John Steinbeck’s

OF MICE AND MEN

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New Rep’s CLASSIC REPERTORY COMPANY is produced in cooperation with the professional theatre company in residence at the arsenal center for the arts
John Steinbeck was born on February 27, 1902, the third child of four and the only boy. His mother, Olive, was a strict former schoolteacher, and his father, John, was emotionally detached mill manager. As a child, Steinbeck loved classic adventure tales like Robin Hood and King Arthur, and themes from these tales would find their way into his works. Salinas and Pacific Grove, California, where he grew up, would provide a lifelong refuge for him, but also the setting for many of his works. As a young man, Steinbeck worked on various ranches in the area, which introduced him to the common men and laborers who would become his stories’ heroes.

Steinbeck knew from an early age that he wanted to be a writer, and after six on-and-off years studying at Stanford, he began to work as a writer full-time. His first book, Cup of Gold, was published in 1929. Because his first few books were relatively unnoticed, he supported himself with a variety of odd jobs and a monthly allowance from his father. With the publications of the novels Tortilla Flat and In Dubious Battle in 1936, and Of Mice and Men in 1937, Steinbeck began to earn recognition and acclaim. Shortly after, he was asked to write a series of newspaper articles about the migrant workers in California. What he learned while researching shocked him and provided the inspiration for his best-known work, The Grapes of Wrath, which won the 1940 Pulitzer Prize for fiction. Steinbeck wrote consistently throughout his life; some of his other well-known works include The Red Pony (1933), The Pearl (1947), and East of Eden (1952). In 1962, Steinbeck received the Nobel Prize for Literature.

Steinbeck excelled in other forms of writing as well. His interest in the theatrical form piqued while working on a stage adaptation of Of Mice and Men. Then Steinbeck went on to collaborate on more plays adapted from novels, several screenplays, and one musical. He also wrote a substantial amount of non-fiction for various newspapers and magazines, even doing war reporting during WWII and Vietnam. An avid traveler, Steinbeck chronicled his journeys in works such as the poorly received The Log from the Sea of Cortez (1951) and the more popular Travels with Charley (1962).

Steinbeck was married three times and had two children, Thom and John Jr., with his second wife. After a lengthy period of declining health, he died on December 20, 1968 with his wife Elaine at his side. His ashes were interred in the family plot in Salinas, California.
Synopsis

Two migrant workers, George and Lennie, have been let off a bus miles away from the California farm where they are due to start work. George is a small, dark man with “sharp, strong features.” Lennie, his companion, is his opposite, a giant of a man with a “shapeless” face. Overcome with thirst, the two stop in a clearing by a pool and decide to camp for the night. As the two converse, it becomes clear that Lennie has a mild mental disability. He is deeply devoted to George and dependent upon him for protection and guidance. George finds that Lennie, who loves petting soft things but is unaware of his strength, has been carrying and stroking a dead mouse. George angrily throws it away, fearing that Lennie might catch a disease from the dead animal. George complains loudly that his life would be easier without having to care for Lennie, but the reader senses that their friendship and devotion is mutual. He and Lennie share a dream of buying their own piece of land, farming it, and offering a puppy to Candy and shoot Candy’s old, good-for-nothing dog.

The next day, George confides in Slim that he and Lennie are not cousins, but have been friends since childhood. He tells how Lennie has often gotten them into trouble. For instance, they were forced to flee their last job because Lennie tried to kill the rancher’s dog. Slim agrees to give Lennie one of his puppies, and Carlson continues to badger Candy to kill his old dog. When Slim agrees with Carlson, saying that death would be a welcome relief to the suffering animal, Candy gives in. Carlson, before leading the dog outside, promises to do the job painlessly.

Slim goes to the barn to do some work, and Curley, who is maniacally searching for his wife, heads to the barn to accost Slim. Candy overhears George and Lennie discussing their plans to buy land, and offers his life’s savings if they will let him live there too. The three make a pact to let no one else know of their plan. Slim returns to the bunkhouse, berating Curley for his suspicions. Curley, searching for an easy target for his anger, finds Lennie and picks a fight with him. Lennie crushes Curley’s hand in the altercation. Slim warns Curley that if he tries to get George and Lennie fired, he will be the laughingstock of the farm.

The next night, most of the men go to the local brothel. Lennie is left with Crooks, the lonely, black stable-hand, and Candy. Curley’s wife flirts with them, refusing to leave until the other men come home. She notices the cuts on Lennie’s face and suspects that he, and not a piece of machinery as Curley claimed, is responsible for hurting her husband. This thought amuses her. The next day, Lennie accidentally kills his puppy in the barn. Curley’s wife enters and consoles him. She admits that life with Curley is a disappointment, and wishes that she had followed her dream of becoming a movie star. Lennie tells her that he loves petting soft things, and she offers to let him feel her hair. When he grabs too tightly, she cries out. In his attempt to silence her, he accidentally breaks her neck.

Lennie flees back to a pool of the Salinas River that George had designated as a meeting place should either of them get into trouble. As the men back at the ranch discover what has happened and gather together a lynch party, George joins Lennie. Much to Lennie’s surprise, George is not mad at him for doing “a bad thing.” George begins to tell Lennie the story of the farm they will have together. As he describes the rabbits that Lennie will tend, the sound of the approaching lynch party grows louder. George shoots his friend in the back of the head.

When the other men arrive, George lets them believe that Lennie had the gun, and George wrestled it away from him and shot him. Only Slim understands what has really happened, that George has killed his friend out of mercy. Slim consolingly leads him away, and the other men, completely puzzled, watch them leave.

“Between us I think the novel is painfully dead. I’ve never liked it. I’m going into training to write for the theater, which seems to be waking up.” – John Steinbeck
Great Depression Overview

_of Mice and Men_is set during the 1930s, a challenging time in the history of the United States. The decade marked a period of severe economic depression—unemployment, business failure, and general poverty—that spread across the country. At one of the worst points, 1932-1933, roughly one third of the labor force was unemployed. For minorities, jobs disappeared even faster; 50% of African Americans were unemployed in 1930. The Gross National Product declined from $103.8 billion in 1929, to $55.8 billion in 1933. This was one of the few times in history that the birthrate dropped below the replacement rate, meaning more people were dying than being born.

A common belief is that the Wall Street stock market crash of 1929 created the Great Depression. However, a more accurate statement is that the crash triggered what was already coming. In the “Roaring” Twenties, much of the country’s wealth had become unevenly distributed. Additionally, people increasingly used credit—“easy money” that did not exist—to buy and trade. This system could not last. Eventually the stock market crashed, and the country’s economy with it. Unfortunately, the Wall Street crash led the government to put in place trade tariffs (international taxes) that slowed the internal and international economy even more.

When Franklin Delano Roosevelt became president in 1932, he brought a “New Deal” to the American people, a series of domestic programs focused on relief, recovery, and reform. Roosevelt believed it was the government’s duty to help its people. He quickly put policies in place to stabilize banks, give relief to those in need, and assist labor unions, minorities, farmers, and intellectuals. First Lady Eleanor Roosevelt worked specifically for black rights. Programs like the Civil Conservation Corps and the Works Progress Administration put people back to work by funding public works projects. The Agricultural Adjustment Act helped farmers avoid bankruptcy, and the Home Owners’ Loan Corporation avoided foreclosure. Though the Depression did not truly subside until the 1940s, Roosevelt’s programs met basic needs and helped repair its damage. His intervention brought Americans to accept and expect such government aid, after a decade of scrimping and saving.

The Lingo of _Of Mice and Men_

**Bindle**: A bundle, usually of bedding and other possessions.
“I got three cans of beans in my bindle”

**Bindle stiff**: One who carries his possessions in a bundle, a hobo.
“Callin’ us bindle stiffs. You got floozy idears what us guys amounts to.”

**Booby hatch**: An institution for the mentally ill.
“They’ll take you to the booby hatch.”

**Bucking bags**: Throwing heavy burlap bags of grain into a truck or wagon.
“I seen thrashing machines on the way down; that means we’ll be buckin’ grain bags.”

**Buckshot**: Scattershot, as from a gun, here used figuratively.
“These tarts is jus’ buckshot to a guy.”

**Euchre**: A type of card game.
“Anybody like to play a little euchre?”

**Giving the eye**: To look at another person with obvious admiration; to ogle, to flirt.
“Well, I seen her give Slim the eye.”

**Handy**: Skillful with the hands, dexterous, wieldy; in this case, skilled in a fight.
“Curley’s pretty handy. He done quite a bit in the ring.”

**Jack**: Money.
“We don’t have to sit in no barroom blowin’ in our jack, just because we got no place else to go.”

**Lulu**: Any remarkable or outstanding person or thing.
“Well, ain’t she a lulu?”

**Pants rabbits/Pillow-pigeons**: Lice.
“What the hell kinda beds you givin’ us anyway? We don’t want no pants rabbits.”

**Poke**: A wallet or purse; in this case, figurative for “stored away.”
“If we can get just a few dollars in the poke we’ll shove off.”

**Tart**: A promiscuous or flirtatious woman.
“I think Curley’s married himself a tart.”

**Skinner**: A mule driver.
“You a jerk-line skinner?” “I can snap ’em around a little.”

**Slough**: To get rid of; in this case, to fire.
“Don’t tell Curley I said none of this. He’d slough me!”

**Stable buck**: The man responsible for taking care of the horses.
“He give the stable buck hell too.”

**Stake**: Money savings.
“I wanted we should get a little stake together. Maybe a hundred dollars.”

**Swamper**: Here, a general handyman and person responsible for cleaning out the barn or bunkhouse.
“I jest now finished swamping out the washhouse”
The Dust Bowl and Migrant Workers

In the 1930s, California filled with out-of-state migrant workers hoping to find a better life in its bountiful lands and vibrant cities. John Steinbeck used migrant laborers as recurring subjects, the Joad family of his *Grapes of Wrath* becoming a symbol of the migration. Between 350,000 and 400,000 people came into California during the Great Depression years. The San Joaquin Valley doubled its population.

Many of the incoming families were fleeing a natural disaster that had enduring effects on its refugees. The Dust Bowl devastated the Great Plains—particularly Oklahoma, Arkansas, Texas, and Missouri—with lasting drought and thick dust storms. It left land useless and farming families destitute. Farmers in the 1920s had overused the land with destructive techniques that dehydrated the soil. Once the winds came, the soil blew away.

Dust Bowl refugees and other hopefuls looking for relief came to California largely because of its growing agriculture industry. Unlike the rest of the country, California had managed to diversify its economy and irrigate its land, putting it in a better position to handle the Great Depression. Migrants came to work as crop-pickers, or “fruit-tramps.” They moved from crop to crop, tending and picking what was in season. Unable to collect possessions, they came to be known as “bindlestiffs,” those who carry what they have in a bundle. The Dust Bowl refugees were derogatively named “Okies” and “Arkies,” referencing their main homesteads, Oklahoma and Arkansas.

Life for migrants could be difficult. Entire families worked in the fields, earning just enough to feed themselves. About two thirds of families earned less than livable income. When they could not afford rent, they sometimes set up camps outside towns, called “Little Oklahomas” or “Hoovervilles,” which were dirty and shabby. Californians became angry at incoming migrants for filling their state with money or apparent purpose, and at times police turned people away at the border. Yet many of the migrants remained and found a better standard of living in California than where they had come from. Remnants of Okie and Arkie culture can still be seen in parts of California.

Women and the Great Depression: The Case of Curley’s Wife

Feminist ideals that had flourished at the beginning of the twentieth century lost momentum in the 1930s. Hard times reinforced traditional family roles, which assumed a male wage earner and a female homemaker. Women were discouraged from pursuing careers so as to not deprive men of work. If they worked outside the home, they typically held female-identified service jobs such as secretaries, teachers, nurses, telephone operators, or housekeepers. During the Great Depression, a significant number of employers lowered women’s pay. Many New Deal programs offered women only domestic work.

Persistent female stereotypes often positioned women at extremes, as either saintly or evil. The saintly woman was pure, submissive, maternal. The evil woman was a temptress: vain, wicked, provocative. Through the eyes of the male characters in *Of Mice and Men*, Curley’s wife falls into the latter category. The men see her as a dangerous seductress. Early critiques of the novel suggest that Steinbeck portrays Curley’s wife as an Eve figure responsible for the exile from paradise. One critic goes so far as to say Steinbeck projects his own hostility toward women on Curley’s wife and makes her sympathetic only in death. For another critic, not even her death evokes sympathy.

Recent feminist critiques paint a more complex portrait of Curley’s wife and of Steinbeck’s attitude toward her. They point to her isolation and loneliness, her desperate attempts to make human contact, and her own thwarted dreams. Limited by her position in relation to the men, she remains an object in life and an innocent in death.

At the suggestion of the play’s Broadway director, George S. Kaufman, an accomplished playwright in his own right, Steinbeck expanded the role of Curley’s wife when he adapted the novel for stage. In Kaufman’s words, “The girl, I think, should be drawn more fully: she is the motivating force of the whole thing and should loom larger.” Additional speeches and actions in the play serve to make Curley’s wife more sympathetic (her unfortunate childhood) and more assertive (her plan to escape).

Even with these changes, the character of Curley’s wife continues to confound. Some critics claim the play’s revisions humanize the character. Others find them overly sentimental or unnecessary. Halfway through the original run of the play, actress Claire Luce expressed doubt about her theatrical interpretation of Curley’s wife. In his 1938 letter to Luce, Steinbeck reveals details about the character that had informed his creation of her. In his mind, Curley’s wife is “not a floozy.” Raised in “an atmosphere of fighting and suspicion,” she “learned to be hard to cover her fright.” The only way to be noticed, she believes, is to appear “sexually desirable.” Ultimately, Steinbeck acknowledges that Curley’s wife is “a devil of a hard part”:

“[I]f you knew her, if you could ever break down a thousand little defenses she has built up, you would find a nice person, an honest person, and you would end up by loving her. But such a thing could never happen.”
Steinbeck titled *Of Mice and Men* after the lines in the second to last verse of one of Robert Burns’ poems: “The best-laid schemes o’ mice an’ men, Gang aft a-gley,” which are usually translated from the Scottish dialect as, “the best laid schemes of mice and men, often go awry.” It too gives the message that sometimes plans go wrong.

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**To A Mouse, on Turning Her Up in Her Nest with the Plough, November 1785.**

By Robert Burns (1759-1796)

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**BURNS’ ORIGINAL**

Wee, sleekit, cowran, tim’rous beastie,
O, what a panic’s in thy breastie!
Thou need na start awa sae hasty,
Wi’ bickering brattle!
I wad be laith to rin an’ chase thee,
Wi’ murd’ring pattle!

I’m truly sorry Man’s dominion
Has broken Nature’s social union,
An’ justifies that ill opinion,
Which makes thee startle,
At me, thy poor, earth-born companion,
An’ fellow-mortal!

I doubt na, whyles, but thou may thieve;
What then? poor beastie, thou maun live!
A daimen-icker in a thrave ‘S a sma’ request:
I’ll get a blessin wi’ the lave,
An’ never miss’t!

Thy wee-bit housie, too, in ruin!
It’s silly wa’s the win’s are strewin!
An’ naething, now, to big a new ane,
O’ foggage green!
And bleak December’s winds ensuin,
Baith snell an’ keen!

Thou saw the fields laid bare an’ wast,
An’ weary Winter comin fast,
An’ cozie here, beneath the blast,
Thou thought to dwell,
Till crash! the cruel coulter past
Out thro’ thy cell.

That wee-bit heap o’ leaves an’ stibble,
Has cost thee monie a weary nibble!
Now thou’s turn’d out, for a’ thy trouble,
But house or hald.
To thole the Winter’s sleety dribble,
An’ cranreuch cauld!

But Mousie, thou are no thy-lane,
In proving foresight may be vain:
The best laid schemes o’ Mice an’ Men,
Gang aft agley,
An’ lea’e us nought but grief an’ pain,
For promis’d joy!

Still, thou art blest, compar’d wi’ me!
The present only toucheth thee:
But Och! I backward cast my e’e,
On prospects drear!
An’ forward, tho’ I canna see,
I guess an’ fear!


### scenic designer
ALEXANDER GROVER

### costume designer
ELONNA BETTINI

### assistant director
ELEANOR RICHARDS

### cast
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**DAN ANDERSON** (Curley, Carlson) makes his New Repertory Theatre debut. Recent credits include *Speak About It*, a performance based presentation about consent and sexual assault prevention; *Much Ado About Nothing* (The Bay Colony Shakespeare Company); and *The Love of the Nightingale* (Emerson Stage). Dan received his BFA in Acting from Emerson College. Originally from New Jersey, he resides in Dorchester.

**MIGUEL FANA** (Crooks) makes his New Repertory Theatre debut. Recent work includes the Tempest Trials Shakespeare competition, *Twelfth Night*, *Ted 2*, and the Woody Allen Summer Project. He is a recent Music and Performing Arts graduate from University of Massachusetts Boston, where he received the Departmental Distinction Award in Performing Arts. He is a member of SAG-AFTRA. Originally from Santo Domingo, Dominican Republic, he resides in Lynn.

**WILL MADDEN** (Candy) returns to New Rep’s Classic Repertory Company after performing in the summer 2014 tour of *A Midsummer Night’s Dream*. Recent credits include *Dunsinane*, *A Doll House*, and *A Lie of the Mind* (Boston University). Film work includes *Confusion Through Sand*, *(notes) On Biology*, and *Euphonia* (ornana films). Will earned a BFA in Acting from Boston University, and studied at the London Academy of Music and Dramatic Arts, where he played Brutus in *Julius Caesar*. Originally from Peachtree City, GA, Will currently resides in Somerville.

**WYNDHAM MAXWELL** (Lenny) makes his New Repertory Theatre debut. In Worcester, he most recently performed in *...like sisters* (Clark University). Film credits include *Collie Rottweiler and the Hangaround Kid* (Vermont Center for Digital Arts). Wyndham earned his BA in Theater Arts at Clark University. Originally from Vermont, he resides in Brighton.

**CESAR MUÑOZ** (George) makes his New Repertory Theatre debut. Recent area credits include *Talk to at Me* (Sleeping Weazel), *The Listener*, *Lizzie Bright and the Buckminster Boy*, and *The Winter’s Tale* (Emerson Stage). Film credits include industrial work in the Boston area, along with involvement in a statewide campaign for Mississippi Mental Health Association. Cesar earned a BFA in Acting from Emerson College. Cesar is originally from Mississippi.
HAYLEY SHERWOOD (Curley’s Wife) makes her New Repertory Theatre debut. Recent area credits include Macbeth, A Delicate Balance, and Romeo and Juliet (Boston University); and and now I only dance at weddings (Williamstown Theatre Festival). Hayley earned her BFA in Theatre Arts from Boston University and has studied with the London Academy of Music and Dramatic Arts and Upright Citizen’s Brigade. Originally from San Diego, she resides in Somerville.

KRISTIAN SORENSEN (Slim) returns to New Rep’s Classic Repertory Company after performing in the summer 2014 tour of A Midsummer Night’s Dream. Other Boston area credits include the DJ in The Donkey Show (American Repertory Theatre). University credits: Prep in Columbinus, Shogun’s Mother/Abe in Pacific Overtures, and Ned Weeks in The Normal Heart. Kristian earned his BFA in acting from Boston University’s School of Theatre. He also spent a semester studying physical acting at L’Accademia Dell’Arte in Arezzo, Italy. Originally from Santa Barbara, he resides in Somerville.

CLAY HOPPER (Director) returns to New Repertory Theatre after directing Classic Repertory Company’s Great Expectations, A Midsummer Night’s Dream, Romeo and Juliet, and To Kill A Mockingbird. In Washington D.C., he served as the Associate Artistic Director of Olney Theatre Center and Director of both the National Players and the Summer Shakespeare Festival. He now serves as lecturer in Directing and Theatre Arts at Boston University’s School of Theatre. Directing credits include Two Gentlemen of Verona, Twelfth Night, The Tempest, Othello, The Taming of the Shrew, Much Ado About Nothing, A Midsummer Night’s Dream, Romeo and Juliet, Amadeus, Farragut North, Triumph of Love, and Call of the Wild (Olney Theatre). Other recent credits include On the Verge or The Geography of Yearning (Contemporary America Theatre Festival Actor’s Lab). Off-Broadway credits include A Home Without and Different Zen (Third Eye Rep); Earthworms (The Working Group); and Triage and The Interrogation (The Miranda Theatre).

ALEXANDER GROVER (Scenic Designer) returns to New Repertory Theatre after working on Closer Than Ever and Amadeus. Other area credits include You for Me for You (Company One); Owen Wingrave (Boston University Opera Institute); and The Effect of Gamma Rays on Man-in-the-Moon Marigolds (Boston Center for American Performance). New York credits include Props Coordinator on Sweeney Todd (New York Philharmonic); and Bikeman (Off-Broadway). Alexander earned his BFA from Boston University. Originally from Boston, he resides in Danvers and is Props Coordinator for New Rep’s 2014-2015 Season.

ELONNA BETTINI (Costume Designer) makes her New Repertory Theatre debut. She is currently a senior at Boston University where she is studying Costume Design. She worked as wardrobe and a first hand for Twelfth Night (Commonwealth Shakespeare Company) and designed Much Ado About Nothing (Commonwealth Shakespeare Company Apprentice Program). Last spring she worked as an Assistant Designer on Boston’s University’s production of columbinus. She has also worked with The Public Theater and New York Theatre Workshop in New York City.

ELEANOR RICHARDS (Assistant Director) makes her New Repertory Theatre debut. Boston University credits include Misalliance (Assistant Stage Manager), Florencia en el Amazonas (Technical Director), Our Girl in Trenton (Assistant Lighting Designer), Great Expectations (Stage Manager), Blood Knot (Assistant Technical Director), and Anne Boleyn (Technical Director). Recently, she served as Assistant Technical Director for Maine State Music Theatre’s 2013 season, including Dreamgirls, Les Miserables, Gypsy, and Mary Poppins. Originally from Michigan, she is a senior at Boston University and will be acting as Technical Director for the Opera Institute’s Angels in America this winter.
Bibliography


Pre-Show Questions

1) Many people believe you can tell a lot about a play and its characters from its opening line. The opening lines in Of Mice and Men are “Lennie, for God’s sake, don’t drink so much. Lennie, you hear me! You gonna be sick like you was last night.” From reading these lines, what can you determine about George and Lennie’s relationship?

*Common Core State Standards Initiative 8.3*

*Meeting the Standards: Reading & Lit 8*

2) Pretend you are the set designer for Of Mice and Men. How would you set up your space? Would you have an elaborate set and lighting design depicting the Salinas River, the ranch, etc., or would you have a minimalist set that allows the audience to focus primarily on the characters and their interactions within the play? Why might this be a tough decision for a designer to make?

*Meeting the Standards: Reading & Lit 17.7, 18.6*

3) George and Lennie dream of living as free men off “the fat of [their own] land.” Research California in 1937, and define the “American Dream.” Does Lennie and George’s dream fall into the category of the “American Dream?” Why or why not? What might their inability to obtain their dream represent? Does the “American Dream” exist today? How has it changed in the 72 years since Of Mice and Men was written?

*Meeting the Standards: Reading & Lit 17.7, 18.6*

4) George and Lennie are migrant workers, making a living traveling from one work camp to the next. Today, the words “migrant workers” conjure up a wide range of emotions and political opinions. Do some research on the political climate of 1937 in regards to migrant workers. How are George and Lennie different from migrant workers today? How are they similar? What other manual labor jobs that existed in 1937 still exist today?

*Meeting the Standards: Reading & Lit 9*

5) Dorothea Lange was a prize-winning photo journalist from the Dust Bowl era. We’ve included two of her photographs in this guide, and you can find many more on the internet. What aspects of life during the time of Of Mice and Men do her photographs depict? Which photographers or artists capture the times we live in today?

*Meeting the Standards: Reading & Lit 24.5*

Post-Show Questions

6) How did the design elements used in the production (set, costumes, sound) clarify or add to the meaning of the production?

*Meeting the Standards: Reading & Lit 17.7, 18.6*

7) In both our production and the original novel, Curley’s Wife does not have a name. Think about why Steinbeck made this choice. Who is she to Curley, to George, to Lennie, or to the other men? What kind of character is she? What purpose do you think she serves in the story? Do you find her to be a sympathetic or unsympathetic character?

*Common Core State Standards Initiative 7.6, 7.9*

8) Research or reflect on what you know about the African American experience in the early 20th century. How does Crooks’ experience relate to Lennie’s? Who else in the story might have a similar experience?

*Common Core State Standards Initiative 7.6, 7.9*

9) Dogs are seemingly loved by all of the characters. Research the role of dogs from the time they first started being domesticated (caveman-era) to the present. Come up with 10-20 facts about their role as “man’s best friend.” What do the deaths of Candy’s dog and Lennie’s puppy represent?

*Meeting the Standards: Reading & Lit 11*

10) Several characters in the play deal with prejudice of different types. What kinds of prejudice do they experience, including types we may not expect? Consider how prejudice has changed from the 1930s to now, and what our ranch characters might experience today. Suggest where Steinbeck might set his story today to highlight prejudice.

*Common Core State Standards Initiative 8.2*