**Screening Sheet: Mise-en-Scène**

Though just about every film ever made has been thoughtful about mise-en-scène, *Far From Heaven* (2002) depends particularly heavily on key elements of mise-en-scène to construct some of its central themes and broader meanings.

Use the chart below to track stand-out aspects of mise-en-scène.

**HINT:** Pay particular attention to patterns of color across *all* of these categories

|  |  |
| --- | --- |
| **Aspect** | **Observations** |
| Setting |  |
| Lighting |  |
| The Human Figure |  |
| Composition |  |

Based on your notes from the first page, use the prompts below to map out how patterns in the film’s mise-en-scène contribute to the film’s meaning-making:

Did you notice a pattern in the colors of Cathy’s costuming? What colors does she tend to wear around her husband (Frank) vs. Raymond? In context, what is the significance of her lavender scarf?

In their own ways, both Frank and Cathy have romantic passions that are taboo in their 1950s suburban context (and would have been taboo regardless of their marital status). In particular, they both show up in bars where they wouldn’t want their “friends” to see them. What did you notice about the lighting in these bars?

Did you notice a pattern in the composition and framing of social dynamics? What differences did you notice in the composition and framing of (1) groups of friends versus (2) insiders & outsiders?