CMS 2100
Introduction to Film/Bonner

Get Out (Jordan Peele, 2017; 114 minutes)
Producer: Jason Blum
Cinematography: Toby Oliver   Costumes: Nadine Haders
Editor: Gregory Plotkin   Original Music: Michael Abels
Production Design: Rusty Smith   Screenplay: Jordan Peele

Cast:
Chris Washington (Daniel Kaluuya)   Walter (Marcus Henderson)
Rose Armitage (Allison Williams)   Georgina (Betty Gabriel)
Missy Armitage (Catherine Keener)   Jim Hudson (Stephen Root)
Dean Armitage (Bradley Whitford)   Rod Williams (Lil Rel Howery)
Jeremy Armitage (Caleb Landry Jones)   Hiroki Tanaka (Yasuhiko Oyama)
Andrew Logan King (Lakeith Stanfield)   Roman Armitage (Richard Herd)

Abstract (adapted from IMDB.com):
Chris and his girlfriend Rose go upstate to visit her parent's for the weekend. At first, Chris
reads the family's overly accommodating behavior as nervous attempts to deal with their
daughter's interracial relationship. But as the weekend progresses, a series of increasingly
disturbing discoveries leads him to a terrifying truth that he never could have imagined.

Questions for Discussion:
1. What motifs, parallelisms, and contrasts do you find suggested among the different main
    characters and their situations? What judgments are we encouraged to make of their
    values and their conduct?

2. What do you interpret as the film's explicit, implicit, and symptomatic meanings?

3. How does actor blocking combine with the characters' acting/gestures to convey
    meaning in *Get Out*? Find examples from the film to support your observations.

4. Peele uses colors and set design tellingly in the mise-en-scène of *Get Out*. Describe the
    overall color patterns, sets, and props for the film, and give two specific examples that
    demonstrate how this expressive use of color & set design affects meanings in the film.

5. How does the cinematography (framing, movement, focus, etc.) of *Get Out* work with the
    film's mise-en-scène (lighting, color, setting, costume, blocking/acting) to
    create/enhance meaning? Give two examples from the film to support your points.

6. Is the camera typically mobile or static in *Get Out*? How and when does the film use
    optical and/or camera movement expressively to illustrate narrative information?

7. What are the editing patterns and motifs that you find in *Get Out?* Give two examples.

8. What sound motifs do you find in the film? How are they meaningful? Give examples.