

# Get Out Film Production and Cinematography Analysis

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## Get Out, Racial Horror, and the Construction of the Film

“Get Out” is a film that was produced in 2017. Set in America and directed by Jordan Peele, it has its main character as Daniel Kaluuya, playing a black photographer, Chris Washington. The main scene of the movie starts off quite calmly when Rose, Chris’ girlfriend, invites him to visit her parents at their home. Nothing suspecting happens until it unveils a sinister twist on the actual purpose of the visit. The film is grouped as horror because of the final discovery of the conspiracy created by Rose and her family. The movie has managed to bag a couple of awards, and it was even named one of the top 10 movies of the year (Peele).

The purpose of this paper is to provide a comprehensive analysis of the movie. The paper presents a discussion on the characteristic components of the movie. The paper also reviews the movie, not regarding the plot of the story but how it was shot professionally. The essay focuses on the scenes where the movie deserves a congratulatory note for the professional work and where there were glitches. The paper also focuses on the sound quality of the movie and the fluctuating effects that were applied. The themes, cultural assumptions, and perspectives of the film are also highlighted. An examination of acting performances related to cultural perspectives is given, and an analysis of the technical elements used during film production is provided. In addition to that, a comparison between the movie and other films by the same director is given for clear differentiation.

For one to bag so many awards and mentions in the entertainment industry in America, one has to have conquered the odds, and this is exactly what Jordan Peele did. Often, there are two sides to a movie. There is the plot, where the story and its relevance matter most. The other side is from the production point of view. The camera work and the ideologies of how the shots were made count in creating an impact on the person watching. Jordan Peele conquered the odds because he managed to polish all sides of the movie. In the most efficient shots, he presents us with his cinematic view of the world. While watching the movie, one can almost see the themes from one’s perspective.

## Editing, Transitions, and the Cinematic Control of

## Suspense

The movie appropriately uses the correct film transitions that are appropriate for the scenes. For instance, the fade-out transition is used many times when the movie is about to change the scenes. Also, the angle of the shots and the way the shift has contributed to improving the quality of the movie. For instance, in the scene where Chris visits Rose's parents to share a meal, a close-up shot is taken. It catches the attention of the viewer in a place where one is curious to know the opinions of the Armitages. This is the point where a viewer would lean in closer. The transitions of the shots help the viewer shift his or her emotions in the correct direction. For instance, in the scene where Chris gets out to smoke a cigarette, he notices a creepy behaviour from Walter.

A high-angle shot is first taken, and the viewer cannot see the identity of the person. In a very close transition, a close-up shot is taken, revealing to the viewer the identity of the character. The soundtrack of the movie is appropriate. It switches with the mood of the movie. For instance, in the beginning, when things are all bliss, and Rose is excited about the visit to her parents, the soundtrack invites the viewer to be part of the film by enjoying the soundtrack. On the other hand, towards the end of the movie, when the conspiracy has been revealed, the sound transitions invite the viewer to a horrific scene. It, therefore, becomes easy to flow with the mood of the movie.

Most of the interesting aspects of the movie lie in the storyline. It is obvious for one to question the purpose of introducing a deer earlier in the movie. It acts a symbol, of a creature that gets caught up as a victim of unclear circumstances. One can make a connection between the deer and Chris. It also acts as a transition from a calm mood to a horrific one. It can be interpreted to mean many things. For instance, somebody else would define it as a symbol of death in calm and collected surroundings. Jordan Peele also introduces us to an almost obvious metaphor in the story. Missy uses a teacup and mostly a silver spoon to hypnotize her victims. Often, we associate the silver spoon with economic viability and the fact that it is of a higher class than the common citizen. Interpreted figuratively, it may be used to mean that Missy and her family took advantage of black people because they had the controlling power of wealth. This is evident because, much as they reside in a secluded place, it is magnificent, with black slaves, and elegant in their mannerisms and how they treat their guests.

## Chris, Jim Hudson, and the Visual Politics of Race

The only person that Chris manages to have constructive communication with at the party is Jim Hudson, a white man who is blind. This scene brings plenty of interpretations of the racial representation of black people in the film. It shows that for a black man to develop constructive communication with a white man, then it is only under the circumstances that he cannot see. Also, it can be interpreted to mean that a white man can only communicate with a black man in circumstances when he wants to take advantage of him. For instance, Jim Hudson was the highest bidder for Chris' portrait. He wants to swap brains with him so that he can see through his eyes.

The movie presents a crescendo colour scheme during the cocktail party. The most common combination is mostly black, white and red. The colour scheme can be used to represent the different races. Chris is wearing blue, and it makes him look different from the rest of the audience. This is to depict that he already does not fit in. The fact that an Asian was one of the guests at the party shows that they are slowly assimilating to the whites' culture. However, they may not be white enough to fit in, nor black enough to be discriminated. The lighting and shadows for the entire film are carefully transitioned. The shadows play their role effectively, especially in the creepy part where Walter prowls in the dark.

The movie is perfectly presenting the racial discrimination for black people in America. It also shows the many angles from which whites can discriminate against black people. It acts as a warning for places or ideas that seem perfect, secluded and elegant at the same time. It is easy to conclude that Jordan Peele created a 2017 masterpiece of the film industry.

## Works Cited

Peele, Jordan. *Get Out*. Blumhouse Productions, 2017.