

## Of Mice and Men Viewing Guide:

**\*\* Please answer on a separate sheet of paper \*\***

*Differences between novels and films:*

Novel	Film
Linguistic = words	Visual = images
Conceptual	Perceptual
Raw material = written words	Raw material = recorded images and sounds
One author	Collaborative

### I. Vocabulary

- Flashback:** alteration in story order in which the plot moves back in time to show events that have taken place earlier than those already shown.
- Close-up:** a framing in which the scale of the object shown is relatively large. Most commonly, a person's head is seen from the neck up or an object fills most of the screen.
- Depth of Field:** the area or field between the closest and farthest planes captured by the camera in which everything appears in sharp focus.
- Establishing Shot:** a shot that shows the relationship among important figures, objects, characters, and setting at a distance. The film then cuts to more detailed shots that bring the audience closer to the characters.
- Point of View (POV):** a shot taken from the position of a character's eyes. It shows the viewer what things look like from the character's position.
- Wide Angle:** the use of a wide-angle lens to create a shot that captures a wide range of elements.
- Crosscutting:** editing that alternates shots of two or more lines of action occurring in different places. It is often used during dramatic sequences to increase tension.

### II. Cast and Crew

Unlike the novel, Of Mice and Men, which was essentially created by one man (John Steinbeck), the film version is a collaborative effort. Each person on screen and behind the scenes influences the overall film.

- Who wrote the screenplay?
- Who is the director?
- Who plays George?
- Do you think this was good casting? What is different about the looks and behavior of the actor from what you had imagined?
- Who plays Lennie?
- Does the actor portray Lennie differently from what you had imagined while reading? Does the actor bring anything new to the character that emphasizes a characteristic?

# Mice And Men Viewing Guide Answer

**John Purdue Bidlake**



## Mice And Men Viewing Guide Answer:

*Middle School English Teacher's Guide to Active Learning* Marc Moeller, Victor Moeller, 2013-10-30 This book show you how you can foster reflective independent thinking in your class boost the number of students who actively participate and prevent the discussions from falling flat or degenerating into bull sessions This volume features 20 student centered lesson plans and includes answer keys for teachers Each lesson plan engages students in active learning Answers to the Oxford and CCambridge and College of preceptors examination questions in English grammar, parsing and analysis John Purdue Bidlake, 1887 **Farmers' Guide** ,1898 *The British National Bibliography* Arthur James Wells, 2003 *Books and Pamphlets, Including Serials and Contributions to Periodicals* Library of Congress. Copyright Office, 1964 **El-Hi Textbooks and Serials in Print** ,2006 *English Journal* ,1997 **Catalog of Copyright Entries. Fourth Series** Library of Congress. Copyright Office, 1962 *Concise Answers to the Four Thousand Scripture Questions of the Illustrated Pocket Bible for the Use of Parents and Teachers* ,1872 **Catalog of Copyright Entries. Third Series** Library of Congress. Copyright Office, 1962 *El-Hi Textbooks in Print* ,1984 Paperbound Books in Print ,1970 **Four Thousand Questions and Answers on the Old and New Testaments** ,1898 The Ideological Octopus Justin Lewis, 2013-06-19 Originally published in 1991 this introduction to studying the television audience discusses developments in semiology and cultural studies and their contribution to our understanding of the power of television How in the most precise and intricate sense does television influence the way we think about the world What ideological role does it play in contemporary culture Does TV control us or do we control it This insightful book assesses the progress in responding to these questions and offers some answers of its own In the 1980s with the emergence of semiology and cultural studies in particular there were a number of significant theoretical developments in our understanding of television s power of which this book provides an overview while also incorporating traditional approaches It suggests that television influences us ambiguously and unpredictably depending upon who we are and how we think Ambiguity does not blunt television s power it simply diversifies it into a very modern kind of omnipotence Employing two major qualitative audience studies this impressive study illustrates its argument with findings that are both unexpected and disturbing **Catalog of Copyright Entries** Library of Congress. Copyright Office, 1962 **Electrical Times ...** ,1891 Lightning ,1891 *Journal of Education* ,1898 **Catalog of Copyright Entries. Third Series** Library of Congress. Copyright Office, 1961 Includes Part 1 Number 1 2 *Books and Pamphlets Including Serials and Contributions to Periodicals* January December *Bazaar Exchange and Mart, and Journal of the Household* ,1879

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