? How does the movement create pace?
2. [1.49.39] also follows the action from room to room – why do you think this has been used here
3. How does this compare to the camera following the action in the Lumiere Brothers The factory (research this piece)
4. Are there any scenes which show multiple points of view? Please note them down and explain what happens?
5. There are multiple shot variations throughout The Godfather – List the ones you believe to be the most important. *For example – were there close ups on faces which allowed the viewer closer to the emotions of the actor, how about low angle shots to show the mood or importance of a character?*
6. How do these shot variations compare to those shown in ‘A Trip to the Moon’ (look back at the film and discuss)

***Storytelling***

1. How would you say the Godfather engaged the viewer and kept them interested? Explain how the story developed over time? How much time passed from beginning to end of film?
2. How has the rhythm of the edit engaged the viewer? Is it slow or fast – compare to other films with similar editing

***Conventions and techniques:***

1. Watch the dinner conversation [29.00.00] minutes in – how is the 180 degree rule used? How effective was this technique?
2. There are two scenes where parallel editing and montage is used
3. Towards the beginning of the film when Tom, Sonny and Vito discuss doing business with Sollozzo
4. Baptism and murder scene [2.30.00] in

How do these two scenes use the technique of parallel editing and how effective is it?

1. Modern day montage is used at [1.25.49] – Explain what is happening and how it differs from the soviet montage effect
2. Continuity errors: [1.52.27] there is a continuity error – detail what it is and the effect it has on the viewer.
3. [1.52.31] in the film changes pace – discuss how and why this effect has been used.
4. Use of transitions: Would you say the film used a lot of cuts or tracking movement to develop the story?
5. Whose perspective is the film shot from? How do you know this?
6. The shots are long and slow paced – how is this different from Hitchcock’s fast paced cutting?
7. Transitions [25.14] in; quick dissolves to show change in location and time – How effective is this and how does it compare to the transitions for change of time and location in A trip to the Moon?
8. What is the relationship to genre? How has the producer stuck to the conventions of the genre?

*Make extra notes on any other editing technique you feel important or useful in order to complete your task. There will be a few so use other side of sheet to make notes.*

**Once you have gathered all the information and research you will work in groups to put a wall display together focusing on how editing techniques have changed over time using The Godfather as your main example**

In order to gain a distinction you will write sections such as *“The 180o rule developed very early, being used in the silent era. It was developed so that viewers could follow an action without getting confused, and is particularly useful when two related sequences of action are happening simultaneously. For example, in Platoon, when Barnes is pursuing Elias through the jungle in order to kill him, Barnes always moves from left to right across the screen, and therefore away from the rest of the platoon, while Elias always moves from right to left, which is back towards his platoon and hence to safety. Once this sense of direction has been clearly established it is carefully maintained, so that as we cut from one to the other, we can tell not only who is going where, but are vividly aware of the fact they are about to meet each other.”*