



DETECTIVES

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Introduction

What do you think of when you hear the word 'detective'? You may have read a book about a detective solving crimes, watched a film where a detective outwits a villain or perhaps you are the family champion at Cluedo! Maybe you have thought that you would like to become a detective yourself one day and become famous by solving the 'crime of the century'! There are several reasons why you may enjoy detective stories or films. Perhaps you enjoy the hunt for evidence and solving clues and puzzles, or maybe you enjoy the thrill of mystery and danger. However, have you actually thought about what a detective is and what detectives actually do?

The dictionary definition of a 'detective' is 'a person, often a police officer, whose occupation is to investigate and solve crimes'.

There are different types of detectives, such as:

- police detectives
- private investigators
- amateur sleuths.

In this book, you will be reading about fictional and real-life detectives and exploring what makes a successful detective story. You might be surprised by how many fictional detectives you have heard of!

Kid detectives: The Famous Five

You might have read about The Famous Five. These fictional detectives are four children (Julian, Dick, Anne and Georgina) and their dog (Timmy), who always get caught up in adventures or find a mystery to solve – whether on a treasure island, in a caravan, at sea or on Demon's Rock. Beginning in 1942, the British author Enid Blyton wrote 22 books about The Famous Five.

NOW TRY THIS

Undertake some research to find out the titles of the 22 books. Which of the titles do you think sounds the most exciting or the scariest? Be prepared to explain your choice to your class.

Nancy Drew and the Hardy Boys

The Nancy Drew Mysteries were a series of books by an American writer about a clever, confident and independent teenager who had a knack for solving crimes and mysteries. Linked to these stories are the Hardy Boys – two fictional brothers who solved the cases that adults couldn't.



▲ Nancy Drew as she appears in a 2007 film

Sherlock Holmes

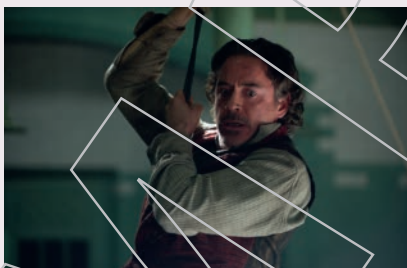
Probably the most famous fictional detective of all time is Sherlock Holmes – in fact some people even thought he was real. However, Sherlock Holmes was a character created by the Scottish writer Sir Arthur Conan Doyle in the late nineteenth and early twentieth centuries. The character lived at 221B Baker Street in London and his stories are narrated by his trusted friend Watson. There are many famous stories about Sherlock Holmes and his crime fighting skills.

NOW TRY THIS

How many of the Sherlock Holmes stories can you name? Who is Holmes's arch enemy?

If you are not sure, you could undertake some research about the character.

Here are some images of actors who have played the role of Sherlock Holmes. Which is the closest to how you imagine him to look? Share your opinion with your partner.



Using the pictures to help you and drawing on your own knowledge, list some of the clothes and props that are associated with Sherlock Holmes. What do these suggest to us about the type of character he is? Share your opinions with your partner.

Auguste Dupin

Interestingly, Sir Arthur Conan Doyle based his character of Sherlock Holmes on another fictional detective, Auguste Dupin, created by the American writer Edgar Allan Poe. Dupin appears in several stories and perhaps the most famous one is *Murders in the Rue Morgue*. Arthur Conan Doyle said that Poe 'was the model for all time'. What do you think he might have meant by this?



▲ Hercule Poirot

Hercule Poirot

Another famous fictional detective is Hercule Poirot, created by the British writer Agatha Christie. He is probably best known for his immense moustache and his intelligence in solving tricky cases.

NOW TRY THIS

Make a list of adjectives you would use to describe a detective, for example intelligent, determined.

Real life detectives

Almost every time you read a newspaper or watch the news on television, you will hear stories of real-life detectives and police officers solving crimes, saving lives and helping people. However, the day-to-day life of a real detective is probably not as exciting or glamorous as the fictional detectives you read about.

NOW TRY THIS

With a partner, research some of the real-life detectives from the list below. Produce a fact file for the detective(s) you find the most interesting.

- ★ Allan Pinkerton
- ★ William J Burns
- ★ Ignatius Pollaky
- ★ Frank Hamer and Maney Gault.



▲ A detective conducting an interview

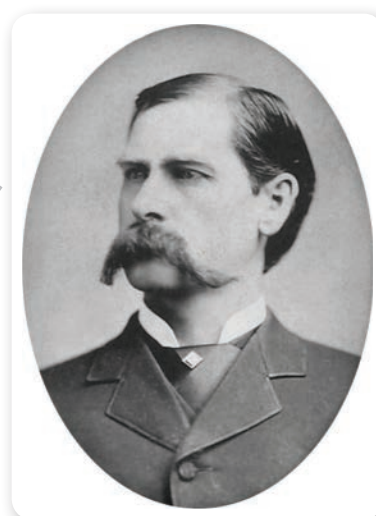
Wyatt Earp (1848–1929)

Of course, officers of the law have been keeping citizens safe and protecting the innocent for centuries. Many of these officers were known as 'sheriffs' in the American Old West. One of these real-life heroes was Wyatt Earp, who was most famous for the gunfight at the OK Corral.

NOW TRY THIS

Research facts about the OK Corral gunfight and write a front-page newspaper story describing the dramatic events of the shoot-out.

Imagine you interview Wyatt Earp after the shoot-out. With a partner, write a script of the interview.



▲ Wyatt Earp

Detectives in poetry

Poets across the ages have written about the work detectives do and their skill in solving mysteries. Probably some of the earliest detective poems are in the form of ballads (a narrative poem in verses). Some of these poems are *Lord Randall* and *The Ballad of Charlotte Dymond*.

In these ballads, the murderer is often not revealed and the reader is meant to act as the detective to try to come up with an answer.

In this book, you will come across some ballads, so to help you become used to this genre, carry out some research into where ballads originated.

Look for some ballads and work out what they have in common. You can even try to create your own mystery ballad with a partner!

WIDER READING SUGGESTIONS

If you want to read some detective fiction, you could try:

- ★ *Agatha Oddly: The Silver Serpent*, Lena Jones
- ★ *The ABC Murders*, Agatha Christie
- ★ *The Murder Most Unladylike* series, Robin Stevens
- ★ *The Sign of Four*, Sir Arthur Conan Doyle.

Section 1: Fiction

1 Bug Muldoon and the Garden of Fear

By Paul Shipton



▲ 'Bug. The name is Bug.'

LEARNING OBJECTIVES

- ★ To recognise implicit ideas in a text.
- ★ To explore the writer's techniques.
- ★ To comment on the writer's presentation of characters.

CONTEXT

Bug Muldoon is a fictional detective created by Paul Shipton but he is a very unusual one. In fact, he is actually a beetle and his cases are set in the world of the garden, with insects as his clients. Shipton deliberately makes Bug sound and act like an American detective from novels and television shows that were popular in the 1950s, especially the detective Phillip Marlowe, who was created by the novelist Raymond Chandler. The following extract is from Chapter 1, where Bug Muldoon is approached by three worried earwigs to help find their missing brother.

The earwigs have gone to Bug Muldoon's office to ask for help in finding their missing brother.

... 'Mr Muldoon?' he asked.

'Bug. The name is Bug.' (It makes me **tense** when people call me Mister.) 'What do you guys want?'

The big one introduced himself as Larry. Nice name, I thought. Larry did all the talking. The other two nodded their heads in encouragement.

'It's our brother, Eddie,' said Larry. 'He's gone missing ...' The other two **jiggled** their heads.

They needn't have bothered – this sounded like a story I'd heard a million times before. A bug going missing isn't exactly big news in the Garden. Still, the three earwigs looked like they expected me to ask some questions, so I did. Anything to **oblige** a client.

'When did he disappear?' I asked. It seemed like as good a place to start as any.

The words and sentences used by Bug make him sound like an American detective.

The writer uses an ellipsis to show that the earwigs are nervous and anxious about what has happened to their brother.

Bug doesn't sound particularly interested in the case so far.

Larry's antennae waved nervously as he spoke. He was an **edgy** kinda guy.

'Late last night was the last time we saw him ...'

'And did he say anything – any indication that he was going somewhere?'

Larry hesitated. It gave one of the other two a chance to chip in.

'He said he was going to the meadow,' he blurted.

Larry shook his head. 'Eddie was all talk, he'd never really do it –'

I nodded, but I knew better. How many innocent young insects had I met who dreamed of a better life outside of this Garden – in the meadow on the other side of the stream? They thought that life would be easier. They thought they could spend their days there without always worrying about being eaten by a spider, a bird or just by the bug next door. Now, I like fairy stories as much as the next beetle, but I knew one thing: life was as hard in the meadow as it was in this hell-hole of a Garden that we call home. If Eddie had **struck out for** the meadow there was no guarantee he had made it. **Still, I didn't see any point in turning away clients.**

'Could be he headed for the meadow, could be he got stuck along the way. If the second is true, I might be able to find him,' I said.

I told them I would look for Eddie, or at least try to dig up any information on where he had gone. I told them my daily **fee** – plus **expenses** – and they didn't look too worried.

Bug sounds very experienced and seems to think this case will not be unusual.

Bug decides to take the case as he has to make a living.

It sounds as if Bug thinks he knows what has happened. Do you think this will be a straightforward case? Remember that this conversation is from Chapter 1.

Bug is a realistic character and knows that life is hard for the insects, no matter where they live.

GLOSSARY

Tense: uncomfortable or stressed

Jiggled: wiggled

Oblige: please

Edgy: nervous

Struck out for: made a break for

Fee: charge

Expenses: costs

SKILLS FOCUS

- ✓ Understand how writers create effect through language and technique.
- ✓ Consider how the choice of language affects our opinion.
- ✓ Consider how the writer uses dialogue to create tension in the extract.

LOOK CLOSER

- 1 Read the extract again. What do we learn about the three earwigs and their relationships with each other? Think about:
 - ★ how they behave
 - ★ what they say
 - ★ the language that the writer uses to describe them.
- 2 What impression does the writer create of Bug Muldoon here? You can use a copy of this table to help you.

Quotation	Effect: This suggests that ...
'Bug. The name is Bug.'	
'What do you guys want?'	
'this sounded like a story I'd heard a million times before.'	
'Anything to oblige a client.'	
'I nodded, but I knew better.'	

Now write a paragraph to answer the question, using the information from your table to help you.

- 3 "'He said he was going to the meadow," he blurted.' What does the verb 'blurted' suggest?
- 4 The writer creates tension in the passage by using more dialogue than description. Pick out two pieces of dialogue and think about how they create tension. Think about:
 - ★ the length of the sentences
 - ★ the punctuation used.



◀ 'Larry's antennae waved nervously as he spoke'

NOW TRY THIS

- 1 Bug Muldoon is a good detective. What characteristics (typical features) does he show here that prove that he is good at his job? Write a list of these characteristics and add any ideas of your own from other things that you have seen or read about detectives.
- 2 Imagine you are replying to a job advertisement to become a detective with the 'Ace Detective Agency'. Write your letter of application for this job. Think about:
 - ★ a formal letter layout
 - ★ how you found out about the job
 - ★ why you would be suitable for this job
 - ★ why you would like this job.
- 3 With a partner, share your lists about the typical characteristics of a good detective from Now Try This Question 1. Discuss what you consider to be the most important qualities for a detective and rank them in order from 1 to 5. Be prepared to explain and defend your ideas to the class. Remember to use full sentences when speaking and use connectives like 'because', 'since' and 'therefore' to support your ideas.

FAST FINISHERS

With your partner and using all the information you have gathered from this chapter, write a script where you are interviewing your partner for a job as a detective. Decide who will be the interviewer and who will be the interviewee. Write down the questions you will ask and your partner can prepare his/her answers. You might want to use these lines as a starting point:

INTERVIEWER: Good morning, Miss Smith. Please sit down.

APPLICANT: Thank you.

INTERVIEWER: I see that you have applied for the position of ...

Practise acting out the interview.

PRACTICE QUESTION

Read the extract again. Choose **four** statements below which are **true**.

[4 marks]

- ★ Copy out the ones that you think are true.
- ★ Choose a maximum of four true statements.
- A Bug is asked to investigate the case of a missing ant. ☐
- B Bug's surname is Muldoon. ☐
- C The missing brother is called Larry. ☐
- D The missing brother was last seen at lunchtime on the previous day. ☐
- E Eddie said his brother had been going to the meadow. ☐
- F Larry does most of the talking for the earwigs. ☐
- G The earwigs live in the city. ☐
- H Bug is used to dealing with cases like this. ☐

2 An Inspector Calls

By J B Priestley



▲ The mysterious Inspector Goole

LEARNING OBJECTIVES

- ★ To recognise implicit ideas in a text.
- ★ To comment on the writer's presentation of characters.
- ★ To understand the social and historical context.

CONTEXT

An Inspector Calls is a play written by J B Priestley (1894–1984) and it is set in Edwardian England in 1912. It tells the story of the wealthy Birling family who are somehow involved in the death of a young girl called Eva Smith. A mysterious police inspector arrives at the Birlings' home to question them about their involvement with the dead girl.

The following extract is from Act 1 of the play and is at the point where Inspector Goole arrives to question members of the Birling family.

The inspector need not be a big man but he creates at once an impression of massiveness, solidity and purposefulness. He is a man in his fifties, dressed in a plain darkish suit of the period. He speaks carefully, weightily, and has a disconcerting habit of looking hard at the person he addresses before actually speaking.

INSPECTOR Mr Birling?

BIRLING Yes. Sit down, Inspector.

INSPECTOR [Sitting] Thank you, sir.

BIRLING Have a glass of port – or a little whisky?

INSPECTOR No, thank you, Mr Birling. I'm on duty.

BIRLING You're new, aren't you?

INSPECTOR Yes sir. Only recently transferred.

BIRLING I thought you must be. I was an alderman for years – and Lord Mayor two years ago – and I'm still on the Bench – so I know the Brumley police officers pretty well – and I thought I'd never seen you before.

The stage directions tell the audience how the Inspector enters the Birlings' home. He is described as being a very serious man.

Mr Birling is polite to the Inspector and offers him some refreshments.

The Inspector reveals very little information about himself.

INSPECTOR Quite so.

BIRLING Well what can I do for you? Some trouble about a warrant?

INSPECTOR No, Mr Birling.

BIRLING *[After a pause, with a touch of impatience]* Well, what is it then?

INSPECTOR I'd like some information, if you don't mind, Mr Birling. Two hours ago a young woman died in the infirmary ...

BIRLING *[Rather impatiently]* Yes, yes, horrible business. But I don't understand why you should come here Inspector –

INSPECTOR *[Cutting through massively]* I've been round to the room she had, and she'd left a sort of diary there. Like a lot of these young women who get into various kinds of trouble, she'd used more than one name. But her original name – her real name – was Eva Smith.

BIRLING *[Thoughtfully]* Eva Smith?

INSPECTOR Do you remember her, Mr Birling?

BIRLING *[Slowly]* No – I seem to remember hearing that name – Eva Smith – somewhere. But it doesn't convey anything to me. And I don't see where I come into this.

INSPECTOR She was employed in your works at the time.

BIRLING Oh – that's it, is it? Well, we've several hundred young women there y'know, and they keep changing.

INSPECTOR This young woman, Eva Smith, was a bit out of the ordinary. I found a photograph of her in her lodgings. Perhaps you'd remember her from that.

The inspector takes a photograph, about postcard size, out of his pocket and goes to Birling. Both Gerald and Eric rise to have a look at the photograph, but the inspector interposes himself between them and the photograph. They are surprised and rather annoyed. Birling stares hard and with recognition at the photograph, which the inspector then replaces in his pocket.

GERALD *[Showing annoyance]* Any particular reason why I shouldn't see this girl's photograph, Inspector?

INSPECTOR *[Coolly, looking hard at him]* There might be.

Mr Birling is confused about why the Inspector has come there.

The Inspector reveals that a young woman has died in hospital.

What does this dash suggest about Birling's attitude to the Inspector here?

In England in the 1900s, many women worked in factories for very little money and would often move to another factory in the hope of earning more. The factory owners, like Birling, were unconcerned about the welfare of their workers and took very little interest in them.

A tense atmosphere is created here as the Inspector doesn't reveal any more information and keeps the characters in suspense.

The dashes (–) show that Birling's speech has slowed down as he struggles to remember the girl.

GLOSSARY

Purposefulness: confidence

Disconcerting: making someone feel uncomfortable or uneasy

Addresses: speaks to

Alderman: member of the council

On the Bench: a magistrate

Warrant: official police document

Infirmary: hospital

Convey: mean

Lodgings: the place where she lived

Gerald and Eric: Gerald is Birling's future son-in-law; Eric is Birling's son

Interposes: stands between

Coolly: calmly

SKILLS FOCUS

- ✓ Understand how writers create effect through language and technique.
- ✓ Consider how the writer creates character.
- ✓ Consider how the writer creates suspense in the extract.

LOOK CLOSER

- 1 Read the stage directions at the start of the extract again. What impression do you have of the Inspector here? Think about:
 - ★ his appearance and the clothes he wears
 - ★ his behaviour
 - ★ the language that the writer uses to describe him.
- 2 What important positions has Mr Birling held in the town?
- 3 How does the writer show that Mr Birling gradually becomes more annoyed with the Inspector? Fill in a copy of this table to help you track through Mr Birling's feelings.

Quotation	Effect: This suggests that ...
'Sit down, Inspector.'	
'Have a glass of port – or a little whisky?'	
'You're new, aren't you?'	
'Well, what can I do for you?'	
'With a touch of impatience'	

- 4 Now, using your table as a plan, write two paragraphs answering the following question: How does Mr Birling behave towards the Inspector and how do his feelings change as the extract develops?

NOW TRY THIS

- 1 At the start of the extract, the Inspector is described as being an intimidating character. Write a short description of a character who is a bit scary or menacing. Think about:
- ★ what your character looks like
 - ★ what your character wears
 - ★ how your character speaks and moves.

Remember to use interesting adjectives and adverbs where you can.

- 2 Write a diary entry from the Inspector's point of view, describing his meeting with Mr Birling. Remember to write in first person narrative. You might want to use this line as a starting point for the Inspector's diary:

What an unpleasant and uncooperative man Mr Birling is!

FAST FINISHERS

Now write a diary entry from the point of view of Mr Birling. You might wish to start:

I have never been treated so badly in my own home! Who does that Inspector think he is? I've a good mind to report him ...

- 3 With a partner, imagine what will happen next in the interview between Mr Birling and the Inspector. Think about what you have found out about the two characters so far and try to create tension between them. Remember to:
- ★ set your interview out in script form
 - ★ include stage directions to describe the actions of the characters and to show the tone of their voices and their moods.

Be prepared to act out the meeting in front of your class.

PRACTICE QUESTION

Read the extract again. Choose **four** statements below which are **true**.

[4 marks]

- ★ Copy out the ones that you think are true.
- ★ Choose a maximum of four true statements.

- | | |
|---|--------------------------|
| A The Inspector is a shy and timid character. | <input type="checkbox"/> |
| B The Inspector wears dark coloured clothes. | <input type="checkbox"/> |
| C Mr Birling is a police officer. | <input type="checkbox"/> |
| D The Inspector has a glass of whisky. | <input type="checkbox"/> |
| E Mr Birling has been a Lord Mayor. | <input type="checkbox"/> |
| F The local police officers are well known to Mr Birling. | <input type="checkbox"/> |
| G A young woman died six hours ago. | <input type="checkbox"/> |
| H The Inspector uses short, blunt sentences. | <input type="checkbox"/> |

3 A Study in Scarlet

By Arthur Conan Doyle



▲ Sherlock Holmes with his trademark accessories: a pipe and magnifying glass

LEARNING OBJECTIVES

- ✦ To recognise implicit and explicit ideas in a text.
- ✦ To explore the writer's techniques.
- ✦ To comment on the writer's presentation of characters.

CONTEXT

Sherlock Holmes is a famous fictional detective created by Sir Arthur Conan Doyle (1859–1930) during the Victorian period. Holmes lives in the fictitious 221B Baker Street in London and is helped by his trusted friend Dr Watson to solve mysterious and puzzling crimes. The most famous novels about Sherlock Holmes are *A Study in Scarlet*, *The Sign of Four* and *The Hound of the Baskervilles*. Like all successful crime fighters, Holmes has a deadly enemy, Professor Moriarty, and, in his final novel, Conan Doyle kills Sherlock off in a clifftop fight with Moriarty.

The following extract is from *A Study in Scarlet*, in which Sherlock Holmes reveals the identity of a murderer. It is told from the point of view of Dr Watson.

'Gentlemen,' he cried, with flashing eyes, 'let me introduce you to Mr. Jefferson Hope, the murderer of Enoch Drebber and of Joseph Stangerson.'

The whole thing occurred in a moment – so quickly that I had no time to realise it. I have a vivid recollection of that instant, of Holmes's triumphant expression and the ring of his voice, of the cabman's dazed, savage face, as he glared at the glittering handcuffs, which had appeared as if by magic upon his wrists. For a second or two we might have been a group of statues. Then with an inarticulate roar of fury, the prisoner wrenched himself free from Holmes's grasp, and hurled himself through the window. Woodwork and glass gave way before him; but before he got quite through, Gregson, Lestrade and Holmes sprang upon him like so many staghounds. He was dragged back into the room, and then commenced a terrific conflict. So powerful and so fierce was he that the four of us were shaken off

Sherlock Holmes announces the identity of the murderer as Jefferson Hope.

Everything happens very quickly and the writer shows a clear difference between the feelings of Sherlock Holmes and the murderer.

The writer uses violent verbs to show how the murderer becomes furious and tries to escape.

The writer uses the metaphor 'we might have been a group of statues'. What impression do you have of the characters and their behaviour here?

again and again. He appeared to have the **convulsive strength of a man in an epileptic fit**. His face and hands were terribly mangled by his passage through the glass, but loss of blood had no effect in **diminishing** his resistance. It was not until **Lestrade** succeeded in getting his hand inside his neckcloth and half-strangling him that we made him realise that his struggles were of **no avail**; and even then we felt no security until **we had pinioned his feet as well as his hands**. That done, we rose to our feet breathless and panting.

Eventually Sherlock Holmes and the policemen manage to overpower the murderer.

The murderer is very strong and resists arrest violently.

GLOSSARY

Triumphant: feeling pleased after winning something

Cabman: driver

Inarticulate: being unable to express ideas or feelings clearly

Staghounds: large dogs used for hunting deer

Convulsive: jerky, violent and uncontrollable movements

Epileptic: uncontrollable movements as if in a seizure

Diminishing: lessening

Lestrade: the name of a police inspector helping Sherlock Holmes

No avail: no use

Pinioned: restrained or tied up

SKILLS FOCUS

- ✓ Understand how writers create effect through language and technique.
- ✓ Consider how the choice of language affects our opinion.
- ✓ Consider how the writer creates excitement and tension in the extract.

LOOK CLOSER

- 1 Read the opening of the extract. The writer shows a clear difference between the detective and the murderer.
 - ★ Holmes is described as having a 'triumphant expression'.
 - ★ The murderer is described as having a 'dazed, savage face'.
 What impressions do you have of these characters?
- 2 The metaphor 'we might have been a group of statues' is used to describe the behaviour of the characters. Explain how they are behaving at this moment and why they are behaving in this way.
- 3 A few lines further on in the passage, the detectives jump on the criminal. The writer says that they 'sprang upon him like so many staghounds'. What impressions do you have of the characters' behaviour now?
- 4 Think about how the writer makes the passage tense and exciting.
 - (a) Track through the passage from beginning to end and write down what actually happens and in what order the events take place. You can do this in point form.
 - (b) Copy and complete the table on the next page to help organise your ideas.

Evidence from the text	Effect on the reader
'So quickly that I had no time to realise it'	
'the cabman's dazed, savage face'	
'for a second or two we might have been a group of statues'	
'the prisoner wrenched himself free'	
'hurled himself through the window'	
'then commenced a terrific conflict'	
'the four of us were shaken off again and again'	
'we rose to our feet breathless and panting'	

NOW TRY THIS

- Imagine you are a newspaper reporter who has been asked to write a front-page newspaper exclusive about the arrest and capture of the dangerous criminal, Jefferson Hope. Remember to:
 - ★ use a newspaper layout and a dramatic headline
 - ★ find a suitable picture and caption to match the story
 - ★ include an interview with Sherlock Holmes about the arrest
 - ★ include the important information for the 5Ws – who, where, what, when, why
 - ★ use details from this passage and make up any other details.
- There are many synonyms for the word 'detective'. Look at the table below and decide whether these words are synonyms for the term 'detective' and how the dictionary explains them.

Word	Synonym: Yes or No	Dictionary definition
Mole		
Lawman		
Investigator		
Sleuth		

Villain		
Spy		
Agent		
Offender		
Criminal		
Snoop		
Lawbreaker		

FAST FINISHERS

Carry out some research and try to find out where some of these terms originally came from.

- 3 How would you recognise a detective? With your partner, discuss what you think a 'typical' detective might look like, what a detective might wear and how he or she might behave. Write down your ideas and be ready to share your opinions with the class. When explaining your opinions, try to include as much detail as possible. Aim to speak in full sentences and include the word 'because' to justify your ideas.

? PRACTICE QUESTION

Read the extract again. Choose **four** statements below which are **true**.

[4 marks]

- ★ Copy out the ones that you think are true.
- ★ Choose a maximum of four true statements.
- A The murder victim was called Jefferson Hope. ☐
- B It took a long time to arrest the criminal. ☐
- C Holmes and the police were so shocked at first that they did not move. ☐
- D Lestrade is an inspector involved in the arrest. ☐
- E Jefferson Hope doesn't put up any fight when he is being arrested. ☐
- F Jefferson Hope badly cut his hands when jumping through the window. ☐
- G The prisoner struggled so violently that his hands and feet had to be bound. ☐
- H At the end of the extract, the prisoner makes another dash for freedom and escapes. ☐

4 Lamb to the Slaughter

By Roald Dahl



▲ Mary prepares to murder her husband with the frozen leg of lamb

LEARNING OBJECTIVES

- ★ To select evidence purposefully.
- ★ To understand how the writer creates mood and atmosphere.
- ★ To comment on the writer's presentation of characters.

CONTEXT

Roald Dahl (1916–1990) is a famous author of children's books and is probably best known for novels such as *Charlie and the Chocolate Factory*, *Matilda*, *The Twits* and *Fantastic Mr Fox*. However, he also wrote many stories full of suspense for an older audience, with mysterious twists and shocks along the way.

The following extract is taken from the short story 'Lamb to the Slaughter', in which an ordinary housewife, Mary Maloney, has murdered her husband Patrick (a police officer) with a frozen leg of lamb! However, she claims she came home from a shopping trip to find her husband dead. At this point in the story, the investigating officer, Jack Noonan, has arrived to try to solve the murder.

Mary Maloney peeps through the curtains to watch the policemen as they search for the murder weapon.

Mary asks Sergeant Noonan to bring her a glass of whisky to help calm her down. She behaves in a kind and friendly way by offering the sergeant a drink as well.

The search went on. She knew that there were other policemen in the garden all around the house. She could hear their footsteps on the gravel outside, and **sometimes she saw a flash of a torch through a chink in the curtains**. It began to get late, nearly nine she noticed by the clock on the **mantle**. The four men searching the rooms seemed to be growing **weary**, a **trifle exasperated**.

'Jack,' she said, the next time Sergeant Noonan went by. 'Would you mind giving me a drink?'

'Sure I'll give you a drink. You mean this whisky?'

'Yes please. But just a small one. It might make me feel better.'

He handed her the glass.

...> **'Why don't you have one yourself,' she said. 'You must be awfully tired. Please do. You've been very good to me.'**

'Well,' he answered. 'It's not strictly allowed, but I might take just a drop to keep me going.'

One by one the others came in and were persuaded to take a little **nip** of whisky. They stood around rather awkwardly with the

drinks in their hands, uncomfortable in her presence, trying to say **consoling** things to her. Sergeant Noonan wandered into the kitchen, came out quickly and said, 'Look, Mrs Maloney. **You know that oven of yours is still on, and the meat still inside.**'

'Oh dear me!' she cried. 'So it is!'

'I better turn it off for you, hadn't I?'

'Will you do that, Jack? Thank you so much.'

When the sergeant returned the second time, she looked at him with her large, dark tearful eyes. 'Jack Noonan,' she said.

'Yes?'

'Would you do me a small favour – you and these others?'

'We can try, Mrs Maloney.'

'Well,' she said. 'Here you all are, and good friends of dear Patrick's too, and helping to catch the man who killed him. You must be terribly hungry by now because it's long past your suppertime, and I know Patrick would never forgive me, God bless his soul, if I allowed you to remain in his house without offering you decent **hospitality**. **Why don't you eat up that lamb that's in the oven. It'll be cooked just right by now.**'

'Wouldn't dream of it,' Sergeant Noonan said.

'Please,' she begged. 'Please eat it. Personally I couldn't touch a thing, certainly not what's been in the house when he was here. But it's all right for you. **It'd be a favour to me if you'd eat it up. Then you can go on with your work again afterwards.**'

There was a good deal of hesitating among the four policemen, but they were clearly hungry, and in the end they were persuaded to go into the kitchen and help themselves. The woman stayed where she was, listening to them speaking among themselves, their voices thick and sloppy because their mouths were full of meat.

'Have some more, Charlie?'

'No. Better not finish it.'

'She wants us to finish it. She said so. Be doing her a favour.'

'Okay then. Give me some more.'

'That's the hell of a big club the guy must've used to hit poor Patrick,' one of them was saying. '**The doc says his skull was smashed all to pieces just like from a sledgehammer.**'

'That's why it ought to be easy to find.'

'Exactly what I say.'

'Whoever did it, they're not going to be carrying a thing like that around with them longer than they need.'

One of them **belched**.

'Personally, I think it's right here on the **premises**.'

'Probably right under our very noses. What you think, Jack?'

And in the other room, Mary Maloney began to giggle.

The Sergeant notices that Mary has left meat cooking in the oven and she asks him to turn it off.

Mary Maloney asks the policemen if they would do her a favour and eat the cooked leg of lamb as she is too emotional and uncomfortable to eat anything that she had prepared for her now-dead husband.

At first, the policemen are reluctant and feel a bit uncomfortable, but Mary keeps insisting. This creates quite an awkward atmosphere.

As they are eating and enjoying the meal, the policemen discuss what happened to Mary's husband and are surprised that they haven't been able to find the murder weapon.

As Mary is in the next room listening to this conversation, she begins to giggle at the irony of the situation – the policemen are actually eating the murder weapon! Mary knows that she has deceived the police and got away with murder!

GLOSSARY

Chink: gap**Mantle:** mantelpiece above the fire**Weary:** tired**Trifle exasperated:** a bit frustrated and fed up**Nip:** drop**Consoling:** comforting**Hospitality:** welcome**Belched:** burped**Premises:** building/house

SKILLS FOCUS

- ✓ Understand how writers create effect through language.
- ✓ Produce a lively written account in role as a character.
- ✓ Comment on writers' presentation of characters, using appropriate references from texts.

LOOK CLOSER

- 1 Mary Maloney calls Sergeant Noonan by his first name, Jack, three times in the extract. Explain why you think she repeats his name.
- 2 Mary is a crafty character who has planned how she can manipulate the policemen. How does the writer use language to create this impression of her? Complete a copy of this table to help you organise your ideas and then write your answer in a paragraph.

Evidence from the text	Impression of Mary
'It might make me feel better.'	This implies that Mary is ...
'You've been very good to me.'	This creates the idea that ...
'Will you do that, Jack? Thank you so much.'	
'her large, dark tearful eyes'	
'dear Patrick'	

- 3 When discussing the case, the policemen describe Patrick's injuries as: 'his skull was smashed all to pieces just like from a sledgehammer'. What do these details suggest about the character of Mary? How would this impression be different from Jack Noonan's view of her?
- 4 Mary is able to deceive the policemen quite easily. What impression does Roald Dahl create of the policemen? Complete a copy of the table below and then write your answer in a paragraph.

Evidence from the text	Impression of the policemen
'seemed to be growing weary'	This makes the reader think that ...
'I might take just a drop to keep me going'	
'They stood around rather awkwardly'	
'One of them belched.'	
'Probably right under our very noses.'	

NOW TRY THIS

- 1 Imagine you are Mary Maloney. Write an entry in your diary describing your thoughts and feelings about what happens when the police arrive at your house to investigate the murder of your husband. Remember the following points:

- ★ Write in first person narrative.
- ★ Think about Mary's opinion of the police.
- ★ Write in full sentences and paragraphs.

You can use this opening sentence or one of your own, if you prefer:

I can't believe that I have actually got away with murder!

- 2 (a) What notes do you think Sergeant Jack Noonan would have written down about this case? Write the notes that you think he would have made.
- (b) Would these notes be different from the report he would write up for the Chief Inspector? Explain the difference and then write the report Sergeant Noonan would give to his Chief Inspector. You might want to use this opening sentence for your report:

On Friday 13 May 2019, I received a call to attend an incident at the house of Patrick Maloney, a colleague and police officer.

FAST FINISHERS

A lot of dialogue is used in this extract but Roald Dahl does not often use the word 'said'. With a partner, make a list of synonyms or alternative verbs for the word 'said' that would indicate how the person speaking is feeling. Have a competition with other groups in the class to see who can think of the most verbs! Here are a few examples to begin with:

- ★ Bellowed
- ★ Groaned
- ★ Sobbed

- 3 Using the following details, make up a murder whodunit story line with your partner by inventing possible suspects and motives. Discuss your ideas, produce your plan and present your whodunit to the rest of the class.

- ★ Place – a manor house in the English countryside
- ★ Victim – Lord Sotherby, the owner of the manor
- ★ Weapon – a rope
- ★ Body found – in the library

PRACTICE QUESTION

Read the story again. How has Roald Dahl structured the extract to interest you as a reader? Think about what happens at the beginning, what happens in the middle and whether this is a turning point, and then what happens at the end. Write three paragraphs.

[8 marks]

5 The Adventure of the Final Problem

By Arthur Conan Doyle



▲ Holmes and Moriarty fall to their deaths at Reichenbach Falls

LEARNING OBJECTIVES

- ★ To recognise implicit ideas in a text.
- ★ To explore the writer's techniques.
- ★ To comment on the writer's presentation of characters.

CONTEXT

Many detectives have an arch enemy or master criminal to defeat and capture. 'The Adventure of the Final Problem' is a short story about the fictional detective Sherlock Holmes. In this story, there is no case for Holmes to solve; instead it tells the story of Holmes' final showdown with his arch enemy, the notorious Professor Moriarty. At the end of the story, Holmes and Moriarty fall to their deaths at Reichenbach Falls, after a tense fight. Holmes sacrifices his life to protect the world from the evil of Moriarty.

In the following extract, Sherlock Holmes is describing the character of Professor Moriarty to Dr Watson.

Moriarty is described as clever and a good organiser who doesn't commit the crimes himself but encourages others to do his dirty work for him.

Holmes is appalled at how evil Moriarty is, yet, at the same time, he is impressed by his intelligence and ability.

'He is the **Napoleon of crime**, Watson. He is the organiser of half that is evil and of nearly all that is **undetected** in this great city. He is a genius, a **philosopher**, an **abstract thinker**. He has a **brain of the first order**. He sits motionless, like a spider in the centre of its web, but that web has a thousand **radiations**, and he knows well every quiver of each of them. **He does little himself. He only plans. But his agents are numerous and splendidly organised.** Is there a crime to be done, a paper to be **abstracted**, we will say, a house to be **rifled**, a man to be removed – the word is passed to the Professor, the matter is organised and carried out. The agent may be caught. In that case, money is found for his bail or his defence. **But the central power which uses the agent is never caught – never so much as suspected.** This was the organisation which I **deduced**, Watson, and which I devoted my whole energy to exposing and breaking up. I had met an **antagonist** who was my intellectual equal. **My horror at his crimes was lost in my admiration at his skill.** But, at last, he made a trip – only a little, little trip – but it was more than he could afford, when I was so close upon him. I had my chance, and, starting from that point, **I have woven my net round him until now it is all**

Holmes describes Moriarty as an evil criminal genius who has not yet been caught.

Moriarty has managed to get away with all the crimes he has been connected with.

Moriarty has finally made a mistake and Holmes is ready to set a trap for him.

KS3 ENGLISH ANTHOLOGY: DETECTIVES

Discover some of the world's most ingenious detectives with this anthology of 24 extracts.

By working through the extracts in this anthology, you will learn how to analyse and understand language, themes and techniques as you read about brilliant detectives investigating clues and solving mysteries. Each extract comes with tips, glossaries and activities that will help you to understand, explain and enjoy fiction, non-fiction and poetry.

Learning objectives go through what you should learn in each lesson

The **Glossary** explains unfamiliar terms for you

Images help you picture what's taking place in each extract

Annotations break down what's going on and help you think about the text

16 Police Now
From an advertisement for police recruitment

LEARNING OBJECTIVES

- To analyse the writer's use of language.
- To organise ideas and information.
- To speak using a persuasive tone.

CONTEXT

The advertisement below is taken from the Police Now campaign to attract new recruits into the police force to become detectives.

POLICE: NOW
INFLUENCE FOR GENERATIONS

HAVE A POSITIVE IMPACT ON SOCIETY. BECOME A DETECTIVE.

WHY CHOOSE A CAREER AS A DETECTIVE?

Do you notice? Are you inquisitive? A problem solver? Someone who can communicate with anyone? Can you gain the trust of those around you? Do you approach ongoing challenges with focus and determination? Do you have the resilience to see it through to the end?

Choosing to be a detective is a serious career choice. Detectives are focused, work well under pressure and respond quickly to new information with a determined, positive attitude.

A career as a detective offers a competitive starting salary and benefits package compared to other graduate career choices, alongside long-term career development. You also get a unique chance to have an immediate and positive impact on the most valuable people in society.

Join one of our partner police forces as a trainee detective through Police Now's National Detective Programme.

WHAT DO DETECTIVES DO?

Are you emotionally aware? Do you see things from other points of view? Can you quickly form meaningful relationships across diverse groups of people?

Annotations:

- The logo and catchphrase for the organisation.
- A heading to attract attention.
- Why does the advert use so many questions directed to the reader?
- The advert uses many adjectives to influence the reader.
- Subheadings are used to sum up what the paragraph(s) will be about.

Context panels give you background information for each extract

17 Longed-for of foundations
Police Now

3 Read the section 'What Do Detectives Do?' again. In your own words, explain what qualities you would need in order to be a successful detective.

4 What impression of the police force does the advertisement give the reader? Copy and complete the table below and explain the effect that the word/phrase has on the reader.

Evidence from the text	Impression created
'Police Now'	The adverb 'now' suggests that ...
'Influence for generations'	
'Crime is changing, and so are we'	
'a detective is a serious career choice'	
'competitive starting salary'	

NOW TRY THIS

1 This advert is designed to persuade people to apply to join the police force and become detectives. Write a persuasive advertisement to persuade people to apply to become teachers. Think about:

- using persuasive language and techniques
- an appropriate layout with headings and sub-headings
- a logo or design to use in the advert.

2 One of the qualities needed to be a detective is having the resilience to see something through to the end. Write an account of a time when you had to be resilient and overcome challenges.

FAST FINISHERS

Design a brand new logo and motto to represent the police force.

3 This advertisement has many persuasive words and techniques to encourage people to join the police force. Prepare a persuasive speech in which you try to encourage your classmates to take up your favourite sport or hobby. Deliver the speech to your classmates and be prepared to answer questions.

PRACTICE QUESTION

How does the advertisement try to persuade you to become a detective? Remember to think about what the advertisement says and the words it uses to persuade you.

For example, the advertisement tries to persuade you to become a detective by explaining what the job actually involves. Words like 'challenge', 'focus' and 'determination' sound exciting and are persuasive because you want to imagine yourself doing exciting things.

Look Closer and Now Try This activities help you analyse and respond creatively to the extract

If you race ahead, **Fast Finisher** tasks give you an extra challenge

Practice questions test the knowledge and skills you have covered in the lesson

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