**Question 21** Read the passage and then answer **part (a)** and **part (b)**.

Candy lay rigidly on his bed staring at the ceiling.

Slim said loudly, "One of my lead mules got a bad hoof. Got to get some tar on it." His voice trailed off. It was silent outside. Carlson's footsteps died away. The silence came into the room. And the silence lasted.

George chuckled, "I bet Lennie's right out there in the barn with his pup. He won't want to come in here no more now he's got a pup."

Slim said, "Candy, you can have any one of them pups you want."

Candy did not answer. The silence fell on the room again. It came out of the night and invaded the room. George said, "Anybody like to play a little euchre?"

"I'll play out a few with you," said Whit.

They took places opposite each other at the table under the light, but George did not shuffle the cards. He rippled the edge of the deck nervously, and the little snapping noise drew the eyes of all the men in the room, so that he stopped doing it. The silence fell on the room again. A minute passed, and another minute. Candy lay still, staring at the ceiling. Slim gazed at him for a moment and then looked down at his hands; he subdued one hand with the other, and held it down. There came a little gnawing sound from under the floor and all the men looked down toward it gratefully. Only Candy continued to stare at the ceiling.

"Sounds like there was a rat under there," said George. "We ought to get a trap down there."

Whit broke out, "What the hell's takin' him so long? Lay out some cards, why don't you? We ain't going to get no euchre played this way."

George brought the cards together tightly and studied the backs of them. The silence was in the room again.

A shot sounded in the distance. The men looked quickly at the old man. Every head turned toward him.

For a moment he continued to stare at the ceiling. Then he rolled slowly over and faced the wall and lay silent.

**Part (a)** In this passage, what methods does Steinbeck use to present Candy and the inhabitants of the bunk house as they await the death of Candy’s dog? Refer closely to the passage in your answer.

**and** then **Part (b)**

In the rest of the novel, how does Steinbeck present the idea that some people in society have no power? *(30 marks)*

**Question 21** Read the passage and then answer **part (a)** and **part (b)**.

His eyes slipped on past and lighted on Lennie; and Lennie was still smiling with delight at the memory of the ranch.

Curley stepped over to Lennie like a terrier. "What the hell you laughin' at?"

Lennie looked blankly at him. "Huh?"

Then Curley's rage exploded. "Come on, ya big bastard. Get up on your feet. No big son-of-a-bitch is gonna laugh at me. I'll show ya who's yella."

Lennie looked helplessly at George, and then he got up and tried to retreat. Curley was balanced and poised. He slashed at Lennie with his left, and then smashed down his nose with a right. Lennie gave a cry of terror. Blood welled from his nose. "George," he cried. "Make 'um let me alone, George." He backed until he was against the wall, and Curley followed, slugging him in the face. Lennie's hands remained at his sides; he was too frightened to defend himself.

George was on his feet yelling, "Get him, Lennie. Don't let him do it."

Lennie covered his face with his huge paws and bleated with terror. He cried, "Make 'um stop, George." Then Curley attacked his stomach and cut off his wind.

Slim jumped up. "The dirty little rat," he cried, "I'll get 'um myself."

George put out his hand and grabbed Slim. "Wait a minute," he shouted. He cupped his hands around his mouth and yelled, "Get 'im, Lennie!"

Lennie took his hands away from his face and looked about for George, and Curley slashed at his eyes. The big face was covered with blood. George yelled again, "I said get him."

Curley's fist was swinging when Lennie reached for it. The next minute Curley was flopping like a fish on a line, and his closed fist was lost in Lennie's big hand. George ran down the room. "Leggo of him, Lennie. Let go."

But Lennie watched in terror the flopping little man whom he held. Blood ran down Lennie's face, one of his eyes was cut and closed. George slapped him in the face again and again, and still Lennie held on to the closed fist. Curley was white and shrunken by now, and his struggling had become weak. He stood crying, his fist lost in Lennie's paw.

George shouted over and over. "Leggo his hand, Lennie. Leggo. Slim, come help me while the guy got any hand left."

Suddenly Lennie let go his hold. He crouched cowering against the wall. "You tol' me to, George," he said miserably.

**Part (a)** In this passage, how does Steinbeck present Lennie? Refer closely to the passage in your answer.

**and** then **Part (b)**

How do you think Steinbeck uses the character of Lennie in the novel as a whole to convey important ideas about society at that time? *(30 marks)*

**Question 21** Read the passage and then answer **part (a)** and **part (b)**.

His voice grew soft and persuasive. "S'pose George don't come back no more. S'pose he took a powder and just ain't coming back. What'll you do then?"

Lennie's attention came gradually to what had been said. "What?" he demanded.

"I said s'pose George went into town tonight and you never heard of him no more." Crooks pressed forward some kind of private victory. "Just s'pose that," he repeated.

"He won't do it," Lennie cried. "George wouldn't do nothing like that. I been with George a long a time. He'll come back tonight-" But the doubt was too much for him. "Don't you think he will?"

Crooks' face lighted with pleasure in his torture. "Nobody can't tell what a guy'll do," he observed calmly. "Le's say he wants to come back and can't. S'pose he gets killed or hurt so he can't come back."

Lennie struggled to understand. "George won't do nothing like that," he repeated. "George is careful. He won't get hurt. He ain't never been hurt, 'cause he's careful."

"Well, s'pose, jus' s'pose he don't come back. What'll you do then?"

Lennie's face wrinkled with apprehension. "I don' know. Say, what you doin' anyways?" he cried. "This ain't true. George ain't got hurt."

Crooks bored in on him. "Want me ta tell ya what'll happen? They'll take ya to the booby hatch. They'll tie ya up with a collar, like a dog."

Suddenly Lennie's eyes centered and grew quiet, and mad. He stood up and walked dangerously toward Crooks.

"Who hurt George?" he demanded.

Crooks saw the danger as it approached him. He edged back on his bunk to get out of the way. "I was just supposin'," he said. "George ain't hurt. He's all right. He'll be back all right."

**Part (a)** In this passage, how does Steinbeck present Crooks? Refer closely to the passage in your answer.

**and** then **Part (b)**

In the rest of the novel, how does Steinbeck present character behaviour to convey important ideas about society at the time? *(30 marks)*

**Question 21** Read the passage and then answer **part (a)** and **part (b)**.

Crooks stood up from his bunk and faced her. "I had enough," he said coldly. "You got no rights comin' in a colored man's room. You got no rights messing around in here at all. Now you jus' get out, an' get out quick. If you don't, I'm gonna ast the boss not to ever let you come in the barn no more."

She turned on him in scorn. "Listen, Nigger," she said. "You know what I can do to you if you open your trap?"

Crooks stared hopelessly at her, and then he sat down on his bunk and drew into himself.

She closed on him. "You know what I could do?"

Crooks seemed to grow smaller, and he pressed himself against the wall. "Yes, ma'am."

"Well, you keep your place then, Nigger. I could get you strung up on a tree so easy it ain't even funny."

Crooks had reduced himself to nothing. There was no personality, no ego- nothing to arouse either like or dislike. He said, "Yes, ma'am," and his voice was toneless.

For a moment she stood over him as though waiting for him to move so that she could whip at him again; but Crooks sat perfectly still, his eyes averted, everything that might be hurt drawn in. She turned at last to the other two.

**Part (a)** In this passage, what methods does Steinbeck use to present Crooks’ and Curley’s wife’s relationship?

**and** then **Part (b)**

In the rest of the novel, how does Steinbeck present relationships to convey important ideas about America at that time? *(30 marks)*

**Question 21** Read the passage and then answer **part (a)** and **part (b)**.

"Aw, nuts!" she said. "What kinda harm am I doin' to you? Seems like they ain't none of them cares how I gotta live. I tell you I ain't used to livin' like this. I coulda made somethin' of myself." She said darkly, "Maybe I will yet." And then her words tumbled out in a passion of communication, as though she hurried before her listener could be taken away. "I lived right in Salinas," she said. "Come there when I was a kid. Well, a show come through, an' I met one of the actors. He says I could go with that show. But my ol' lady wouldn't let me. She says because I was on'y fifteen. But the guy says I

coulda. If I'd went, I wouldn't be livin' like this, you bet."

Lennie stroked the pup back and forth. "We gonna have a little place – an' rabbits," he explained.

She went on with her story quickly, before she should be interrupted. "'Nother time I met a guy, an' he was in pitchers. Went out to the Riverside Dance Palace with him. He says he was gonna put me in the movies. Says I was a natural. Soon's he got back to Hollywood he was gonna write to me about it." She looked closely at Lennie to see whether she was impressing him. "I never got that letter," she said. "I always thought my ol' lady stole it. Well, I wasn't gonna stay no place where I couldn't get nowhere or make something of myself, an' where they stole your letters, I ast her if she stole it, too, an' she says no. So I married Curley. Met him out to the Riverside Dance Palace that same night." She demanded, "You listenin'?"

"Me? Sure."

"Well, I ain't told this to nobody before. Maybe I oughten to. I don' like Curley. He ain't a nice fella." And because she had confided in him, she moved closer to Lennie and sat beside him. "Coulda been in the movies, an' had nice clothes- all them nice clothes like they wear. An' I coulda sat in them big hotels, an' had pitchers took of me. When they had them previews I coulda went to them, an' spoke in the radio, an' it wouldn'ta cost me a cent because I was in the pitcher. An' all them nice clothes like they wear. Because this guy says I was a natural." She looked up at Lennie, and she made a small grand gesture with her arm and hand to show that she could act. The fingers trailed after her leading wrist, and her little finger stuck out grandly from the rest.

**Part (a)** In this passage, what methods does Steinbeck use to present Curley’s wife? Refer closely to the passage in your answer.

**and** then **Part (b)**

In the rest of the novel, how does Steinbeck present the theme of dreams in 1930’s America? *(30 marks)*

**Question 21** Read the passage and then answer **part (a)** and **part (b)**.

"Damn right he is," said Carlson. "He don't give nobody else a chance to win –" He stopped and sniffed the air, and still sniffing, looked down at the old dog. "God awmighty, that dog stinks. Get him outa here, Candy! I don't know nothing that stinks as bad as an old dog. You gotta get him out."

Candy rolled to the edge of his bunk. He reached over and patted the ancient dog, and he apologized, "I been around him so much I never notice how he stinks."

"Well, I can't stand him in here," said Carlson. "That stink hangs around even after he's gone." He walked over with his heavy-legged stride and looked down at the dog.

"Got no teeth," he said. "He's all stiff with rheumatism. He ain't no good to you, Candy. An' he ain't no good to himself. Why'n't you shoot him, Candy?"

The old man squirmed uncomfortably. "Well- hell! I had him so long. Had him since he was a pup. I herded sheep with him." He said proudly, "You wouldn't think it to look at him now, but he was the best damn sheep dog I ever seen."

George said, "I seen a guy in Weed that had an Airedale could herd sheep. Learned it from the other dogs."

Carlson was not to be put off. "Look, Candy. This ol' dog jus' suffers hisself all the time. If you was to take him out and shoot him right in the back of the head-" he leaned over and pointed, "-right there, why he'd never know what hit him."

Candy looked about unhappily. "No," he said softly. "No, I couldn't do that. I had 'im too long."

"He don't have no fun," Carlson insisted. "And he stinks to beat hell. Tell you what. I'll shoot him for you. Then it won't be you that does it."

**Part (a)** In this passage, what methods does Steinbeck use to present Carlson? Refer closely to the passage in your answer.

**and** then **Part (b)**

In the rest of the novel, how does Steinbeck use characters to convey important ideas about society at that time? *(30 marks)*

**Question 21** Read the passage and then answer **part (a)** and **part (b)**.

The deep green pool of the Salinas River was still in the late afternoon. Already the sun had left the valley to go climbing up the slopes of the Gabilan Mountains, and the hilltops were rosy in the sun. But by the pool among the mottled sycamores, a pleasant shade had fallen.

A water snake glided smoothly up the pool, twisting its periscope head from side to side; and it swam the length of the pool and came to the legs of a motionless heron that stood in the shallows. A silent head and beak lanced down and plucked it out by the head, and the beak swallowed the little snake while its tail waved frantically.

A far rush of wind sounded and a gust drove through the tops of the trees like a wave. The sycamore leaves turned up their silver sides, the brown, dry leaves on the ground scudded a few feet. And row on row of tiny wind waves flowed up the pool's green surface.

Suddenly Lennie appeared out of the brush, and he came as silently as a creeping bear moves. The heron pounded the air with its wings, jacked itself clear of the water and flew off down river. The little snake slid in among the reeds at the pool's side. Lennie came quietly to the pool's edge. He knelt down and drank, barely touching his lips to the water. When a little bird skittered over the dry leaves behind him, his head jerked up and he strained toward the sound with eyes and ears until he saw the bird, and then he dropped his head and drank again.

**Part (a)** In this passage, how does Steinbeck present nature? Refer closely to the passage in your answer.

**and** then **Part (b)**

In the rest of the novel, how does Steinbeck present the nature of society in 1930’s America? *(30 marks)*