

Get Out - Point of View - Script

	In narratives, the audience is encouraged to identify with the point of view of one or more characters.
Clip from Ladybird.	While this is usually the protagonist, there are some films where the audience is encouraged to identify with...
M in Skyfall	...a supporting character...
Pulp Fiction	...multiple points of view...
Nightcrawler	...an anti-hero...
The Avengers	...or even the antagonist.
Shots from: Fargo, Better Call Saul, Hidden Figures, Psycho, Lost in Translation, and Breaking Bad to demonstrate each code.	Directors have a number of cinematic techniques in their arsenal to encourage audiences to identify or empathise with characters including: camera, acting, mise en scene, editing, lighting, and sound.
Title card	In this video, we're going to discuss how Jordan Peele builds audience identification with his protagonist, Chris Washington, played by Daniel Kaluuya. Although there are a number of scenes in the film where he builds this sense of identification, one of the most effective and ultimately iconic moments is when Chris is hypnotised by Missy, played by Catherine Keener.
Let scene play, freeze frame after expression to explain subjective sound, continue playing to show awkwardness.	The scene begins with a conversation, a simple shot-reverse-shot. Then, when Missy asks about the night of his mother's death, Peele uses the first in a series of highly subjective techniques. He cuts to a medium close-up of Chris who purses his lips, shifts uncomfortably in his chair, and murmurs. The audience can hear the soft diegetic sound of rain. His performance and this sonic flashback combine to encourage audience identification with his point of view. When Missy asks him to focus on that moment, Kaluuya swallows, takes a ragged breath, and looks towards the ceiling.
Annotated flashback	At this point, Peele cuts to a desaturated shot of Chris sitting on his bed in front of the television, rain streaming down the windows outside. This use of flashback is highly subjective, encouraging further identification with his character by giving the audience an insight into his thoughts. The desaturated blues in this shot along with the eerie glow cast by the television encourage further identification with this traumatic event from his childhood.
Scene plays under this narration.	When Peele cuts back to the medium shot of Chris, Missy urges him to look at her. He laughs nervously as Missy continues her questioning. Peele starts to dolly in slightly, this subtle camera movement accentuating his sorrow as he recalls that night. The subtleties of Kaluuya's performance, his creased brow and hesitant speech, help to build this identification with the audience. Peele doesn't cut back to Missy until he reveals that he did nothing when his mother didn't return home. When he does cut back to Chris, Chris is framed far tighter than before, the tears in his eyes glint slightly as the camera continues to push in.
Freeze frame on flashback	More highly subjective flashbacks show his nails scratching nervously on the end of the bed. When Peele cuts back to a close-up of the adult Chris, tears have started to spill down his face. Missy asks if he was scared. Chris inhales slightly and whimpers softly.
Pull quote, definition of subjective sound	Throughout this scene, the use of sound encourages a strong sense of identification with Chris. The audience hears what Chris hears: from the subjective sound of rain to the sound of the spoon on the teacup. It's at this moment, when he plunges into The Sunken Place, that sound and sound editing puts the audience directly in his position.
Shot plunging into The Sunken Place	As she instructs him to sink, there's an alarming sound that seems to be slowing down. Everything becomes muted and, in flashback, both the camera and Chris plunge into darkness.

<p>Plunging into The Sunken Place...ending with POV shot.</p>	<p>The combined effect of this sound editing and camera move builds empathy by putting the audience into Chris's position. As he plunges into The Sunken Place, Peele cuts to a long shot emphasising his plight, to a medium shot of his alarmed cries, and finally to a void with a shot of Missy receding into the distance.</p>
<p>CU of Chris.</p>	<p>When Peele cuts back from The Sunken Place, he cuts to an iconic close-up of Chris: centre-framed, eyes wide and paralyzed with tears streaming down his face. This close-up both emphasises his plight and builds sympathy with the audience.</p>
<p>Shot of Missy; shot of Chris from overhead; POV shot.</p>	<p>When Peele cuts back to Missy, the audience sees her directly from Chris's point of view. In The Sunken Place, Chris is filmed using an overshoot which again emphasises how helpless he is. From his point of view, the audience sees Missy and hears her final, malevolent line.</p>
	<p>And that's how Jordan Peele uses these basic cinematic techniques including camera, acting, mise-en-scene, editing, lighting, and sound to encourage the audience to identify with Chris in Get Out.</p>