

Name(s) _____

Period _____ Due Date ___/___/___

Rear Window

“Tell me everything you saw – and what you think it means.”

~ Lisa Fremont

Essential Guidelines for All Questions:

- clearly identify the question you are addressing
- properly head your paper
- edit carefully and cite plenty of evidence
- *please* use the Google Doc provided in our Google Classroom
- be sure to properly submit your final draft via the Google Classroom
- you *may* print a hard copy following our class guidelines and turn it in to the class basket, but I prefer the Google Doc

Part One: Literary Connections: Pick *one* of the following questions below and answer it as thoroughly as possible in 2 ¶s or less. Please cite evidence from the film and any other applicable source. Use examples from the film and/or other related films that would provide supporting evidence.

1. Consider and describe the **mood** and **tone** of this film. Does the **mood** change? Is there anything unique about the **tone** of this film?
2. **Dramatic irony** refers to a situation in which events or facts not known to a character on screen are known to another character and/or the audience. How is **dramatic irony** used in this film? Cite and explain at least two examples.
3. Cite at least two concrete examples of **foreshadowing** used in this film. Also consider the use of **motifs** as a form of **foreshadowing**.

Part Two: Cinematic Connections: Pick *one* of the following questions below and answer it as thoroughly as possible in 2 ¶s or less. Please cite evidence from the film and any other applicable source. Use examples from the film and/or other related films that would provide supporting evidence.

4. Essentially, there are **three types of movement** in film: 1) the viewer’s eye scans the screen, 2) characters or objects move in the frame, and 3) the camera moves across, into or away from its own field of vision. Describe a memorable scene from the film for each **type of movement**.
5. Analyze the general quality of **cinematography** in this film. There are some unique techniques used in this film – some successfully and some not. Identify what you consider to be the film’s strengths and weaknesses in terms of cinematography.
6. Recall a scene from the movie that you believe was particularly effective. Comment on why you believe the director made the right choices in terms of shot selection, editing, camera movement, etc.

Part Three: MacGuffins and Motifs

Pick *one* of the questions below and answer it as thoroughly as possible in 2 ¶s or less. Please cite evidence from the film and any other applicable source.

7. Identify an example of a **MacGuffin** from the film. Clearly demonstrate how your example fits the definition of a **MacGuffin**, then **analyze** its effectiveness and relevance to the story.
8. Identify an example of a **motif** from the film. Clearly demonstrate how your example fits the definition of a **motif**, then **analyze** its effectiveness and importance in the context of the story.

Part Four: Analysis: Pick *one* of the following questions below and answer it as thoroughly as possible in about 5 ¶s. Depth of thought and analysis is what counts here, *not* hot air. Please cite evidence from the film and any other applicable source.

9. **Symbolism.** Hitchcock “claims” he doesn’t use **symbolism** in his films. What do you think? Can you cite the use of symbols in “Rear Window”? If so, identify at least three symbols and explain what they mean and what function they perform in this film.
10. **Escapism.** In the film, Jefferies’ nurse, Stella, says, “*We’ve become a race of Peeping Toms. People ought to get outside and look in at themselves.*” In the book “Hitchcock’s Films Revisited,” author Robin Wood states that it seems that Hitchcock’s motivation for using literal voyeuristic methods was to prompt each audience member to examine himself or herself. Jefferies watches his neighbors to escape his problems, just as the average viewer watches movies to escape his or hers. What is Hitchcock saying about contemporary life? Is this theme even more relevant today than it was in 1954, and if so, why?
11. **Relationships.** Much has been made about the **symbolic** connections between the relationship that Jeff and Lisa have and the relationships of the various people who live in the apartment complex. What connections do you believe exist? What’s **symbolic** about these connections? What was Hitchcock saying?
12. **Paradox.** Despite the fact that Jeffries is a professional photographer who has the very latest in photographic equipment – including a powerful telephoto lens – he never takes any pictures during the film. The only photo he uses as evidence is an old slide of the apartment complex’s flower garden. Why would Hitchcock choose to have his main character be a professional photographer, carefully show us several photos from Jeffries’ portfolio of work, show us Jeffries’ state-of-the-art camera equipment, etc., but then never have this character actually take photos that could support his assertion that a murder has taken place?
13. **You be the instructor.** Write a question that you think would have been better than any of Mr. D’s. Yes, you must include an acceptable answer, too. The best of the best will be used in future classes.

Notes:

Release Date.....1954

Producer/Director.....Alfred Hitchcock
 Screenplay.....John Michael Hayes
 Based on a story by.....Cornell Woolrich

Characters:

L.B. “Jeff” JefferiesJames Stewart
 Lisa Carol Fremont.....Grace Kelly
 Det. Lt. Thomas J. Doyle.....Wendell Corey
 Stella (nurse).....Thelma Ritter
 Lars Thorwald.....Raymond Burr
 Miss Lonelyhearts.....Judith Evelyn
 Songwriter.....Ross Bagdasarian
 Miss Torso.....Georgine Darcy