

REAR WINDOW  
VERBS OF PERCEPTION + GERUND OR INFINITIVE

SOME VERBS OF PERCEPTION **SEE, LOOK AT, HEAR, LISTEN TO, AND FEEL**, ALONG WITH **WATCH** AND **SENSE** CAN BE USED WITH OBJECTS FOLLOWED BY OTHER VERBS (BASE FORM OR GERUNDS, BUT NOT INFINITIVES).

**EXAMPLES:**

WE HEARD YOU LEAVE. (OKAY. EMPHASIS ON OUR HEARING.)

WE HEARD YOU LEAVING. (OKAY. EMPHASIS ON YOUR LEAVING.)

WE HEARD YOU TO LEAVE. (INCORRECT!)

**OTHER EXAMPLES:**

I SAW HER GO. (OKAY. FOCUS ON MY SEEING.)

LOOK AT THAT MAN RUN! (OKAY. FOCUS ON THEIR LOOKING.)

SYLVESTER LISTENED TO THE CANARY SING. (OKAY, FOCUS ON HIS LISTENING.)

WE WATCHED THEM PLAY BASKETBALL. (OKAY, FOCUS ON OUR WATCHING.)

WE WATCHED THEM PLAYING BASKETBALL. (OKAY, FOCUS ON THEIR PLAYING.)



I. WATCH THE MOVIE SEGMENT AND COMPLETE SENTENCES WITH ONE VERB OF THE GIVEN VERBS OF PERCEPTION AND THE OBJECTS FOLLOWED BY OTHER VERBS IN PARENTHESES. USE AS MANY VERBS AS POSSIBLE. THEN DECIDE WHERE THE ACTION MAIN FOCUS IS.

**LOOK AT - SEE - HEAR - LISTEN TO - WATCH - SENSE**

1. HE \_\_\_\_\_ A WOMAN IN GREEN  
\_\_\_\_\_ THE TABLE FOR A SPECIAL DINNER. (SEE)
2. HE \_\_\_\_\_ MISS LONELYHEARTS  
\_\_\_\_\_ HER IMAGINARY GUEST, BUT HE  
COULDN'T UNDERSTAND WHAT SHE WAS ACTUALLY SAYING.  
(WELCOME)
3. HE \_\_\_\_\_ MISS LONELYHEARTS \_\_\_\_\_ SOME  
WINE FOR HERSELF AND HER IMAGINARY LOVER. (POUR)
4. THEY \_\_\_\_\_ MS, TORSO, THE BALLET DANCER,  
\_\_\_\_\_ WITH THREE GENTLEMEN IN HER APARTMENT  
BUILDING. (ENTERTAIN)
5. A BEAUTIFUL LADY \_\_\_\_\_ HER HUSBAND \_\_\_\_\_  
A CALL AND LEFT THE BED TO SEE WHAT WAS HAPPENING. (MAKE)
6. THE WOMAN'S HUSBAND \_\_\_\_\_ (NEG) HER  
\_\_\_\_\_ INTO THE LIVING ROOM AND WAS SURPRISED  
BY HER PRESENCE THERE (COME).
7. THE COUPLE \_\_\_\_\_ A SONGWRITER \_\_\_\_\_  
BEAUTIFUL MUSIC IN THE STUDIO APARTMENT. (PLAY)



LISA AND JEFF