

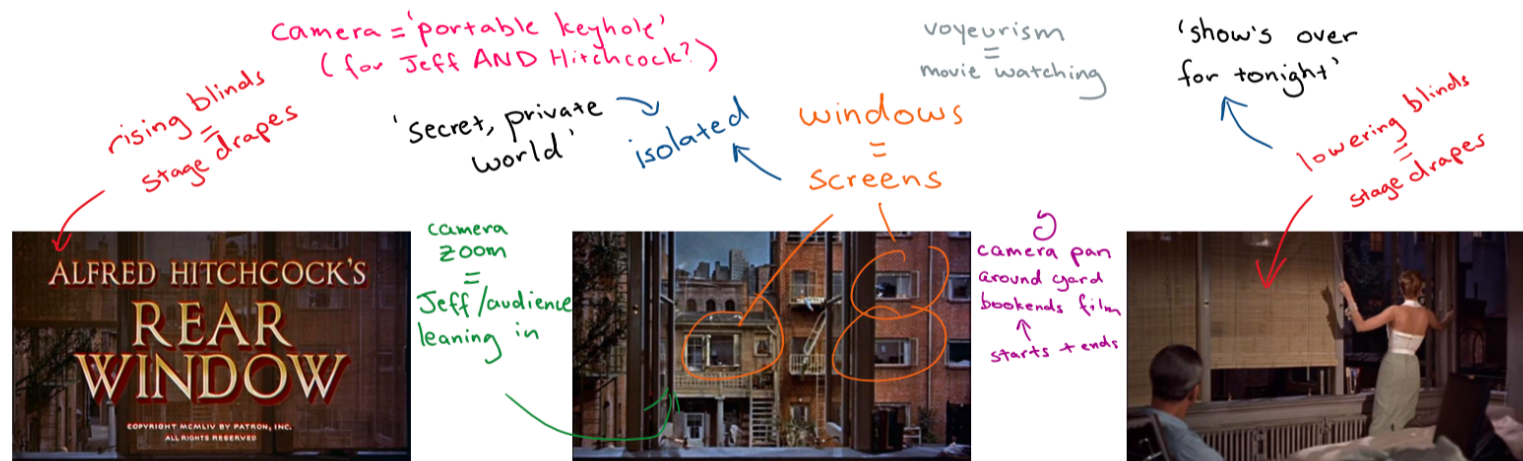
### Film Analysis Example

ASHA Lectures

#### VOYEURISM

*"We've become a race of Peeping Toms."*

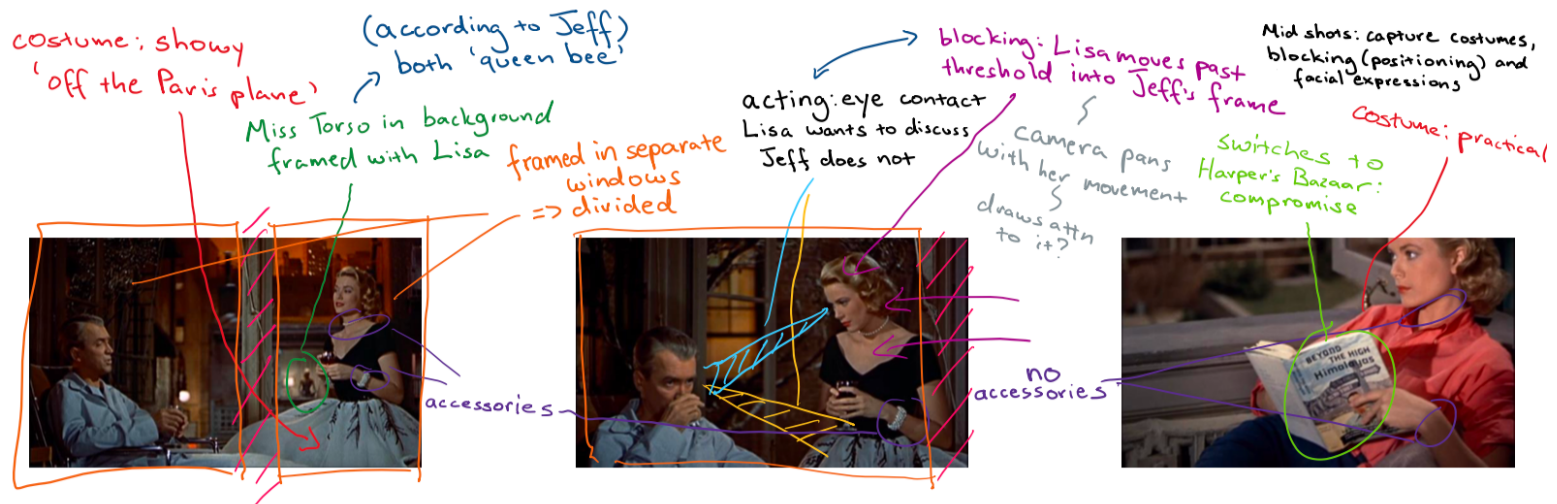
Language  
Action & words  
Quotes



[...] As the Hollywood and television ‘Golden Ages’ marched on in the 1950s, and as Americans grew ever more attached to the screen, Hitchcock **equates** Jeff to a spectator watching a movie. This metacommentary is evident from the **film’s title credits**, where the **image of Jeff’s window blinds being drawn upwards evokes** a rising stage drape. This comparison between a moviegoer and Jeff as someone **“with nothing to do but look out the window at the neighbours”** is **sustained** as the **camera zooms towards and eventually past the window frame**. Here, it is as if Jeff is leaning forward in his wheelchair to better absorb the **“secret, private”** drama unfolding behind the multitude of screens that are his neighbours’ windows. [...]

## RELATIONSHIPS

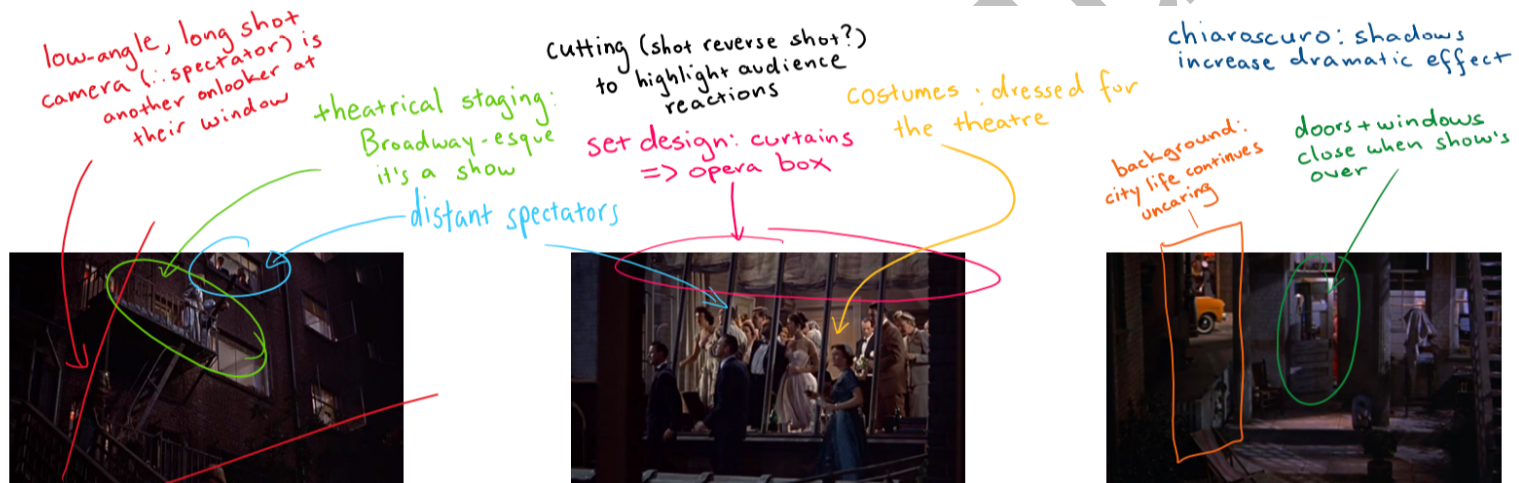
*"Jeff, wives don't nag anymore. They discuss."*



[...] The **visual motif** of Grace Kelly's **costuming**, and its evolution throughout the film, **emblemises** the notion that change and compromise are possible when people are willing to **"discuss"** their problems and **"what [they] want"**. Lisa's **first dress** is **"right off the Paris plane"**: **an ostentatious, full-skirted outfit, complete with a chiffon shawl and pearl choker**, which **emphasizes** her wealth. In fact, it is the **"rarefied atmosphere"** that she and **her wardrobe exude** that convinces Jeff she is **"too sophisticated"** for his rough lifestyle. After their dinner, Lisa tries to negotiate their differences, but the **mise-en-scene** of the **mid shot** here **illustrates** the divide between the couple as **separate window frames border them each individually**. The **blocking as Lisa crosses into Jeff's window frame** to profess that she is **"in love with"** him **reinforces** her continual willingness to negotiate and **"discuss"** with him. Indeed, this **initial dress** is starkly **juxtaposed against her final outfit: a practical, accessory-free ensemble consisting of jeans and a button-down shirt** that is more conducive towards Jeff's tastes. Of course, the fact that Lisa **swaps her nature book to an issue of Harper's Bazaar** **shows** that compromise, not submission, marks her character.

## ISOLATION

*"Next Wednesday, I emerge from this plaster cocoon."*



Despite their close physical proximity to one another, the tenants in Jeff's courtyard **exemplify** the growing social disconnect between people living in the post-war era. When her cherished dog's corpse is discovered, one of the residents tearfully complains that people no longer **"know the meaning of the word 'neighbour'"**. The fact that nobody **"speak[s] to each other"** anymore, or **"care[s] if anybody lives or dies"** is **ironically demonstrated** as tenants - some sympathetic, others bemused - gather at their windows to gawk at the outburst. No one so much as offers their condolences. Furthermore, the **use of a low-angle long shot here positions the camera**, and by extension the spectator, as if it were another neighbour at their window. Spectator and neighbour are therefore equivalent: distant and passive observers of the unfolding drama. Indeed, the **constant use of shot reverse shot here to cut between the woman and her neighbours' reactions underlines** the notion that the onlookers are like audience members at the theatre. In this regard, the **formal costuming of the Songwriter's partygoers suggests** that they are dressed for the part. And just like the theatre, once the show concludes the spectators retreat to their homes, muttering that it was **"only a dog"**. [...]