



GET OUT

TEACHING AND DISCUSSION GUIDE

FOR YOUTH | BY YOUTH

#GETOUTGUIDE

A TEACHING GUIDE

BY THE BEYOND CREATIVE
YOUTH AT



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A Note from our Executive Director

I struggled with whether or not to include a note from me at all. The centering of the Black gaze in *Get Out* is part of what makes the film so incredibly powerful. My voice literally does not matter.

Ultimately, that is what I am choosing to share here. Like the film, this guide seeks to center a specific experience- in this case the ones of the 15-18 year old Black and Latino young men that created it. If you are not a youth of color, we still think you can get a lot out of this guide. Still, it is not FOR you. It is not FOR me. If the wording or instructions make you feel uncomfortable for that reason we hope you're able to learn something from that discomfort.

For youth using this guide, especially youth of color, we hope this guide helps to create a space where your experiences are centered, honored and respected. If you want to share your ideas, thoughts, or questions with the authors, you can tweet @tcproj and hashtag #getoutguide.

GET OUT

WRITTEN AND DIRECTED BY JORDAN PEELE

SPEAK YOUR MIND

DISCUSSION QUESTIONS



Every scene of *Get Out* is thick with meaning and imagery, without feeling overwhelming or preachy. So how do we detangle it all? Well in our experience you'll still be finding new revelations days, weeks, and conversations later, but here's some questions we came up with to get the ball rolling. If you have more to add, tweet us at @tcproj and hashtag #getoutguide

1. What are some things that the Director does to get you as the audience (in Chris' perspective) to trust Rose?
2. What did you think about the way that Rose's dad was going on and on about deers? Did it sound familiar to conversations you hear about races or ethnicities of people?
3. Looking back, how do you feel about the way Rose's dad pointed out the horror of Hitler's regime, knowing that he's literally stealing Black people's lives?
4. Can you think of inappropriate questions (like the ones Chris is asked at the party) that people may have asked you without realizing how inappropriate they are?
5. When did you realize that Rose was not on Chris' side?
6. What was your initial reaction when you saw police lights at the end? How is it different than when you may have seen police lights at the end of a horror movie like *Scream* where there is a white woman protagonist? How does being in Chris' "eyes" change it?
7. Looking back at when Rose told Chris not to give his ID to the cops, was she calling out the racism or trying to protect herself? If she was trying to protect Chris, do you think she could have actually made him less safe by arguing?
8. Why are Walter and Georgina treated as servants even though they are family? Even when Chris is not looking, they seem to be doing labor. Why do you think that is?
9. Why is it so important that Chris is a photographer?



Uh...

A still image of Chris Washington from the movie *Get Out*, looking slightly to the side with a concerned expression.

Yes?

A close-up still image of Rose Armitage from the movie *Get Out*, looking directly at the camera with a slight smile.

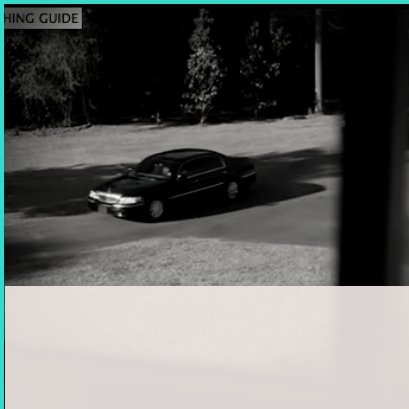
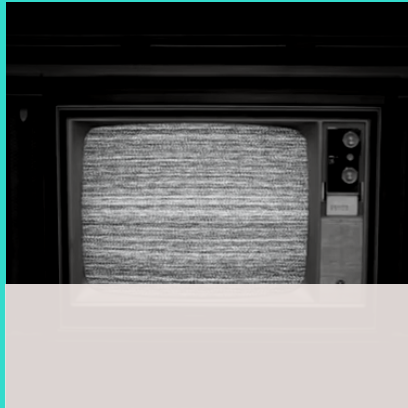
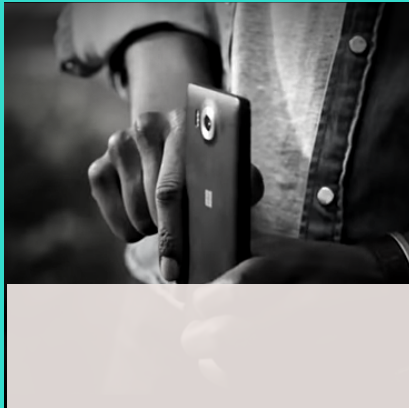
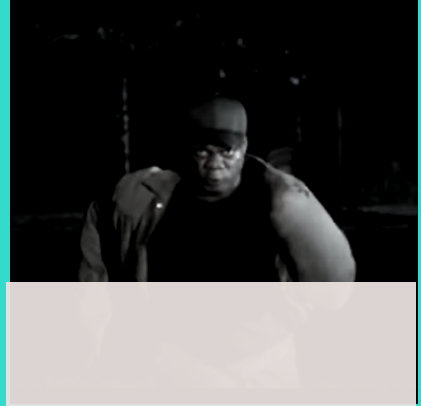
What?

A still image of Rose Armitage from the movie *Get Out*, looking down with a thoughtful or questioning expression.

FACILITATION NOTE: FOR MANY OF THESE QUESTIONS THERE ARE NO "RIGHT" ANSWERS. LET PEOPLE EXPLORE AND FIND THEIR OWN MEANINGS! ESPECIALLY WITH YOUTH, THIS IS CRITICAL!

symbols & signifiers.

Get Out is full of powerful imagery. Here's just a few scenes that we found meaningful symbols that helped make important points. Write in what each symbol means to you and discuss as a group. And yes, we also think the fruit loops were about white racial purity.



printable worksheet





AND IN THIS CORNER...

Facilitation Instructions

Inspired by the "4 corners" activity many of us have taken in classes or at camps, we came up with this activity to tackle some of the questions that came up for us when we were discussing the film.

Here's how it works:

Make some simple signs (markers or even pen will work) that say AGREE, SOMEWHAT AGREE, DISAGREE, STRONGLY DISAGREE and put them up in the four corners of a room with enough space for people to move between corners.

Explain to participants that you're going to read some statements out loud and that for each statement they should choose an area of the room that most corresponds to how they feel about it. In between each statement, take a few minutes to have a few people share why they chose to be in the space they are in and have some discussion/debate. Add your own and tweet us @tcproj

Questions for Participants

Chris was right to be concerned that Rose did not tell her parents about Chris' race.

The bingo card game was like a slave auction.

I generally feel safe walking in a white neighborhood at night.

I seek out police for help.


Even if it was just for quitting smoking, Missy was way out of line to hypnotize Chris without his consent.

The subtle racism like at the party is not as bad as more overt racism from the cop.

I felt relieved when the sirens came on at the end.

I felt relieved when I saw that the sirens were actually Rod, at the end.

I could relate to feeling objectified or "othered" like Chris is at the party.



a shift in perspective

In *Get Out*, the role of cameras as a lens through which Chris and the audience sees the film are an important theme. It's even literally what saves his life. While when watching TV Chris literally cannot move, with his camera, he is in control.

At the beginning, we are introduced to Chris first through his photos—they are beautiful and real snapshots of Black life. It is too rare that we see these kind of images as the center of mainstream films and television.

Never straying from Chris' perspective the entire film is a powerful device. Even white people we saw the movie with were horrified when the police pulled up. They had been transported to Chris' shoes.

the activity

So for this activity think about what other people, animals, things you could try to see the world from. Spend a few minutes outside or in your building taking pictures with your phone or a camera from the perspective of someone or something other than yourself. Then share back as a group. See if people can guess what you're trying to be.

Send us your pics on twitter! @tcproj #getoutguide

FOR MORE READING

WE COULD NOT STOP TALKING ABOUT THIS FILM FOR DAYS. WE TOOK NEARLY A WEEK OUT OF OUR PHOTOGRAPHY PROJECTS TO JUST DISCUSS AND THEN CREATE THIS GUIDE. IF, LIKE US, YOU CAN'T STOP LOOKING FOR MORE THOUGHTS & IDEAS ABOUT THE FILM, HERE'S SOME MORE READING TO KEEP YOU GOING.

5 Chilling Things You Didn't Notice About Get Out the First Time Around

<http://www.vanityfair.com/hollywood/2017/03/get-out-five-things>

The hidden Swahili messages in "Get Out" the country needs to hear

<http://fusion.net/story/389537/get-out-sikiliza-kwa-wahenga/>

In "Get Out," The Eyes Have It

<https://www.theatlantic.com/entertainment/archive/2017/03/in-get-out-the-eyes-have-it/518370/>

22 Secrets Hidden in "Get Out" You May Have Missed

https://www.buzzfeed.com/erinchack/things-you-may-have-missed-in-get-out?utm_term=.kydGJQbmL#jjRZr1O68

And If you still have not gotten enough, check out the "Get Out" Syllabus by Dr. Crystal Boson at <http://www.academicexpat.com/get-out-syllabus.html>

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