***Get Out* Presentation**

1. Primary Source: *Get Out* by Jordan Peele (Film):

Jordan Peele’s movie *Get Out* follows the story of Chris, a black man who is dating Rose, his white girlfriend.  When Rose brings him home to meet her family, there is an eeriness about the way the family acts.  Chris is on edge, but he decides to brush off several different strange occurrences.  Eventually, Chris gets hypnotized by Rose’s mother, who puts him in the Sunken Place, or a place trapped deep in the subconscious.  She uses her power over him in hopes to successfully sell him to be a bodily vessel for a blind art dealer via brain transplant.  Chris avoids getting hypnotized again and escapes the control of Rose’s family’s twisted schemes.

* 1. Secondary article: “[Why'd They Kill Tyrone? Unpacking Blackness in Horror Films](https://www.theroot.com/whyd-they-kill-tyrone-unpacking-blackness-in-horror-fi-1839332623)”
     1. Jordan Peele has broken many stereotypes in the film industry by putting black people as the main characters and telling their story of hardship rather than killing them off in the first scene.

* 1. Secondary article: “Get Out (film) The Horror of Suburban Life”
     1. Jordan Peele talks about how society is the villain in his films, and how that makes his story much more horrific.

**Overall Argument (Why is this interesting?):** At the onset, Jordan Peele movies are satisfyingly horrific, but going deeper, we find traces of subtle racism, specifically in *Get Out* that reveal to white audiences the faults within themselves.

**Previous Presentation:** In my previous presentation, I talked about how Jordan Peele uses horror to depict the flaws within the American Dream.  More specifically, I argued how Peele depicts this message in the form of racial injustice.  Throughout *Us,* Peele does not directly show instances of racism, and rather represents this race issue as it shows in real life, which is overlooked and ignored.  His subtle hints of racism are shown through the disenfranchisement of the underground tethered world and through the treatment of the black family by the rich white family, who only acts kind and put together on the surface level.  Therefore, Peele depicts how modern-day America perpetually disregards racial inequalities, thus giving Peele’s movies even more impact in the way of unveiling the truths about society that we avoid discussing.

**Transition:** In *Get Out,* Peele more outrightly attacks the issue of racism in America.  He utilizes captivating horror to rope in his audience, then uses this social thriller to reveal how society is the villain.  He gives a whole plot that shows how racism can be portrayed to the extremes, but it is the way in which he portrays subtle racism that leaves the greatest impact.

**Scaffolding:** In this presentation, we will explore three different arguments regarding the subtle racism in Peele’s film, the first being about the horrific nature of subtle racism, the second being justification of this subtle racism, and lastly how subtle racism can be more detrimental than other forms of racism.

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| **PREMISE:** Peele represents how subtle forms of racism are truly horrific.  He shows how on the surface, these remarks do not seem horrific, but they leave a major impact.    **CONCLUSION:** Therefore, Peele is able to reveal to us that these subtle forms of racism are just as bad as the more obvious forms by turning remarks that sound like they could be normal into horrifically uncomfortable situations. | **RATIONALES:**   1. When Chris is being introduced to Rose’s family, they try and over compensate to make Chris feel as though they are not racist by saying things like “If Obama had run for a third term, I would have voted for him,” and “It's such a privilege to experience another person's culture.” 2. Rose’s brother assumes that Chris grew up in a violent environment as he talks about his ability to fight at the dinner table. 3. At the party, Chris is introduced to a number of white people, all of which make remarks about his blackness in ways that are subtly offensive.  For instance, one man says, “Do you play golf?  Because I love Tiger Woods.”  Another woman asks, “Is it really true?” in relation to black sexual stereotypes. |

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| **PREMISE:** We tend to try and justify our actions by comparing ourselves to others whom we consider to be worse than us.  In particular, Peele shows this in the form of racism.   1. These comparisons are also forms of subtle racism in that they still have a negative effect on black America, whether directly or indirectly.     **CONCLUSION:** Therefore, claims like these further shows how subtleties can be so detrimental. Actions cannot be justified through comparison. | **RATIONALES:**   1. When Chris has been restrained after he has been sold to Jim Hudson, a blind art dealer, he is told by Jim that he is “not like the other people out there” and that he “just wants a new set of eyes.”  He tries to justify his horrific actions even though he is putting his money into the same racial slave scheme that the rest of them are putting their money towards.    1. Jim’s actions are still working towards the disenfranchisement of these healthy black people by sending them to the sunken place, a symbol of the trapped feeling of blacks in America. |

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| **PREMISE:** Subtle racism can be more detrimental than other forms of racism.    **CONCLUSION:** Thus, subtle racism is much more difficult to avoid and reprimand than outright acts.  Blacks are expected to sit quietly and allow these offensive remarks since they are considered to be “no big deal.” | **RATIONALE:**   1. Before arriving at the family’s house, Rose warns Chris that her parents may say things that could be offensive or awkward, but that they are “just trying to be nice.” 2. She also recognizes these racist remarks as seen throughout the party scene, but she expects Chris to remain silent and muddle through. 3. When Chris repeatedly tells Rose that he feels uncomfortable and wishes to leave sooner, she still convinces him to stay and tolerate this treatment for longer. 4. The sunken place represents how the black servants at the house are expected to act; to sit back and be quiet, accepting their reality. |

**Final Conclusion:** Peele’s movies, specifically *Get Out*, are educational in that they go against the grain by not showing very obvious forms of racism, which is more common to see represented.  Rather, Peele unleashes the true horror of the film by revealing the subtle forms of racism, which leads the viewer to discover the problems within themselves.  This uncomfortable nature of the film is what sells Peele’s argument and leaves an impact on our minds.

**Citations**

Peele, Jordan, director. *Get Out.* Universal Pictures, 2017.

León, F. (2019, October 25). Why'd They Kill Tyrone? Unpacking Blackness in Horror Films. Retrieved from https://www.theroot.com/whyd-they-kill-tyrone-unpacking-blackness-in-horror-fi-1839332623.

Peele, J. (n.d.). Get Out (film) The Horror of Suburban Life. Retrieved from https://www.gradesaver.com/get-out-film/study-guide/the-horror-of-suburban-life.