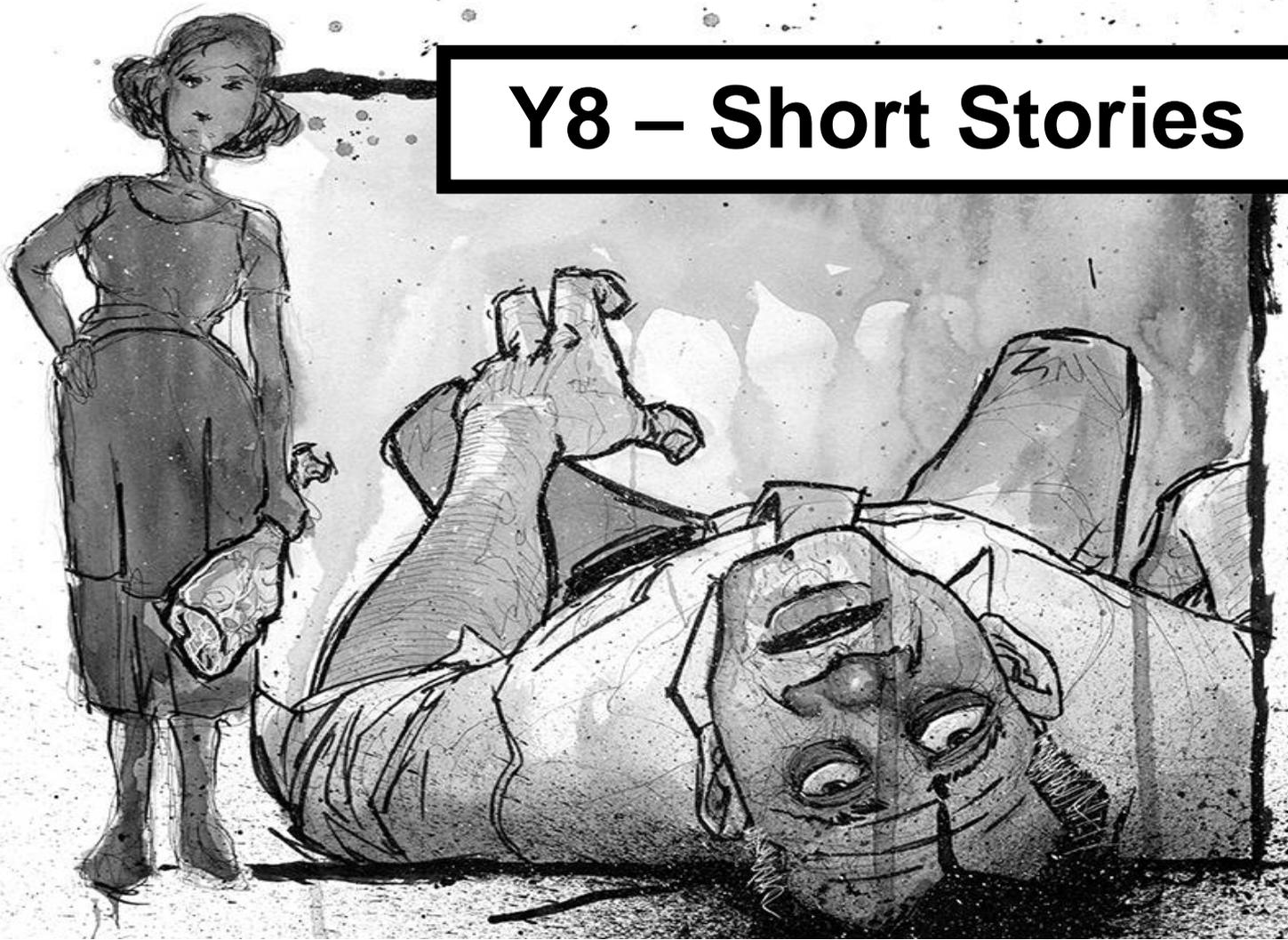


Y8 – Short Stories



Name:

Learning goals:

		B	F1	F2	F3	S
	AO1 – Inference and interpretation					
Learning	I can make inferences and support these using relevant textual references which are briefly explained					
Mastering	I can make inferences and deductions which are supported by relevant textual references and clearly explained					
	I can begin to analyse the inferences I make					
Extending	I can demonstrate emerging interpretations and securely based these on apt quotation choices which are analysed fully					
Extending +	I can support my interpretations with a range of relevant and apt textual references which are analysed in depth					
	AO2.2 – The construction of meaning and effects using structure					
Learning	I can identify the writer’s structural choices or features of organisation with a brief explanation on how they have been used to achieve effects and influence readers					
	I can use emerging subject terminology					
Mastering	I can explain how the writer’s structural choices or features of organisation are used to achieve effects and influence the reader					
	I can use subject terminology that shows a broad understanding					
Extending	I can explore how the writer’s structural choices or features of organisation are used to achieve effects and influence readers, with some explicit explanation as to how that effect has been created					
	I can use more frequent and accurate use of subject terminology					
Extending +	I can explore how the writer’s structural choices or features of organisation are used to achieve effects and influence readers.					

	AO3.1 – Comparison of ideas, perspectives and texts					
Learning	I can identify similarities and differences between texts using relevant textual reference.					
Mastering	I can identify similarities and differences between texts using relevant textual reference and simple explanations.					
Extending	I can make sound comparisons and contrasts, demonstrating an understanding of similarities and differences using relevant and appropriate textual references.					
Extending +	I can make clear and effective comparisons and contrasts, considering a wide range of similarities and differences using apt textual reference					
	AO3.2 – The significance of context					
Learning	I can identify the relevant context within a text.					
Mastering	I can show an awareness of the relevant context with a simple comment on the relationship between text and context.					
Extending	I can show an understanding of context with developed comment on the relationship between text and context.					
Extending +	I can show a developed understanding of context with analytical comments on the relationship between text and context.					

Lesson 1:

I think I can	Learning goal: To be able to make inferences using relevant textual reference.	My teacher thinks I can
	Learning I can make an inference about Mary Maloney. I can find a relevant textual reference to support my inference. I can explain the link between my inference about Mary Maloney and my chosen textual reference	
	Mastering I can make inferences and deductions about Mary Maloney. I can support my inference with relevant textual references which I can clearly explained. I can begin to analyse the methods used that have helped me make an inference.	
	Extending I can offer two different interpretations about Mary Maloney. I can base my interpretations on apt textual references. I can analyse the methods used within the textual references fully.	



The short story we are going to read is about a young couple called Patrick and Mary Maloney. Let's start by thinking about relationships.



Learning: Identify one adjective you would use to describe this couple

Mastering: Upgrade this adjective choice, using a thesaurus. Explain why you have chosen this adjective.

Extending: Can you pick out three details in this picture that led you to choose the adjective that you have.

Lamb to the Slaughter

The opening to 'Lamb to the Slaughter' by Roald Dahl

1 The room was warm and clean, the curtains drawn, the two table
2 lamps alight-hers and the one by the empty chair opposite. On the
3 sideboard behind her, two tall glasses, soda water, whiskey. Fresh
4 ice cubes in the Thermos bucket.

5 Mary Maloney was waiting for her husband to come home from
6 work.

7 Now and again she would glance up at the clock, but without
8 anxiety, **merely** to please herself with the thought that each minute
9 gone by made it nearer the time when he would come. There was
10 a slow smiling air about her, and about everything she did. The
11 drop of a head as she bent over her sewing was curiously **tranquil**.
12 her skin – for this was her sixth month with child – had acquired a
13 wonderful **translucent** quality, the mouth was soft, and the eyes,
14 with their new **placid** look, seemed larger darker than before.
15 When the clock said ten minutes to five, she began to listen, and
16 A few moments later, punctually as always, she heard the tires on
17 the gravel outside, and the car door slamming, the footsteps
18 passing the window, the key turning in the lock. She laid aside her
19 Sewing, stood up, and went forward to kiss him as he came in.

20 “Hullo darling,” she said.

21 “Hullo darling,” he answered.

22 She took his coat and hung it in the closet. Then she walked over
23 And made the drinks, a strongish one for him, a weak one for
24 Herself; and soon she was back again in her chair with the sewing,
25 And he in the other, opposite, holding the tall glass with both hands,
26 Rocking it so the ice cubes tinkled against the side.

27 For her, this was always a blissful time of day. She knew he didn't
28 Want to speak much until the first drink was finished, and she, on
29 Her side, was content to sit quietly, enjoying his company after the
30 Long hours alone in the house. She loved to **luxuriate** in the
31 Presence of this man, and to feel-almost as a sunbather feels the
32 Sun that warm male glow that came out of him to her when they
33 Were alone together. She loved him for the way he sat loosely in a
34 Chair, for the way he came in a door, or moved slowly across the
35 Room with long strides. She loved the intent, far look in his eyes
36 When They rested in her, the funny shape of the mouth, and
37 Especially The way he remained silent about his tiredness, sitting
38 Still with Himself until the whiskey had taken some of it away.

In today's lesson we are going to explore the feeling of contentment. Contentment (noun) means to find yourself in a state of happiness or satisfaction. It is when you are at peace.

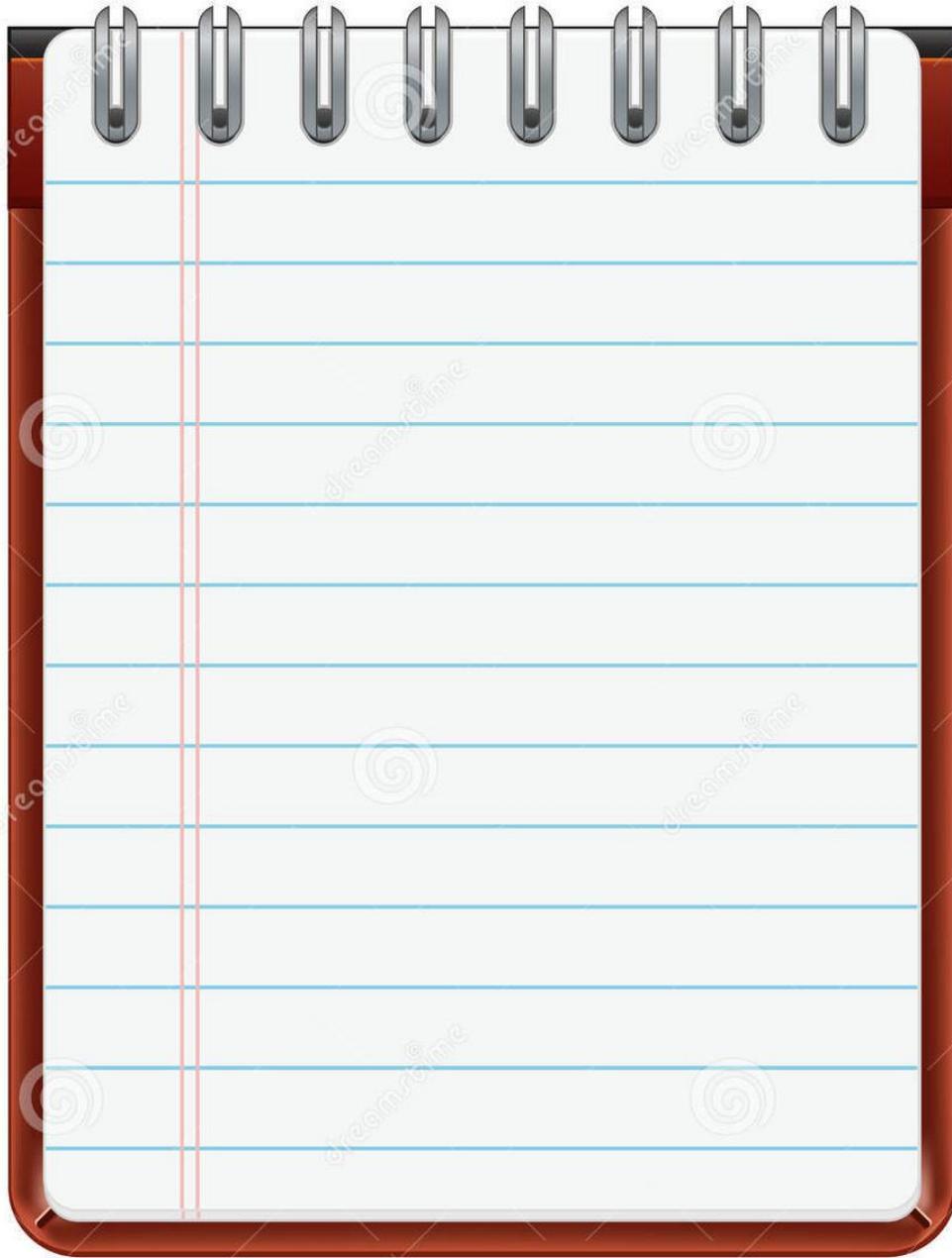
Can you think of a time in your life when you felt content?

In reading the opening to Lamb to the Slaughter, I have made the **inference** that Mary Maloney is full of **contentment**.

An inference is a conclusion that a reader makes while reading or after reading. The conclusion is based on what the reader knows outside of the text plus information that is presented in the text.



My inference is that Mary Maloney is full of contentment. Like a detective, can you find evidence from the opening of the short story, 'Lamb to the Slaughter' to support my inference?



Challenge: Why does the evidence you have identified help to support the inference that Mary Maloney is full of contentment?

Lesson 2:

Vocabulary: merely, tranquil, translucent, placid, luxuriate, inference

I think I can	Learning goal: To be able to explain a writer's structural choices, using relevant subject terminology.	My teacher thinks I can
	Learning	I can identify Dahl's use of structural methods, using emerging subject terminology, in the opening to Lamb to the Slaughter. I can briefly explain how they have been used to hook the reader into Lamb to the Slaughter.
	Mastering	I can explain how Dahl has used structural methods, using subject terminology broadly, to hook the reader in to Lamb to the Slaughter.
	Extending	I can explore how Dahl has used structural methods, using accurate subject terminology, to hook the reader in to Lamb to the Slaughter. I can explain explicitly, using details from the text, how these methods have been used to hook the reader in.



Last lesson we were exploring inferences. An inference is a conclusion that the reader makes while reading or after reading. We read the opening to 'Lamb to the Slaughter' and made an inference that, at the start of the story, Mary Maloney felt content. Then you find evidence to support that inference.

To start today's lesson, I have made three further inferences after reading the opening to the story. Can you find the evidence from the opening to support the inferences I have made?

Inference One: The house is taken care of.

Inference Two: Mary Maloney is pregnant.

Inference Three: Mary Maloney likes to take care of her husband.

Using structural and organisational methods to make inferences

We are now going to continue our reading of the short story 'Lamb to the Slaughter' by Roald Dahl. In this part of the story, we learn a little more about the relationship between Patrick and Mary Maloney.

1 "Tired darling?"

2 "Yes," he said. "I'm tired," And as he spoke, he did an unusual
3 thing. He lifted his glass and drained it in one swallow although
4 there was still half of it, at least half of it left. She wasn't really
5 watching him, but she knew what he had done because she
6 heard the ice cubes falling back against the bottom of the empty
7 glass when he lowered his arm. He paused a moment, leaning
8 forward in the chair, then he got up and went slowly over to
9 fetch himself another.

10 "I'll get!" she cried, jumping up.

11 "Sit down," he said.

12 When he came back, she noticed that the new drink was dark
13 amber with the quantity of whiskey in it.

14 "Darling, shall I get your slippers?"

15 "No."

16 She watched him as he began to sup the dark yellow drink, and
17 she could see little oily swirls in the liquid because it was so
18 strong.

19 "I think it's a shame," she said, "that when a policeman gets to be
20 as senior as you, they keep him walking about on his feet all
21 day long."

22 He didn't answer, so she bent her head again and went on with
23 her sewing; but each time he lifted the drink to his lips, she heard
24 the ice cubes clinking against the side of the glass.

25 "Darling," she said. "Would you like me to get you some cheese?
26 I haven't made any supper because it's Thursday."

27 "No," he said.

28 "If you're too tired to eat out," she went on, "it's still not too late.

29 There's plenty of meat and stuff in the freezer, and you can have
30 it right here and not even move out of the chair."

31 Her eyes waited on him for an answer, a smile, a little nod, but
32 he made no sign.

33 "Anyway," she went on, "I'll get you some cheese and crackers
34 first."

35 "I don't want it," he said.

36 She moved uneasily in her chair, the large eyes still watching
37 his face. "But you must eat! I'll fix it anyway, and then you can
38 have it or not, as you like."

39 She stood up and placed her sewing on the table by the lamp.

40 "Sit down," he said. "Just for a minute, sit down."

41 It wasn't till then that she began to get frightened.

42 "Go on," he said. "Sit down."

43 She lowered herself back slowly into the chair, watching him all
44 the time with those large, **bewildered** eyes. He had finished the
45 second drink and was staring down into the glass, frowning.

In today's lesson we are going to explore how Roald Dahl has used **structural / organisational methods** to help the reader **make inferences** about the relationship between Patrick and Mary Maloney.

We are going to focus in on Mary first. Below are all the things Mary says in this extract. I have identified that three structural / organisational methods have been used when she is speaking:

- Question marks
- Exclamation marks
- A compound sentence

Your first task is to identify which pieces of dialogue use which method. You have 2 minutes. GO!

	Structural / organisational method used
“Tired darling?”	
“I’ll get it!” she cried, jumping up.	
“Darling, shall I get your slippers?”	
“Darling,” she said. “Would you like me to get you some cheese? I haven’t made any supper because it’s Thursday.”	
“If you’re too tired to eat out,” she went on, “It’s still not too late. There’s plenty of meat and stuff in the freezer, and you can have it right here and not even move out of the chair.”	
“But you must eat! I’ll fix it anyway, and then you can have it or not, as you like.”	

We are going to explore these **structural devices** to help us make **inferences** about **Mary Maloney and her relationship with her husband**. Let's look at the use of question marks by Dahl to present Mary Maloney's character.

“Tired, darling?”

“Darling, shall I get your slippers?”

“Darling,” she said. “Would you like me to get you some cheese? I haven’t made any supper since it’s Thursday.”

Question: What inferences can we make about Mary Maloney and her relationship with Patrick Maloney from the questions Dahl creates?

	Examples	What inferences can I make about Mary and her relationship with Patrick from the structural / organisational devices Dahl has chosen to use?	Explain how the structural / organisational device leads you to make that inference.
Question marks	<p>“Tired, darling?” “Darling, shall I get your slippers?” “Darling,” she said. “Would you like me to get you some cheese? I haven’t made any supper since it’s Thursday.”</p>	I can infer from Dahl’s use of question marks that.	
Exclamation marks	<p>“I’ll get it! she cried, jumping up. “But you must eat!”</p>	I can infer from Dahl’s use of exclamation marks that...	
Compound sentence	<p>“If you’re too tired to eat out,” she went on, “It’s still not too late. There’s plenty of meat and stuff in the freezer and you can have it right here and not even move out of the chair.”</p>	I can infer from Dahl’s use of a compound sentence that...	

Lesson 3:

Vocabulary: structural and organisational devices, bewildered, question mark, exclamation mark, compound sentence

I think I can	Learning goal: To be able to explain a writer's choice of structural methods to help the reader make inferences about a character.	My teacher thinks I can
	Learning I can identify Dahl's choice of sentence structures with a brief explanation as to how they help the reader to make inferences about the character of Patrick Maloney	
	Mastering I can explain Dahl's choice of sentences help the reader to make inferences and deductions about the character of Patrick Maloney.	
	Extending I can explore how Dahl's choice of sentences are used to help the reader arrive at differing interpretations of the character of Patrick Maloney	



Look at the paragraph I have written below. This paragraph is about the inference I have made about Mary Maloney based upon Dahl's use of question marks. Looking at this paragraph, can you identify **the point** I have made, **the example** I have used, **my explanation** of the example, **the evaluation** and the **effect** on the reader.

At the start of the short story 'Lamb to the Slaughter' I can infer that Mary Maloney is an attentive wife. This is evidenced when Dahl writes: "Darling, shall I get your slippers?" and "Darling," she said. "Would you like me to get you some cheese?" implying that she is trying to ascertain what he needs after a long, hard day at work. Dahl's use of question marks suggests that Mary Maloney is attentive to her husband as she is constantly checking to see if all his basic needs are met. She wants to ensure he is comfortable so suggests getting his slippers and she wants to ensure he is fed so suggests getting some cheese. The reader would infer that Mary Maloney clearly loves her husband and wants to ensure he is content.

Analysing sentences to make inferences about a character

In today's lesson we are going to focus on our inferences about Patrick Maloney and his relationship with Mary. In pairs, re-read the extract from yesterday's lesson and highlight everything that Patrick says to Mary.

1 "Tired darling?"

2 "Yes," he said. "I'm tired," And as he spoke, he did an unusual
3 thing. He lifted his glass and drained it in one swallow although
4 there was still half of it, at least half of it left. She wasn't really
5 watching him, but she knew what he had done because she
6 heard the ice cubes falling back against the bottom of the empty
7 glass when he lowered his arm. He paused a moment, leaning
8 forward in the chair, then he got up and went slowly over to
9 fetch himself another.

10 "I'll get it!" she cried, jumping up.

11 "Sit down," he said.

12 When he came back, she noticed that the new drink was dark
13 amber with the quantity of whiskey in it.

14 "Darling, shall I get your slippers?"

15 "No."

16 She watched him as he began to sup the dark yellow drink, and
17 she could see little oily swirls in the liquid because it was so
18 strong.

19 "I think it's a shame," she said, "that when a policeman gets to be
20 as senior as you, they keep him walking about on his feet all day
21 long."

22 He didn't answer, so she bent her head again and went on with
23 her sewing; but each time he lifted the drink to his lips, she heard
24 the ice cubes clinking against the side of the glass.

25 "Darling," she said. "Would you like me to get you some cheese?
26 I haven't made any supper because it's Thursday."

27 "No," he said.

28 "If you're too tired to eat out," she went on, "it's still not too late.

Lesson 4:

Vocabulary: bewildered, point, evidence, explanation, focused exploration, effect

I think I can	Learning goal: To be able to make simple comments linking the context and the text.	My teacher thinks I can
	Learning I can identify which events influenced the writing of Lamb to the Slaughter.	
	Mastering I can show an awareness of the events which influenced the writing of Lamb to the Slaughter, making simple comments that link the context to the text.	
	Extending I can show an understanding of the events which influenced the writing of Lamb to the Slaughter, making developed comments that link the context to the text.	



Let's start today's lesson by thinking about what we have read so far and how the characters might be feeling.

Prediction: Why do you think Patrick is acting in such a cold way?

Empathy: How do you think Mary might be feeling?

Linking inference and context

We are now going to continue our reading of the short story 'Lamb to the Slaughter' by Roald Dahl. In this part we are going to focus in on our changing impressions of the two central characters.

1 "Listen," he said. "I've got something to tell you."

2 "What is it, darling? What's the matter?"

3 He had now become absolutely **motionless**, and he kept his head
4 down so that the light from the lamp beside him fell across the
5 upper part of his face, leaving the chin and mouth in shadow. She
6 noticed there was a little muscle moving near the corner of his
7 left eye.

8 "This is going to be a bit of a shock to you, I'm afraid," he said.

9 "But I've thought about it a good deal and I've decided the only
10 thing to do is tell you right away. I hope you won't blame me too
11 much."

12 And he told her. It didn't take long, four or five minutes at most,
13 and she sat very still through it all, watching him with a kind of
14 dazed horror as he went further and further away from her with
15 each word.

16 "So there it is," he added. "And I know it's kind of a bad time to be
17 telling you, but there simply wasn't any other way. Of course I'll
18 give you money and see you're looked after. But there needn't
19 really be any fuss. I hope not anyway. It wouldn't be very good
20 for my job."

21 Her first instinct was not to believe any of it, to reject it all. It
22 occurred to her that perhaps he hadn't even spoken, that she
23 herself had imagined the whole thing. Maybe, if she went about
24 her business and acted as though she hadn't been listening, then
25 later, when she sort of work up again, she might find none of it
26 had ever happened.

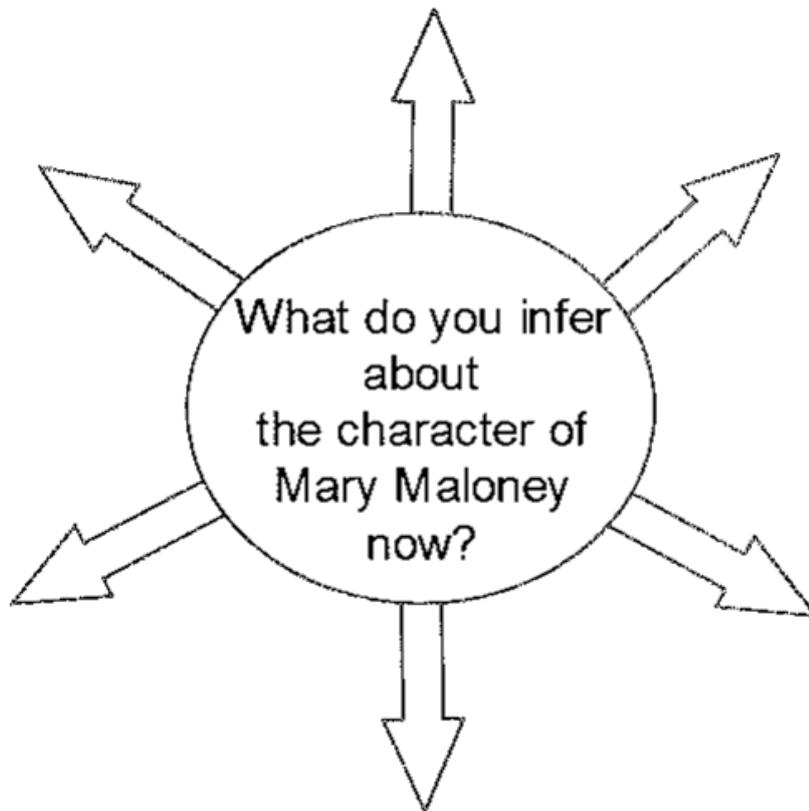
27 "I'll get the supper," she managed to whisper, and this time he
28 didn't stop her.

29 When she walked across the room she couldn't feel her feet
30 touching the floor. She couldn't feel anything at all – except a
31 slight **nausea** and a desire to vomit. Everything was automatic
32 now – down the steps to the cellar, the light switch, the deep
33 freeze, the hand inside the cabinet taking hold of the first object it
34 met. She lifted it out, and looked at it. It was wrapped in paper, so

- 35** She took off the paper and looked at it again.
- 36** A leg of lamb.
- 37** All right then, they would have lamb for supper. She carried it
38 upstairs, holding the thin bone-end of it with both her hands, and
39 as she went through the living-room, she saw him standing over
40 by the window with his back to her, and she stopped.
- 41** “For God’s sake,” he said, hearing her, but not turning round.
42 “Don’t make supper for me. I’m going out.”
- 43** At that point, Mary Maloney simply walked up behind him and
44 without any pause she swung the big frozen leg of lamb high in
45 the air and brought it down as hard as she could on the back of
46 his head.
- 47** She might just as well have hit him with a steel club.
- 48** She stepped back a pace, waiting, and the funny thing was that
49 he remained standing there for at least four or five seconds,
50 gently swaying. Then he crashed to the carpet.
- 51** The violence of the crash, the noise, the small table overturning,
52 helped bring her out of her shock. She came out slowly, feeling
53 cold and surprised, and she stood for a while blinking at the body,
54 still holding the ridiculous piece of meat tight with both hands.
- 55** All right, she told herself. So I’ve killed him.

Task:

The story has now taken an unexpected twist. On the next page, note down what you can infer about the character of Mary Maloney now.



We are now going to consider why Roald Dahl has presented Mary Maloney in this way. To do this we need to take into consideration **the context**. **Context** = the circumstances in which an event occurs and often, in writing, it is about understanding what might have influenced the writing of a text. Many texts are influenced by historical events. This is true of *Lamb to the Slaughter*. Read the contextual information below to find out more.

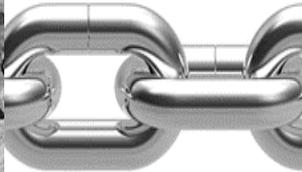
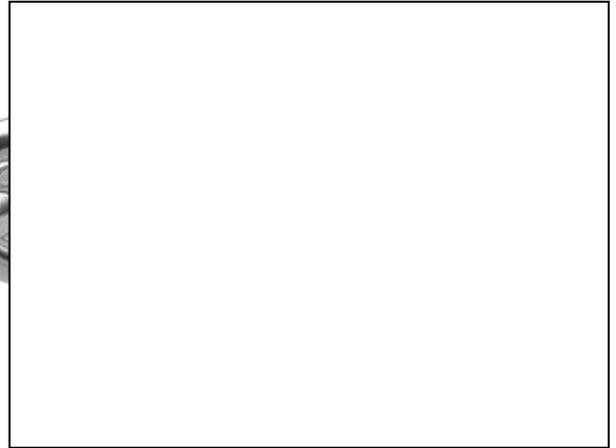
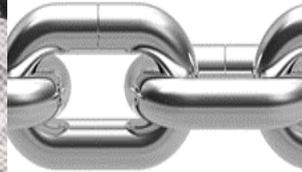
The Post-War Decade

Dahl began his writing career in 1942 with a story about being shot down while fighting in North Africa. Violence, whether associated with warfare or with crime, continued to fascinate Dahl and figures **prominently** even in his children's' stories. "*Lamb to the Slaughter*" belongs to the first full decade of Dahl's writing career and to the first decade of what historians call the Post-War period. This period witnessed the sociological and cultural transformation of the Western world and took hold as strongly in the United States, where Dahl had come to live, as in Europe. Among the feature of the Post-War period may be tallied the growth of cities and the attendant rise in urban tension, the **incipient liberation** of women, young people, and minorities, the sense that the normative, agriculturally based America that had existed up until the nation's involvement in World War II was in radical dissolution. It is significant with respect to Dahl's story that divorce, formerly rare in the statistics of American life, began to rise in the aftermath of the war.



Question:

How is the above contextual information relevant to Dahl's presentation and description of Mary Maloney in the short story 'Lamb to the Slaughter'?



Lesson 5:

Vocabulary: motionless, nausea, prominently, incipient, liberation

I think I can	Learning goal: To be able to explain how a writer's structural choices have been used to develop a reader's understanding about the connection between context and a text.	My teacher thinks I can
	Learning I can identify Dahl's use of structural irony with a brief explanation on how it has been used to present an era post war where women were liberated from the confines of the domestic sphere.	
	Mastering I can explain how Dahl's use of structural irony has been used to present an era post war where women were liberated from the confines of the domestic sphere.	
	Extending I can explore how Dahl's use of structural irony has been used to present an era post war where women were liberated from the confines of the domestic sphere.	

Structural irony

In today's lesson we are going to explore the use of another structural technique.

Structural irony is when individuals internal to a narrative, including a narrator, **express faulty perceptions of reality.**

Challenge: How is this true for the short story 'Lamb to the Slaughter' by Roald Dahl?

In fact, we could argue that the use of structural irony goes deeper. My inference would be that Roald Dahl used structural irony to present an era post war where women were liberated from the confines of the domestic sphere.

You are going to work to prove my inference. Before you answer this question, let's recap what we have learnt so far.

1. What were women's lives like **before** war?

Plenary question:

What do you think of Dahl's use of the structural device, structural irony? Do you think it is an effective way to help convey a particular message?

Lesson 6:

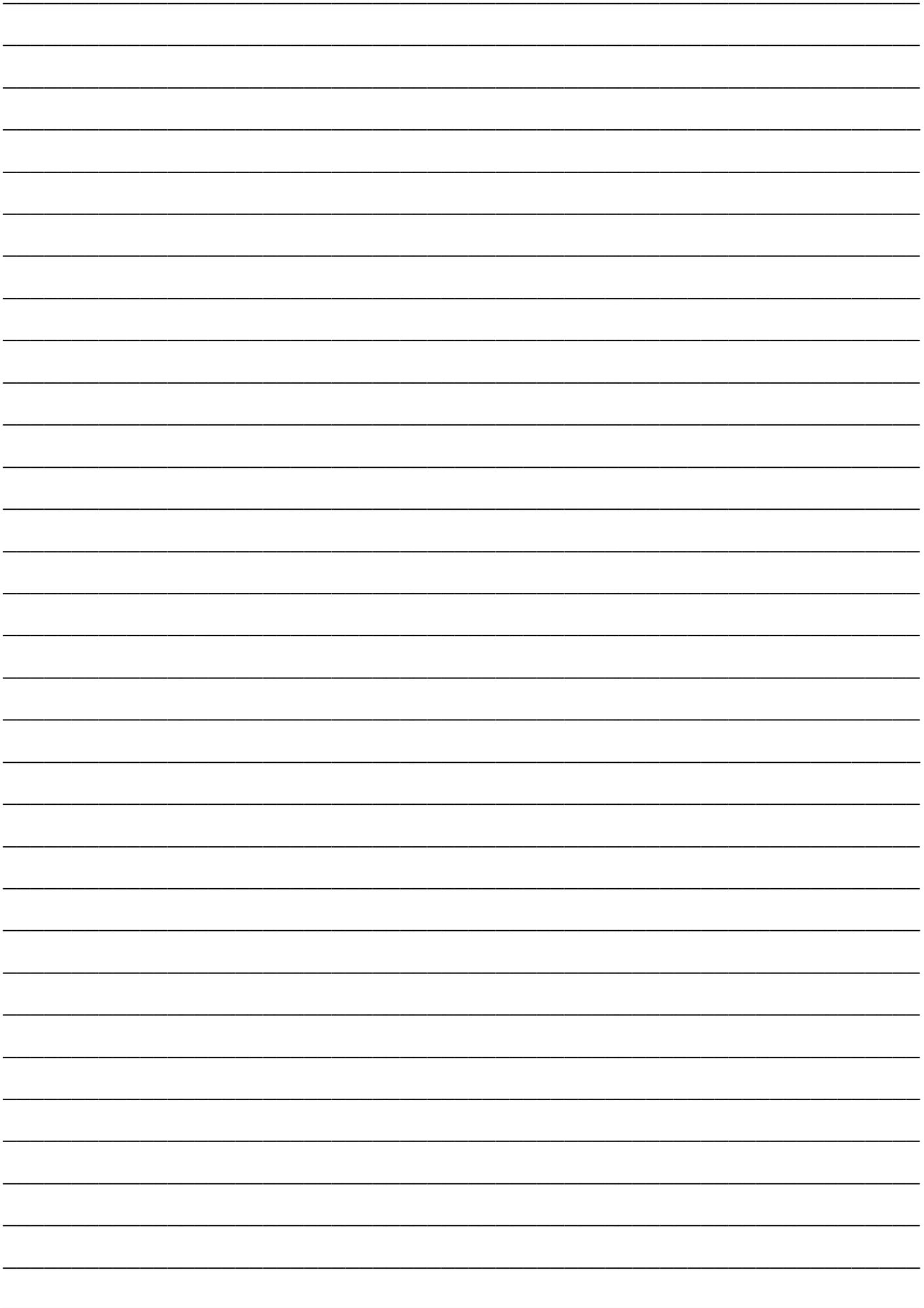
Vocabulary: structural irony

I think I can	Learning goal: To be able to explain how a writer's structural choices have been used to develop a reader's understanding about the connection between context and a text.	My teacher thinks I can
	Learning I can identify Dahl's use of structural irony with a brief explanation on how it has been used to present an era post war where women were liberated from the confines of the domestic sphere.	
	Mastering I can explain how Dahl's use of structural irony has been used to present an era post war where women were liberated from the confines of the domestic sphere.	
	Extending I can explore how Dahl's use of structural irony has been used to present an era post war where women were liberated from the confines of the domestic sphere.	



Can you explain the connection between the three pictures above to the person you are sitting next to?





Lesson 7:

Vocabulary: structural irony

I think I can	Learning goal: To be able to explain a writer's choice of structural methods to help the reader make inferences about a character.	My teacher thinks I can
	Learning I can identify Dahl's structural choices with a brief explanation as to how they help the reader to make inferences about the character of Mary Maloney after she has committed murder.	
	Mastering I can explain how Dahl's structural choices help the reader to make inferences and deductions about the character of Mary Maloney after she has committed murder.	
	Extending I can explore how Dahl's structural choices are used to help the reader arrive at differing interpretations of the character of Mary Maloney after she has committed murder.	



Last lesson we read how Mary Maloney suddenly struck her husband and killed him, seemingly with very little remorse.

Prediction: What do you think will happen to Mary now?

Dahl's use of structural devices to present Mary Maloney post-murder

We are now going to continue our reading of the short story 'Lamb to the Slaughter' by Roald Dahl. In this part, we are going to focus on Mary's actions after she has committed the murder!

- 1 It was extraordinary, now, how clear her mind became all of a
- 2 sudden. She began thinking very fast. As the wife of a detective,
- 3 she knew quite well what the penalty would be. That was fine. It
- 4 made no difference to her. In fact, it would be a relief. On the other

5 hand, what about the child? What were the laws about murderers
6 with unborn children? Did they kill them both – mother and child?
7 or did they wait until the tenth month? What did they do?

8 Mary Maloney didn't know. And she certainly wasn't prepared to
9 take a chance.

10 She carried the meat into the kitchen, placed it in a pan, turned the
11 oven on high, and shoved it inside. Then she washed her hands
12 and ran upstairs to the bedroom. She sat down before the mirror,
13 tidied her hair, touched up her lips and face. She tried a smile. It
14 came out rather peculiar. She tried again.

15 "Hullo Sam," she said brightly, aloud.

16 The voice sounded peculiar too.

17 "I want some potatoes please, Sam. Yes, and I think a can of
18 peas."

19 That was better. Both the smile and the voice were coming out
20 better now. She rehearsed it several times more. Then she ran
21 downstairs, took her coat, went out the back door, down the
22 garden, into the street.

23 It wasn't six o'clock yet and the lights were still on in the grocery
24 shop.

25 "Hullo Sam," she said brightly, smiling at the man behind the
26 counter.

27 "Why, good evening, Mrs Maloney. How're you?"

28 "I want some potatoes please, Sam. Yes, and I think a can of
29 peas."

30 The man turned and reached up behind him on the shelf for the
31 peas.

32 "Patrick's decided he's tired and doesn't want to eat out tonight,"
33 she told him. "We usually go out Thursdays, you know, and now
34 he's caught me without any vegetables in the house."

35 "Then how about meat, Mrs Maloney?"

36 "No, I've got meat, thanks. I got a nice leg of lamb from the
37 freezer."

38 “Oh.”

39 “I don’t know much about cooking it frozen, Sam, but I’m taking a
40 chance on it this time. You think it’ll be all right?”

41 “Personally,” the grocer said, “I don’t believe it makes any
42 difference. You want these Idaho potatoes?”

43 “Oh yes, that’ll be fine. Two of those.”

44 “Anything else?” The grocer cocked his head on one side, looking
45 at her pleasantly. “How about afterwards? What you going to give
46 him for afterwards?”

47 “Well – what would you suggest, Sam?”

48 The man glanced around his shop. “How about a nice big slice of
49 cheesecake? I know he likes that.”

50 “Perfect,” she said. “He loves it.”

51 And when it was all wrapped and she had paid, she put on her
52 brightest smile and said. “Thank you, Sam. Goodnight.”

53 “Goodnight, Mrs Maloney. And thank you.”

54 And now, she told herself as she hurried back, all she was doing
55 now, she was returning home to her husband and he was waiting
56 for his supper; and she must cook it good, and make it as tasty as
57 possible because the man was tired; and if, when she entered the
58 the house, she happened to find anything unusual, or tragic, or
59 terrible, then naturally it would be a shock and she’d become
60 frantic with grief and horror. Mind you, she wasn’t expecting to find
61 anything. She was just going home with the vegetables. Mrs
62 Patrick Maloney going home with the vegetables on Thursday
63 evening to cook supper for her husband.

64 That’s the way, she told herself. Do everything right and natural.
65 Keep things absolutely natural and there’ll be no need for any
66 acting at all.

67 Therefore, when she entered the kitchen by the back door, she
68 was humming a little tune to herself and smiling.

69 “Patrick!” she called. “How are you, darling?”

70 She put the parcel down on the table and went through into the
71 living room; and when she saw him lying there on the floor with his
72 legs doubled up and one arm twisted back underneath his body, it
73 really was rather a shock. All the old love and longing for him
74 welled up inside her, and she ran over to him, knelt down beside
75 him, and began to cry her heart out. It was easy. No acting was
76 necessary.

We are now going to consider how Roald Dahl has used structural devices to present the character of Mary Maloney after the murder of her husband.

In this extract, Roald Dahl has used four structural devices:

- Question marks
- Dialogue
- Sentence length
- Triadic structure

Task:

Complete the chart on the following page, considering how the use of each structural device helps us, as readers, to make inferences about Mary Maloney.

How does Dahl's use of structural features help us to make inferences about the character of Mary Maloney after she has committed murder?

Question marks	Dialogue
<p><i>As the wife of a detective, she knew quite well what the penalty would be. That was fine. It made no difference to her. In fact, it would be a relief. On the other hand, what about the child? What were the laws about murderers with unborn children? Did they kill then both-mother and child? Or did they wait until the tenth month? What did they do?</i></p>	<p><i>"Hullo Sam," she said brightly, smiling at the man behind the counter. "Why, good evening, Mrs. Maloney. How're you?" "I want some potatoes please, Sam. Yes, and I think a can of peas." The man turned and reached up behind him on the shelf for the peas. "Patrick's decided he's tired and doesn't want to eat out tonight," she told him. "We usually go out Thursdays, you know, and now he's caught me without any vegetables in the house."</i></p>
<p>What inference about Mary Maloney can I make through Dahl's use of questions?</p>	<p>What inference about Mary Maloney can I make through Dahl's use of dialogue?</p>
Sentence length	Triadic structure
<p><i>And now, she told herself as she hurried back, all she was doing now, she was returning home to her husband and he was waiting for his supper; and she must cook it good, and make it as tasty as possible because the poor man was tired; and if, when she entered the house, she happened to find anything unusual, or tragic, or terrible, then naturally it would be a shock and she'd become frantic with grief and horror.</i></p>	<p><i>All the old love and longing for him welled up inside her, and she ran over to him, knelt down beside him, and began to cry her heart out.</i></p>
<p>What inference about Mary Maloney can I make through Dahl's use of sentence length?</p>	<p>What inference about Mary Maloney can I make through Dahl's use of a triadic structure?</p>

Lesson 8:

Vocabulary: question marks, dialogue, sentence length, triadic structure

I think I can	Learning goal: To be able to explain a writer's choice of structural methods to help the reader make inferences about a character.	My teacher thinks I can
	Learning I can identify Dahl's use of dramatic irony with a brief explanation as to how it helps the reader make inferences about the character of Mary Maloney.	
	Mastering I can explain how Dahl's use of dramatic irony helps the reader to make inferences and deductions about the character of Mary Maloney.	
	Extending I can explore how Dahl's use of dramatic irony is used to help the reader arrive at differing interpretations of the character of Mary Maloney.	



Last lesson we were exploring Dahl's use of four structural techniques to help us make inferences about the character of Mary Maloney, immediately after she has committed murder.

Let's hear the paragraphs you have written in response to this.

Dramatic irony

We are now going to continue our reading of the short story 'Lamb to the Slaughter' by Roald Dahl. In this part, we are going to focus on Mary's actions after she has found herself an alibi

- 1 A few minutes later she got up and went to the phone. She knew
- 2 the number of the police station, and when the man at the other
- 3 end answered, she cried to him, "Quick! Come quick! Patrick's
- 4 dead!"

- 5 "Who's speaking?"

- 6 "Mrs Maloney. Mrs Patrick Maloney."

- 7 "You mean Patrick Maloney's dead?"

8 "I think so," she sobbed. "He's lying on the floor and I think he's
9 dead."

10 "Be right over," the man said.

11 The car came very quickly, and when she opened the front door,
12 two policeman walked in. She knew them both – she knew nearly
13 all the men at the **precinct** – and she fell right into a chair, then
14 went over to join the other one, who was called O'Malley, kneeling
15 by the body.

16 "Is he dead?" she cried.

17 "I'm afraid he is. What happened?"

18 Briefly, she told her story about going out to the grocer and coming
19 back to find him on the floor. While she was talking, crying and
20 talking. Noonan discovered a small patch of **congealed** blood on
21 the dead man's head. He showed it to O'Malley who got up at
22 once and hurried to the phone.

23 Soon, other men began to come into the house. First a doctor, then
24 two detectives, one of whom she knew by name. Later, a police
25 photographer arrived and took pictures, and a man who knew about
26 fingerprints. There was a great deal of whispering and muttering
27 beside the corpse, and the detectives kept asking her a lot of
28 questions. But they always treated her kindly. She told her story
29 again, this time right from the beginning, when Patrick had come in,
30 and she was sewing, and he was tired, so tired he hadn't wanted to
31 go out for supper. She told how she'd put the meat in the over -
32 "it's there now, cooking" – and how she'd slopped out to the grocer
33 for vegetables, and come back to find him lying on the floor.

34 "Which grocer?" one of the detectives asked.

35 She told him, and he turned and whispered something to the other
36 detective who immediately went outside into the street.

37 In fifteen minutes he was back with a page of notes, and there was
38 more whispering, and through her sobbing she heard a few of the
39 whispered phrases – "acted quite normal...very cheerful...wanted
40 to give him a good supper...peas...cheesecake...impossible that
41 she..."

42 After a while, the photographer and the doctor departed and two
43 other men came in and took the corpse away on a stretcher. Then

44 the fingerprint man went away. The two detectives remained and
45 so did the two policemen. They were exceptionally nice to her, and
46 Jack Noonan asked if she wouldn't rather go somewhere else, to
47 her sister's house perhaps, or to his own wife who would take care
48 of her and put her up for the night.

49 No, she said. She didn't feel she could move even a yard at the
50 moment. Would they mind awfully if she stayed just where she was
51 until she felt better. She didn't feel too good at the moment, she
52 really didn't.

53 Then hadn't she better lie down on the bed? Jack Noonan asked.

54 No, she said. She'd like to stay right where she was, in this chair.
55 A little later, perhaps, when she felt better, she would move.

56 So they left her there while they went about their business,
57 searching the house. Occasionally one of the detectives asked
58 her another question. Sometimes Jack Noonan spoke at her gently
59 as he passed by. Her husband, he told her, had been killed by a
60 blow on the back of the head administered with a heavy blunt
61 instrument, almost certainly a large piece of metal. They were
62 looking for the weapon. The murderer may have taken it with him,
63 but on the other hand he may have thrown it away or hidden it
64 somewhere on the premises.

In today's lesson we are going to explore Roald Dahl's use of another structural technique – dramatic irony.

Dramatic irony: A situation, or the irony arising from a situation, in which the audience has a fuller knowledge of what is happening in a drama than a character does

Dramatic irony is used on several occasions in this extract.

Task:

Identify three examples of dramatic irony using the chart on the next page. Why is the example you have chosen an example of dramatic irony?

Example of dramatic irony	Why is this an example of dramatic irony?

What inferences does this evidence lead us to make about Mary Maloney in this part of the story?

Lesson 9:

Vocabulary: precinct, congealed, dramatic irony

I think I can	Learning goal: To be able to make inferences and deductions about a text using relevant textual references which are clearly explained.	My teacher thinks I can
	Learning I can make inferences about Mary Maloney at the end of the story using relevant textual references which are briefly explained.	
	Mastering I can make inferences and deductions about Mary Maloney at the end of the story using relevant textual references which are clearly explained.	
	Extending I can begin to offer my interpretations on the character of Mary Maloney at the end of the story using apt textual references which are analysed fully.	



Over the past few lessons we have been exploring how Dahl has used a range of structural and organisational devices in 'Lamb to the Slaughter' to help present the character of Mary Maloney and build up the narrative. How many of the following terms can you offer a definition or an example for?

Structural irony	
Sentence lengths	
Triadic structure	
Questions	
Dialogue	
Dramatic irony	

What will become of Mary Maloney?

We are now going to continue our reading of the short story 'Lamb to the Slaughter' by Roald Dahl. In this part, we are going to focus on the end of the short story and discover what is to become of Mary Maloney.

1 Later, one of the detectives came up and sat beside her. Did she
2 know, he asked, of anything in the house that could've been used as
3 the weapon? Would she mind having a look around to see if
4 anything was missing – a very big spanner, for example, or a heavy
5 metal vase.

6 They didn't have any heavy metal vases, she said.

7 "Or a big spanner?"

8 She didn't think they had a big spanner. But there might be some
9 things like that in the garage.

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

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

18 "Sure I'll give you a drink. You mean this whiskey?"

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

20 He handed her the glass.

21 "Why don't you have one yourself?" she said. "You must be awfully
22 tired. Please do. You've been very good to me."

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

25 One by one the others came in and were persuaded to take a little
26 nip of whiskey. They stood around rather awkwardly with the drinks
27 in their hands, uncomfortable in her presence, trying to say consoling
28 things to her. Sergeant Noonan wandered into the kitchen, came
29 out quickly and said, "Look, Mrs. Maloney. You know that oven of
30 yours is still on, and the meat still inside."

31 “Oh dear me!” she cried. “So it is!”

32 “I better turn it off for you, hadn’t I?”

33 “Will you do that, Jack. Thank you so much.”

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

36 “Yes?”

37 “Would you do me a small favour – you and these others?”

38 “We can try, Mrs Maloney.”

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

46 “Wouldn’t dream of it,” Sergeant Noonan said.

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

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

56 “Have some more, Charlie?”

57 “No. Better not finish it.”

58 “She wants us to finish it. She said so. Be doing her a favour.”

59 “Okay then. Give me some more.”

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

63 “That’s why it ought to be easy to find.”

64 “Exactly what I say.”

65 “Whoever done it, they’re not going to be carrying a thing like that
66 around with them longer than they need.”

67 One of them belched.

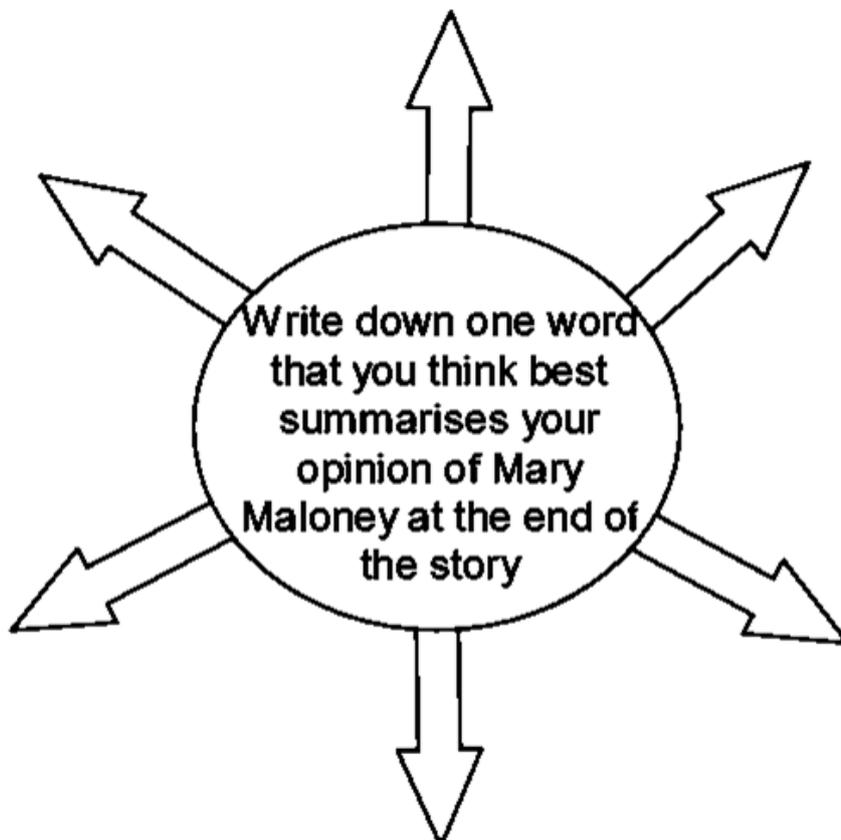
68 “Personally, I think it’s right here on the premises.”

69 “Probably right under our very noses. What you think, Jack?”

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

Task:

Now that we have read to the end of the story, consider your thoughts about Mary Maloney and her final actions and note these below.



Homework

Task: Over the next few lessons we are going to be reading 'The Speckled Band' by Sir Arthur Conan Doyle. Ahead of these lessons, read the information about Victorian London below.

Challenge: What else can you find out about Victorian London?



London in the era of Queen Victoria was a fascinating place to live. Flickering gas lamps lit the **squalid** streets, casting eerie shadows. Horse drawn carriages clattered along, carrying the wealthy and well to do. Crime was **rife** in the slums of London. Prostitution, drug abuse and murder were commonplace. There was much poverty and ill health; poor people lived in cramped, dirty and squalid conditions. Smog caused by the factories weighed heavily on the city, creating a dark, dreary place.

Public hangings were frequent and Victorian people feared crime greatly. At this time, an **infamous** murderer, Jack the Ripper, was loose on the streets of London, attacking women. He knifed and ruthlessly murdered many prostitutes, often sending body parts to the Police force to show off his crimes. However, the Police couldn't catch him and their methods were seen as inefficient. A number of officers were also publicly exposed as **corrupt**. Many Victorians had a deep **resentment** against the Police in London, as they did not appear to be protecting the public.

When Arthur Conan Doyle's character, Sherlock Holmes surfaced in 1887 the Victorians immediately fell for the fictional character, as they liked the fact that he cracked every case and always defeated evil. He became the perfect detective, although in the stories Holmes was actually an amateur detective, not a member of the London police force. When Doyle tried to kill off his famous character in 1893, there was a public outcry and Doyle received death threats warning him to keep Holmes alive!

Question: Based upon the social context, why do you think Holmes was such a famous and well-liked character?

What else have I learnt about Victorian London

Lesson 10:

I think I can	Learning goal: To be able to identify how a writer has used structural methods to present a character and influence the reader's opinion on them.	My teacher thinks I can
	Learning I can identify a range of different sentence structures, using appropriate terminology, briefly explaining how they have helped to present the character of Helen Stoner at the start of the story.	
	Mastering I can explain how Conan Doyle has used a range of different sentence structures, using appropriate terminology, to present the character of Helen Stoner at the start of the story.	
	Extending I can explore how Conan Doyle has used a range of different sentence structures, using accurate terminology, to present the character of Helen Stoner at the start of the story.	



Revising sentence structures

1. Simple		a. It was early in April in the year '83 that I woke one morning to find Sherlock Holmes standing, fully dressed, by the side of my bed.
2. Compound		b. I thought, at any rate, that I should call you and give you the chance."
3. Complex		c. He was a late riser, as a rule, and as the clock on the mantelpiece showed me that it was only a quarter-past seven, I blinked up at him in some surprise, and perhaps just a little resentment, for I was myself regular in my habits.
4. Compound complex		d. It was a perfect day, with a bright sun and a few fleecy clouds in the heavens and the trees and wayside hedges were just throwing out their first green shoots, and the air was full of the pleasant smell of the moist earth.
5. Multi-clause sentence		e. She is waiting now in the sitting-room.
6. Polysyndeton		f. I rapidly threw on my clothes and was ready in a few minutes to accompany my friend down to the sitting-room

1	2	3	4	5	6

Challenge: Having matched the sentence types with the examples, can you explain how each sentence type is created?

Simple sentence	
Compound sentence	
Complex sentence	
Compound complex sentence	
Multi-clause sentence	
Polysyndeton	

Helen Stoner

Let's read the opening to The Speckled Band where Helen Stoner arrives to speak with Sherlock Holmes.

1 On glancing over my notes of the seventy odd cases in which I have
2 during the last eight years studied the methods of my friend Sherlock
3 Holmes, I find many tragic, some comic, a large number merely strange,
4 but none commonplace; for, working as he did rather for the love of his
5 art than for the **acquirement** of wealth, he refused to associate himself
6 with any investigation which did not tend towards the unusual, and even
7 the fantastic. Of all these varied cases, however, I cannot recall any
8 which presented more singular features than that which was associated
9 with the well-known Surrey family of the Roylotts of Stoke Moran. The
10 events in question occurred in the early days of my association with
11 Holmes, when we were sharing rooms as bachelors in Baker Street. It
12 is possible that I might have placed them upon record before, but a
13 promise of secrecy was made at the time, from which I have only been
14 freed during the last month by the **untimely** death of the lady to whom
15 the pledge was given. It is perhaps as well that the facts should now
16 come to light, for I have reasons to know that there are widespread
17 rumours as to the death of Dr. Grimesby Roylott which tend to make
18 the matter even more terrible than the truth.

19 It was early in April in the year '83 that I woke one morning to find
20 Sherlock Holmes standing, fully dressed, by the side of my bed. He was

21 a later riser, as a rule, and as the clock on the mantelpieces showed me
22 that it was only a quarter-past seven, I blinked up at him in some
23 surprise, and perhaps just a little resentment, for I was myself regular
24 In my habits.

25 “Very sorry to know you up, Watson,” said he, “but it’s the common lot
26 this morning. Mrs Hydson has been knocked up, she retorted upon me,
27 and I on you.”

28 “What is it, then -a fire?”

29 “No; a client. It seems that a young lady has arrived in a considerable
30 state of excitement, who insists upon seeing me. She is waiting now in
31 the sitting-room. Now, when young ladies wander about the metropolis
32 at this hour of the morning, and knock sleepy people up out of their
33 beds, I presume that it is something very pressing which they have to
34 communicate. Should it prove to be an interesting case, you would, I
35 I am sure, wish to follow it from the outset. I thought, at any rate, that I
36 should call you and give you the chance.”

37 “My dear fellow, I would not miss it for anything.”

38 I had no keener pleasure than in following Holmes in his professional
39 investigations, and in admiring the rapid deductions, as swift as
40 intuitions, and yet always **founded** on a logical base with which he
41 unravelled the problems which were submitted to him. I rapidly threw
42 on my clothes and was ready in a few minutes to accompany my
43 friend down to the sitting-room. A lady dressed in black and heavily
44 veiled, who had been sitting in the window, rose as we entered.

45 “Good-morning, madam,” said Holmes cheerily. “My name is Sherlock
46 Holmes. This is my intimate friend and associate, Dr. Watson, before
47 whom you can speak as freely as before myself. Ha! I am glad to see
48 that Mrs Hudson has had the good sense to light the fire. Pray draw up
49 to it, and I shall order you a cup of hot coffee, for I observe that you are
50 shivering.”

51 “It is not cold which makes me shiver,” said the woman in a low voice,
52 changing her seat as requested.

53 “What, then?”

54 “It is fear, Mr. Holmes. It is terror.” She raised her veil as she spoke,
55 and we could see that she was indeed in a **pitiabile** state of **agitation**,
56 Her face all drawn and gray, with restless frightened eyes, like those of
57 some hunted animal. Her features and figure were those of a woman
58 of thirty, but her hair was shot with premature gray, and her expression

59 was weary and haggard. Sherlock Holmes ran her over with one of his
60 quick, all-comprehensive glances.

61 “You must not fear,” said he soothingly, bending forward and patting
62 her forearm. “We shall soon set matters right, I have no doubt. You
63 have come in by train this morning, I see.”

We are now going to focus in on lines 38-45 and how Conan Doyle has used sentence structures to present Helen Stoner at the start of the story and influence our opinion of her.

	What type of sentence has been used?	Why has this type of sentence been used?
“It is fear, Mr Holmes.		
It is terror.”		
She raised her veil as she spoke, and we could see that she was indeed in a pitiable state of agitation, her face all drawn and gray, with restless frightened eyes, like those of some hunted animal.		
Her features and figure were those of a woman of thirty, but her hair was shot with premature gray, and her expression was weary and haggard.		
Sherlock Holmes ran her over with one of his quick, all comprehensive glances.		

Lesson 11:

Vocabulary: acquirement, untimely, founded, pitiable, agitation

I think I can	Learning goal: To be able to identify how two writers have used structural methods to present a character and influence the reader's opinion on them.	My teacher thinks I can
	Learning I can identify a range of different sentence structures, using appropriate terminology, briefly explaining how they have helped to present the character of Mary Maloney after the murder of Patrick.	
	I can identify how Dahl and Conan Doyle use sentence structures in a similar and in a different way to present the female protagonists in their stories.	
	Mastering I can explain how Dahl has used a range of different sentence structures, using appropriate terminology, to present the character of Mary Maloney after the murder of Patrick.	
	I can explain how Dahl and Conan Doyle have used sentence structures in a similar and in a different way to present the female protagonists in their stories.	
	Extending I can explore how Dahl has used a range of different sentence structures, using accurate terminology, to present the character of Mary Maloney after the murder of Patrick.	
	I can make sound comparisons and contrasts in the use of sentence structures in Dahl's Lamb to the Slaughter and Conan Doyle's The Speckled Band using relevant textual references.	



Organise the connectives below into the appropriate two columns: connectives we would use for comparison and connectives we would use for contrast.

whereas	similarly	furthermore	on the other hand
however	likewise	Although	moreover
In contrast	In comparison	additionally	alternatively

Connectives for comparison	Connectives for contrast

Comparing and contrasting Helen Stoner with Mary Maloney

Last lesson we were exploring how Conan Doyle had crafted his sentences to present the character of Helen Stoner at the start of *The Speckled Band*. In today's lesson we are going to explore Dahl's use of sentence structures to present Mary Maloney just after she murders Patrick.

Let's read the following extract:

- 43** At that point, Mary Maloney simply walked up behind him and
44 without any pause she swung the big frozen leg of lamb high in
45 the air and brought it down as hard as she could on the back of
46 his head.
- 47** She might just as well have hit him with a steel club.
- 48** She stepped back a pace, waiting, and the funny thing was that
49 he remained standing there for at least four or five seconds,
50 gently swaying. Then he crashed to the carpet.
- 51** The violence of the crash, the noise, the small table overturning,
52 helped bring her out of her shock. She came out slowly, feeling
53 cold and surprised, and she stood for a while blinking at the body,
54 still holding the ridiculous piece of meat tight with both hands.
- 55** All right, she told herself. So I've killed him.

Key Task: In pairs, identify the sentence structures Dahl has used in this section of the text and comment upon how they help to present Mary Maloney's character and provoke a reaction in the reader towards Mary Maloney

	What type of sentence has been used?	Why has this type of sentence been used?
At this point, Mary Maloney simply walked up behind him and without any pause she swung the big frozen leg of lamb high in the air and brought it down as hard as she could on the back of his head.		
She might just as well have hit him with a steel club.		
She stepped back a pace, waiting, and the funny thing was that he remained standing there for at least four or five seconds, gently swaying.		
Then he crashed to the carpet.		
The violence of the crash, the noise, the small table overturning, helped bring her out of her shock.		
She came out slowly, feeling cold and surprised, and she stood for a while blinking at the body, still holding the ridiculous piece of meat tight with both hands.		
All right, she told herself.		
So I've killed him.		

Lesson 12:

I think I can	Learning goal: To be able to show an awareness of the relevant context with a simple comment on the relationship between text and context.	My teacher thinks I can
	Learning	I can identify when the story of The Speckled Band was set.
	Mastering	I can show an awareness of Victorian London and make a simple comment on how events occurring in Victorian London at this time are linked to details in the text.
	Extending	I can show a developed understanding of Victorian London and its link to details in The Speckled Band.



Look at the extract below

60 “You must not fear,” said he soothingly, bending forward and patting
61 her forearm. “We shall soon set matters right, I have no doubt. You
62 have come in by train this morning, I see.”

63 “You know me, then?”

64 “No, but I observe the second half of a return ticket in the palm of your
65 left glove. You must have started early, and yet you had a good drive
66 in a dog-cart, along heavy roads, before you reached the station.”

67 The lady gave a violent start and stared in **bewilderment** at my
68 companion.

69 “There is no mystery, my dear madam,” said he smiling. “The left arm of
70 your jacket is spattered with mud in no less than seven places. The
71 marks are perfectly fresh. There is no vehicle save a dog-cart which
72 throws up mud in that way, and then only when you sit on the left-hand
73 side of the driver.”

74 “Whatever your reasons may be, you are perfectly correct,” said she. “I
75 started from home before six, reached Leatherhead at twenty-past, and
76 came in by the first. I have no one to turn to – none, save only one,
77 who cares for me, and he, poor fellow, can be of little aid. I have heard
78 of you, Mr. Holmes; I have heard of you from Mrs. Farintosh, whom you

22 that it was only a quarter-past seven, I blinked up at him in some
23 surprise, and perhaps just a little resentment, for I was myself regular
24 In my habits.

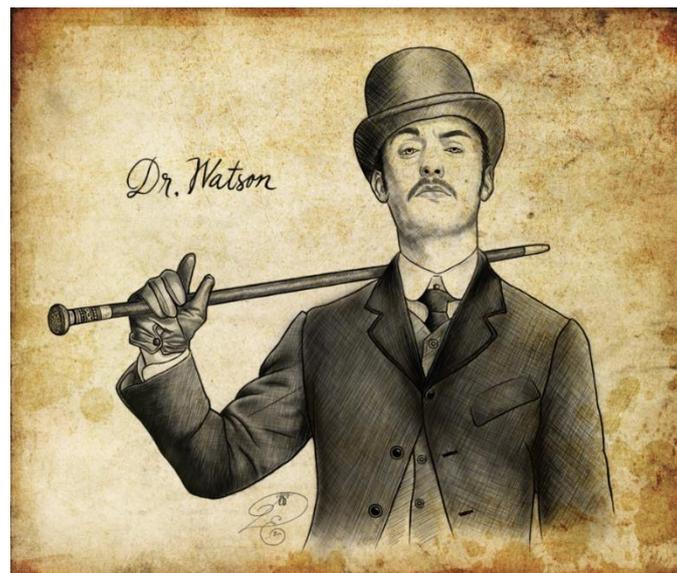
25 “Very sorry to know you up, Watson,” said he, “but it’s the common lot
26 this morning. Mrs Hydson has been knocked up, she **retorted** upon me,
27 and I on you.”

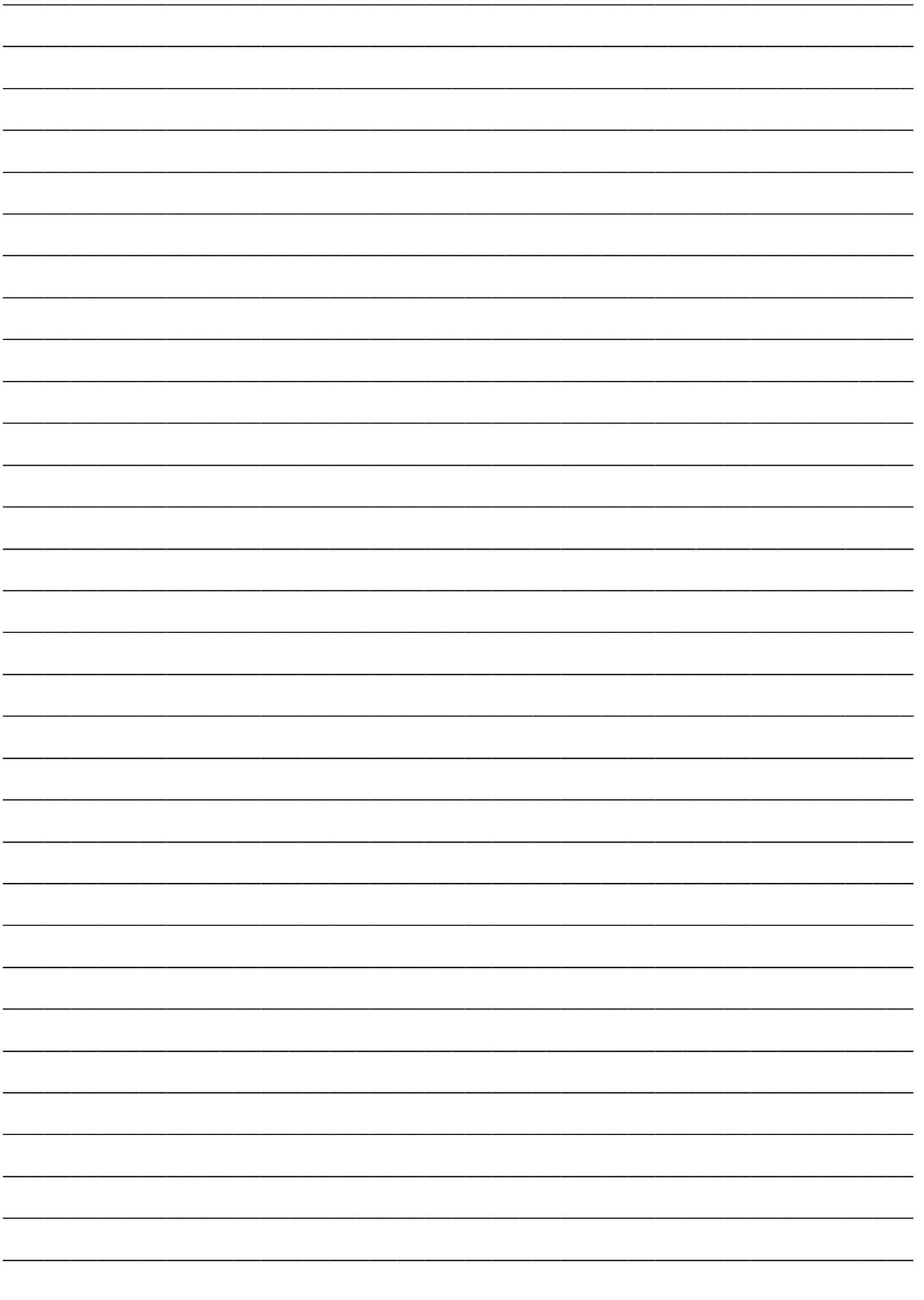
28 “What is it, then -a fire?”

29 “No; a client. It seems that a young lady has arrived in a considerable
30 state of excitement, who insists upon seeing me. She is waiting now in
31 the sitting-room. Now, when young ladies wander about the metropolis
32 at this hour of the morning, and knock sleepy people up out of their
33 beds, I presume that it is something very pressing which they have to
34 communicate. Should it prove to be an interesting case, you would, I
35 I am sure, wish to follow it from the outset. I thought, at any rate, that I
36 should call you and give you the chance.”

37 “My dear fellow, I would not miss it for anything.”

Key question: What insight do we get to Dr. Watson’s thoughts here?





Lesson 13:

Vocabulary: bewilderment, dense, liberty, defray, retorted

I think I can	Learning goal: To be able to explain how the writer's structural choices are used to achieve effects and influence the reader.	My teacher thinks I can
	Learning I can identify the narrative perspective of a text, using appropriate terminology, briefly explaining how the choice of perspective affects the position of the reader.	
	Mastering I can explain the narrative perspective of a text, using appropriate terminology, in terms of how the choice of perspective affects the position of the reader.	
	Extending I can explore the narrative perspective of a text, using accurate terminology, in terms of how the choice of perspective affects the position of the reader.	



Look at the extract below

A narrative can be told from a variety of perspectives:

First person – usually the protagonist (the main character) who is telling the events in the story ‘first hand’. Uses ‘I’ or ‘me’, ‘my’, ‘our’, ‘us’, ‘myself’ and ‘ourselves’.

Third person – the narrator tells the story of another person or group of people. The narrator may be far removed from or not involved in the story, or he or she may be a supporting character. Use of ‘he’, ‘she’, ‘them’, ‘they’, ‘him’, ‘her’, ‘his’, ‘their’. There are three forms of the third person:

Third-person Objective – the narrator tells a third-person’s story (he, she, him, her) but the narrator only describes characters’ behaviour and dialogue. The narrator does not reveal any character’s thoughts or feelings.

Third-person limited – narrator’s perspective is limited to the internal workings of one character. The narrator reveals the thoughts and feelings of one character through explicit narration.

Third-person omniscient – the narrator grants readers the most access to characters’ thoughts and feelings. The narration will reveal more than one characters’ internal workings. The base word ‘omni’ means all and ‘scient’ means knowing so omniscient translates to all knowing.

Task: Look at the following sentences and identify which person they are written in.

	Person
He was the nicest person I had met today.	
"What are you doing?" Yossarian asked guardedly when he entered the tent, although he saw at once.	
"This Anselmo had been a good guide and he could travel wonderfully in the mountains. Robert Jordan could walk well enough himself and he knew from following him since before daylight that the old man could walk him to death. Robert Jordan trusted the man, Anselmo, so far, in everything except judgment. He had not yet had an opportunity to test his judgment, and, anyway, the judgment was his own responsibility."	
Exactly at midnight, when Anna was still sitting at her desk finishing a letter to Dolly, she heard the measured steps of slippers feet, and Alexei Alexandrovich, washed and combed, a book under his arm, came up to her. "It's time, it's time,' he said with a special smile, and went into the bedroom." "And what right did he have to look at him like that?' thought Anna, recalling how Vronsky had looked at Alexei Alexandrovich." "The house was big, old and Levin, though he lived alone, heated and occupied all of it. He knew that it was even wrong and contrary to his new plans, but this house was a whole world for Levin. It was the world in which his father and mother had lived and died. They had lived a life which for Levin seemed the ideal of all perfection and which he dreamed of renewing with his wife, with his family.	
"Landlord!" said I, "what sort of chap is he -- does he always keep such late hours?" It was now hard upon twelve o'clock.	

Narrative perspective

Now let's consider the two stories we have been exploring. Firstly, The Speckled Band. Read the extract from 'The Speckled Band' below.

38 I had no keener pleasure than in following Holmes in his professional
39 investigations, and in admiring the rapid deductions, as swift as
40 intuitions, and yet always founded on a logical base with which he
41 unravelled the problems which were submitted to him. I rapidly threw
42 on my clothes and was ready in a few minutes to accompany my
43 friend down to the sitting-room. A lady dressed in black and heavily
44 veiled, who had been sitting in the window, rose as we entered.

45 "Good-morning, madam," said Holmes cheerily. "My name is Sherlock
46 Holmes. This is my intimate friend and associate, Dr. Watson, before
47 whom you can speak as freely as before myself. Ha! I am glad to see
48 that Mrs Hudson has had the good sense to light the fire. Pray draw up
49 to it, and I shall order you a cup of hot coffee, for I observe that you are
50 shivering."

51 "It is not cold which makes me shiver," said the woman in a low voice,

52 changing her seat as requested.

53 “What, then?”

54 “It is fear, Mr. Holmes. It is terror.” She raised her veil as she spoke,
55 and we could see that she was indeed in a pitiable state of agitation, her
56 face all drawn and gray, with restless frightened eyes, like those of
57 some hunted animal. Her features and figure were those of a woman
58 of thirty, but her hair was shot with premature gray, and her expression
59 was weary and haggard. Sherlock Holmes ran her over with one of his
60 quick, all-comprehensive glances.

61 “You must not fear,” said he soothingly, bending forward and patting
62 her forearm. “We shall soon set matters right, I have no doubt. You
63 have come in by train this morning, I see.”

64 “You know me, then?”

65 “No, but I observe the second half of a return ticket in the palm of your
66 left glove. You must have started early, and yet you had a good drive
67 in a dog-cart, along heavy roads, before you reached the station.”

68 The lady gave a violent start and stared in bewilderment at my
69 companion.

70 “There is no mystery, my dear madam,” said he smiling. “The left arm of
71 your jacket is spattered with mud in no less than seven places. The
72 marks are perfectly fresh. There is no vehicle save a dog-cart which
73 throws up mud in that way, and then only when you sit on the left-hand
74 side of the driver.”

75 “Whatever your reasons may be, you are perfectly correct,” said she. “I
76 started from home before six, reached Leatherhead at twenty-past, and
77 came in by the first. I have no one to turn to – none, save only one,
78 who cares for me, and he, poor fellow, can be of little aid. I have heard
79 of you, Mr. Holmes; I have heard of you from Mrs. Farintosh, whom you
80 helped in the hour of her sore need. It was from her that I had your
81 address. Oh, sir, do you not think that you could help me, too, and at
82 least throw a little light through the dense darkness which surrounds
83 me? At present it is out of my power to reward you for your services, but
84 in a month or six weeks I shall be married, with the control of my own
85 incomes, and then at least you shall not find me ungrateful.”

86 Holmes turned to his desk and, unlocking it, drew out a small case-book,
87 which he consulted.

88 “Farintosh,” said he. “Ah yes, I recall the case; it was concerned with an

89 opal tiara. I think it was before your time, Watson. I can only say,
90 madam, that I shall be happy to devote the same care to your case as I
91 did to that of your friend. As to reward, my profession is its own reward;
92 but you are at liberty to defray whatever expenses I may be put to, at
93 the time which suits you best. And now I beg that you will lay before us
94 everything that may help us in forming an opinion upon the matter.”

95 “Alas!” replied our visitor, “the very horror of my situation lies in the fact
96 that my fears are so vague, and my suspicions depend so entirely upon
97 small points, which might seem trivial to another, that even he to whom
98 of all others I have a right to look for help and advice looks upon all that
99 I tell him about it as the fancies of a nervous woman. He does not say
100 so, but I can read it from his soothing answers and **averted** eyes. But
101 I have heard, Mr. Holmes, that you can see deeply into the **manifold**
102 wickedness of the human heart. You may advise me how to walk **amid**
103 the dangers which encompass me.”

104 “I am all attention, madam.”

105 “My name is Helen Stoner, and I am living with my stepfather, who is
106 the last survivor of the one of the oldest Saxon families in England, the
107 Royslotts of Stoke Moran, on the western border of Surrey.”

108 Holmes nodded his head. “The name is familiar to me,” said he.

109 “The family was at one time among the richest in England, and the
110 estates extended over the borders into Berkshire in the north, and
111 Hampshire in the west. In the last century, however, four successive
112 heirs were of a **dissolute** and wasteful disposition, and the family ruin
113 was eventually completed by a gambler in the days of the Regency.
114 nothing was left save a few acres of ground, and the two-hundred-year-
115 old house, which is itself crushed under a heavy mortgage. The last
116 squire dragged out his existence there, living the horrible life of an
117 aristocratic pauper; but his only son, my stepfather, seeing that he must
118 adapt himself to the new conditions, obtained an advance from a
119 relative, which enabled him to take a medical degree and went out to
120 Calcutta, where, by his professional skill and his force of character, he
121 established a large practice. In a fit of anger, however, caused by some
122 robberies which had been **perpetrated** in the house, he beat his native
123 butler to death and narrowly escaped a capital sentence. As it was, he
124 suffered a long term of imprisonment and afterwards returned to
125 England a **morose** and disappointed man.”

126 “When Dr. Roylott was in India he married my mother, Mrs. Stoner, the
127 young widow of Major-General Stoner, of the Bengal Artillery. My sister
128 Julia and I were twins, and we were only two years old at the time of my
129 mother’s re-marriage. She had a considerable sum of money – not less

130 than 1000 pounds a year – and this she bequeathed to Dr. Roylott
131 entirely while we resided with him, with a provision that a certain annual
132 sum should be allowed to each of us in the event of our marriage.
133 shortly after our return to England my mother died – she was killed
134 eight years ago in a railway accident near Crewe. Dr. Roylott then
135 abandoned his attempts to establish himself in practice in London and
136 took us to live with him in the old ancestral house at Stoke Moran. The
137 money which my mother had left was enough for all our wants, and
138 there seemed to be no obstacle to our happiness.

139 “But a terrible change came over our stepfather about this time. Instead
140 making friends and exchanging visits with our neighbours, who had at
141 first been overjoyed to see a Roylott of Stoke Moran back in the old
142 family seat, he shut himself up in his house and seldom came out to
143 save to indulge in **ferocious** quarrels with whoever might cross his path.
144 violence of temper approaching to mania has been hereditary in the
145 men of the family, and in my stepfather’s case it had, I believe been
146 intensified by his long residence in the tropics. A series of disgraceful
147 brawls took place, two of which ended in the police-court, until at last
148 he became the terror of the village, and the folks would fly at his
149 approach, for he is a man of **immense** strength, and absolutely
150 uncontrollable in his anger.

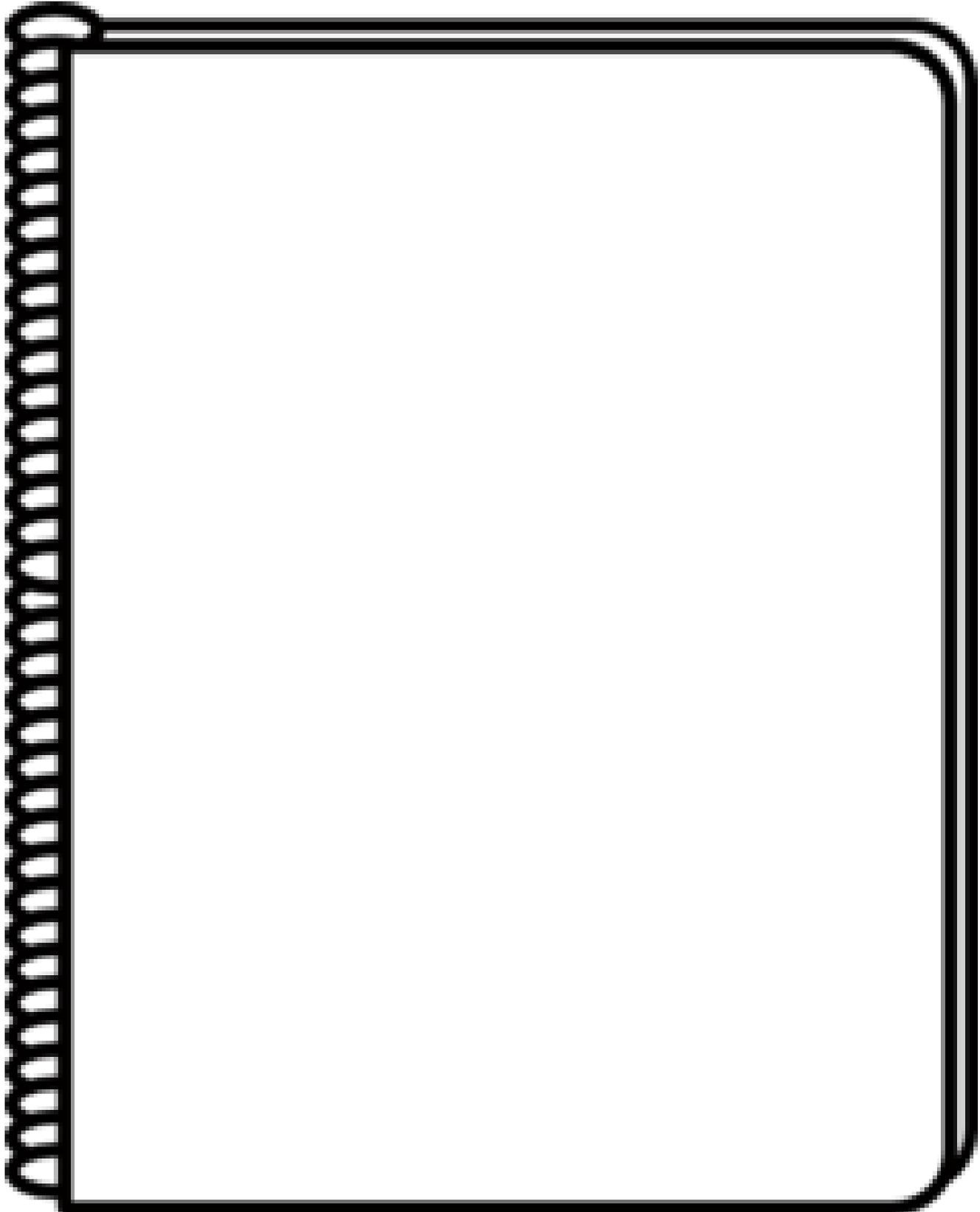
151 “Last week he hurled the local blacksmith over a parapet into a stream,
152 and it was only by paying over all the money which I could gather
153 together that I was able to **avert** another public exposure. He had no
154 friends at all save the wandering gypsies, and he would give these
155 vagabonds leave to encamp upon the few acres of bramble-covered
156 land which represent the family estate, and would accept in return the
157 hospitality of their tents, wandering away with them sometimes for
158 weeks on end. He has a passion also for Indian animals, which are
159 sent over to him by a correspondent, and he has at this moment a
160 cheetah and a baboon, which wander freely over his grounds and are
161 feared by the villagers almost as much as their master.

162 “You can imagine from what I say that my poor sister Julia and I had no
163 great pleasure in our lives. No servant would stay with us, and for a
164 long time we did all the work of the house. She was but thirty at the
165 time of her death, and yet her hair had already begun to whiten, even
166 as mine has.”

What person is this extract / narrative written in?

Why has Conan Doyle structured his narrative in this way?

Challenge: Can you bring it back to your understanding of what makes great classic detective fiction and your understanding of the social and historical context?



Now let's read an extract from our other short story 'Lamb to the Slaughter.'

1 The room was warm and clean, the curtains drawn, the two table
2 lamps alight-hers and the one by the empty chair opposite. On
3 the sideboard behind her, two tall glasses, soda water, whiskey.
4 fresh ice cubes in the Thermos bucket.

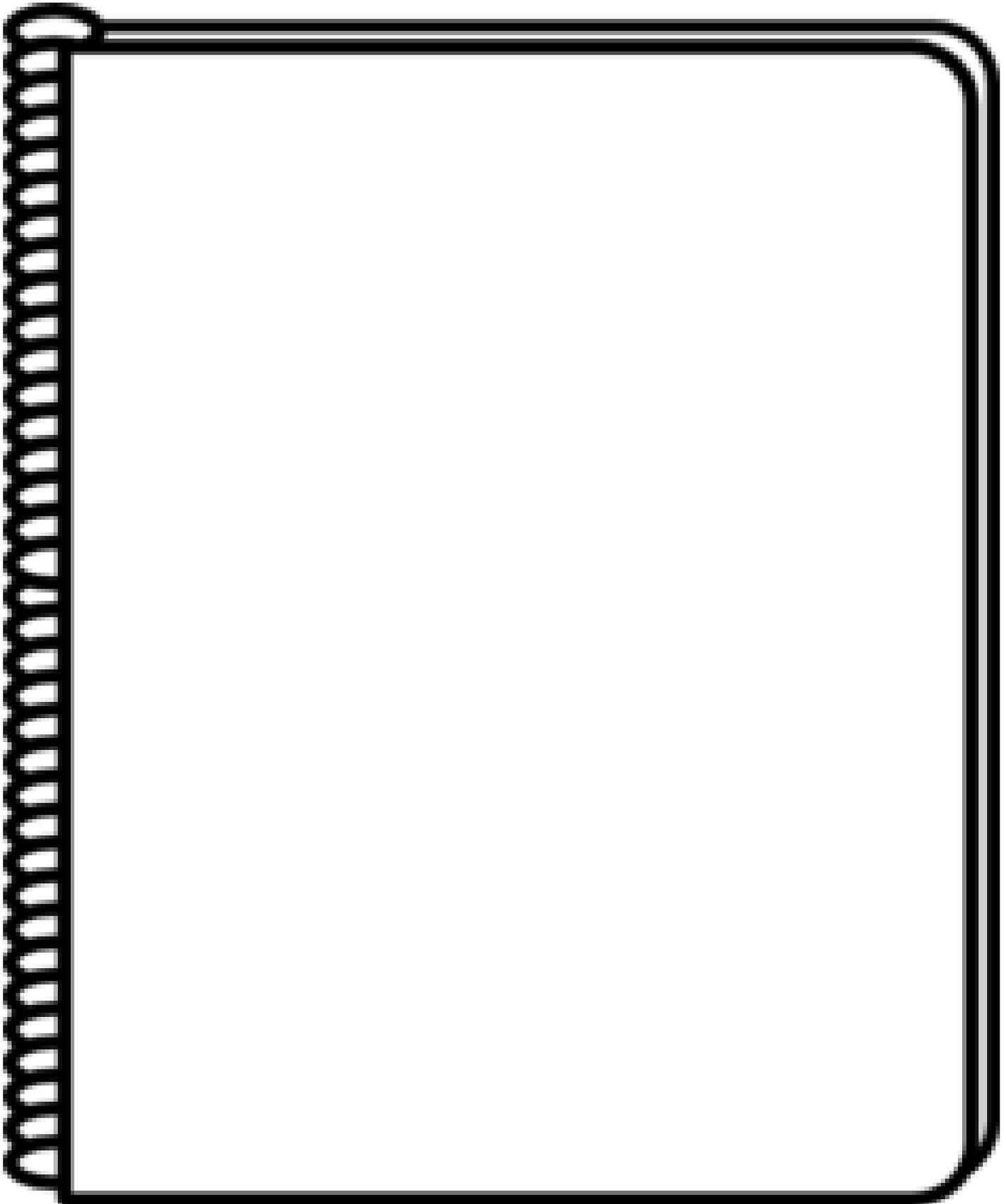
5 Mary Maloney was waiting for her husband to come home from
6 work.

7 Now and again she would glance up at the clock, but without
8 anxiety, merely to please herself with the thought that each minute
9 gone by made it nearer the time when he would come. There
10 was a slow smiling air about her, and about everything she did.
11 The drop of a head as she bent over her sewing was curiously
12 tranquil, her skin – for this was her sixth month with child – had
13 acquired a wonderful translucent quality, the mouth was soft, and
14 the eyes, with their new placid look, seemed larger darker than
15 before. When the clock said ten minutes to five, she began to
16 listen, and a few moments later, punctually as always, she heard
17 the tires on the gravel outside, and the car door slamming, the
18 footsteps passing the window, the key turning in the lock. She
19 laid aside her sewing, stood up, and went forward to kiss him as
20 he came in.

What person is this extract / narrative written in?

Why has Dahl structured his narrative in this way?

Challenge: Can you bring it back to your understanding of the social and historical context?



Lesson 14:

Vocabulary: averted, manifold, amid, dissolute, perpetrated, morose, ferocious, immense, avert

I think I can	Learning goal: To be able to make inferences and deductions about a text which are clearly explained and supported by relevant textual reference.	My teacher thinks I can
	Learning	I can make inferences about the murder and briefly explain these based upon the clues provided in the text
	Mastering	I can make inferences and deductions about the murder which are clearly explained based upon the clues provided in the text.
	Extending	I can demonstrate emerging interpretations about the murder and securely base these upon the clues provided in the text.

Features of form: Clues

Classic detective fiction ensures that readers follow the investigation as it is happening. This is why *The Speckled Band* is written using the first person so we witness events unfold as both Sherlock Holmes and Dr Watson do and can attempt to solve the murder alongside them. One of the key elements of classic detective fiction are the clues that are placed within the narrative. All clues discovered by the detective must be made available to the reader. The reader must be given the same opportunity to solve the crime as the detective, and this means getting the same evidence at the same time it is made available to the detective. Of course, an author may deliberately mislead the reader (red herrings!) as long as the fictional detective is similarly deceived.

Task: As we are hearing Helen Stoner's account of events, make a list of the clues that you think might help Holmes to solve the crime.

167 "Your sister is dead, then?"

168 "She died just two years ago, and it is of her death that I wish to speak

169 to you. You can understand that, living the life which I have described.

170 We were little likely to see anyone of our own age and position. We

171 had, however, an aunt, my mother's maiden sister, Miss Honoria

172 Westphail, who lives near Harrow, and we were occasionally allowed

173 to pay short visits at this lady's house. Julia went there at Christmas

174 two years ago, and met there a half-pay major of marines, to whom she

175 became engaged. My stepfather learned of the engagement when my

176 sister returned and offered no objection to the marriage; but within a

177 fortnight of the day which had been fixed for the wedding, the terrible

178 event occurred which has **deprived** me of my only companion.”

179 Sherlock Holmes had been leaning back in his chair with his eyes closed
180 and his head sunk in a cushion, but he half opened his lids now and
181 glanced across at his visitor.

182 “Pray be precise as to details,” said he.

183 “It is easy for me to be so, for every event of that dreadful time is
184 **seared** into my memory. The manor-house is, as I have already said,
185 very old, and only one wing is now inhabited. The bedrooms in this
186 wing are on the ground floor, the sitting-rooms being in the central block
187 of the buildings. Of these bedrooms the first is Dr. Roylott’s, the second
188 my sister’s, and the third my own. There is no communication between
189 them, but they all open out into the same corridor. Do I make myself
190 plain?”

191 “Perfectly so.”

192 “The windows of the three rooms open out upon the lawn. That fatal
193 night Dr. Roylott had gone to his room early, though we knew that he
194 had not retired to rest, for my sister was troubled by the smell of the
195 strong Indian cigars which it was his custom to smoke. She left her
196 room, therefore, and came into mine, where she sat for some time,
197 chatting about her approaching wedding. At eleven o’clock she rose to
198 leave me, but she paused at the door and looked back.

199 “Tell me, Helen,” said she, “have you ever heard anyone whistle in the
200 dead of the night?”

201 “Never,” said I.

202 “I suppose that you could not possibly whistle, yourself, in your sleep?”

203 “Certainly not. But why?”

204 “Because during the last few nights I have always, about three in the
205 morning, heard a low, clear whistle. I am a light sleeper, and it has
206 awakened me. I cannot tell where it came from perhaps from the next
207 room, perhaps from the lawn. I thought that I would just ask you
208 whether you had heard it.”

209 “No, I have not. It must be those wretched gypsies in the plantation.”

210 “Very likely. And yet if it were on the lawn, I wonder that you did not
211 hear it also.”

212 “Ah, but I sleep more heavily than you.”

213 “Well, it is of no great consequence, at any rate.” She smiled back at
214 me, closed my door, and a few moments later I heard her key turn in the
215 lock.”

216 “Indeed,” said Holmes. “Was it your custom always to lock yourselves
217 in at night?”

218 “Always.”

219 “And why?”

220 “I think that I mentioned to you that the doctor kept a cheetah and a
221 Baboon. We had no feeling of security unless our doors were locked.”

222 “Quite so. Pray proceed with your statement.”

223 “I could not sleep that night. A vague feeling of **impending** misfortune
224 impressed me. My sister and I, you will recollect, were twins, and you
225 know how subtle are the links which bind two souls which are so closely
226 allied. It was a wild night. The wind was howling outside, and the rain
227 was beating and splashing against the windows. Suddenly, amid all
228 the hubbub of the gale, there burst forth the wild scream of a terrified
229 woman. I knew that it was my sister’s voice. I sprang from my bed,
230 wrapped a shawl round me, and rushed into the corridor. As I opened
231 my door I seemed to hear a low whistle, such as my sister described,
232 and a few moments later a clanging sound, as if a mass of metal had
233 fallen. As I ran down the passage, my sister’s door was unlocked, and
234 revolved slowly upon its hinges. I stared at it horror-stricken, not
235 knowing what was about to issue from it. By the light of the corridor-
236 lamp I saw my sister appear at the opening, her face **blanched** with
237 terror, her hands groping for help, her whole figure swaying to and fro
238 like that of a drunkard. I ran to her and threw my arms round her, but
239 at that moment her knees seemed to give way and she fell to the
240 ground. She **writhed** as one who is in terrible pain, and her limbs were
241 dreadfully convulsed. At first I thought that she had not recognised me,
242 But as I bent over her she suddenly shrieked out in a voice which I
243 shall never forget, “Oh, my God! Helen! It was the band! The speckled
244 band!” There was something else which she would fain have said, and
245 she stabbed with her finger into the air in the direction of the doctor’s
246 room, but a fresh convulsion seized her and choked her words. I
247 rushed out, calling loudly for my stepfather, and I met him hastening
248 from his room in his dressing-gown. When he reached my sister’s
249 side she was unconscious, and though he poured brandy down her
250 throat and sent for medical aid from the village, all efforts were in vain,
251 for she slowly sank and died without having recovered her

252 consciousness. Such was the dreadful end of my beloved sister.”

253 “One moment,” said Holmes, “are you sure about this whistle and
254 metallic sound? Could you swear to it?”

255 “That was what the county coroner asked me at the inquiry. It is my
256 strong impression that I heard it, and yet, among the crash of the gale
257 and the creaking of an old house, I may possibly have been deceived.”

258 “Was your sister dressed?”

259 “No, she was in her night-dress. In her right hand was found the
260 **charred** stump of a match, and in her left a match-box.”

261 “Showing that she had struck a light and looked about her when the
262 alarm took place. That is important. And what conclusions did the
263 coroner come to?”

264 “He investigated the case with great care, for Dr. Roylott’s conduct had
265 long been **notorious** in the county, but he was unable to find any
266 satisfactory cause of death. My evidence showed that the door had
267 been fastened upon the inner side, and the windows were blocked by
268 old-fashioned shutters with broad iron bars, which were secured every
269 night. The walls were carefully sounded, and were shown to be quite
270 solid all round, and the flooring was also thoroughly examined, with the
271 same result. The chimney is wide, but is barred up by four large
272 staples. It is certain, therefore, that my sister was quite alone when she
273 met her end. Besides, there were no marks of any violence upon her.”

274 “How about poison?”

275 “The doctors examined her for it, but without success.”

276 “What do you think that this unfortunate lady died of, then?”

277 “It is my belief that she died of pure fear and nervous shock, though
278 what it was that frightened her I cannot imagine.”

279 “Were there gypsies in the plantation at the time?”

280 “Yes, there are nearly always some there.”

281 “Ah, and what did you gather from this **allusion** to a band – a speckled
282 band?”

283 “Sometimes I have thought that it was merely the wild talk of delirium,
284 sometimes that it may have referred to some band of people, perhaps to

285 these very gypsies in the plantation. I do not know whether the spotted
286 handkerchiefs which so many of them wear over their heads might have
287 suggested the strange adjective which she used.”

288 Holmes shook his head like a man who is far from being satisfied.

289 “These are very deep waters,” said he; “pray go on with your narrative.”

290 “Two years have passed since then, and my life has been until lately
291 lonelier than ever. A month ago, however, a dear friend, whom I have
292 known for many years, has done me the honour to ask my hand in
293 marriage. His name is Armitage – Percy Armitage – the second son of
294 Mr. Armitage, of Crane Water, near Reading. My stepfather has offered
295 no opposition to the match, and we are to be married in the course of
296 the spring. Two days ago some repairs were started in the west wing
297 of the building, and my bedroom wall has been pierced, so that I have
298 had to move into the chamber in which my sister died, and to sleep in
299 the very bed in which she slept. Imagine, then, my thrill of terror when
300 last night, as I lay awake, thinking over her terrible fate, I suddenly
301 heard in the silence of the night the low whistle which had been the
302 herald of her own death. I sprang up and lit the lamp, but nothing was
303 to be seen in the room. I was too shaken to go to bed again, however,
304 so I dressed, and as soon as it was daylight I slipped down, got a dog-
305 cart at the Crown Inn, which is opposite, and drove to Leatherhead,
306 From whence I have come on this morning with the one object of seeing
307 you and asking your advice.”

308 “You have done wisely,” said my friend. “But have you told me all?”

309 “Yes, all.”

310 “Miss Roylott, you have not. You are screening your stepfather.”

311 “Why, what do you mean?”

312 For answer Holmes pushed back the frill of black lace which fringed the
313 hand that lay upon our visitor’s knee. Five little **livid** spots, the marks
314 of four fingers and a thumb, were printed upon the white wrist.

315 “You have been cruelly used,” said Holmes.

316 The lady coloured deeply and covered over her injured wrist. “He is a
317 hard man,” she said, “and perhaps he hardly knows his own strength.”

318 There was a long silence, during which Holmes leaned his chin upon
319 his hands and stared into the crackling fire.

320 "This is a very deep business," he said at last. "There are a thousand
321 details which I should desire to know before I decide upon our course
322 of action. Yet we have not a moment to lose. If we were to come to
323 Stoke Moran to-day, would it be possible for us to see over these rooms
324 without the knowledge of your stepfather?"

325 "As it happens, he spoke of coming into town to-day upon some more
326 important business. It is probably that he will be away all day, and
327 That there would be nothing to disturb you. We have a housekeeper
328 Now, but she is old and foolish, and I could easily get her out of the
329 Way."

330 "Excellent. You are not averse to this trip, Watson?"

331 "By no means."

332 "Then we shall both come. What are you going to do yourself?"

333 "I have one or two things which I would wish to do now that I am in town.
334 But I shall return by the twelve o'clock train, so as to be there in time for
335 your coming."

336 "And you may expect us early in the afternoon. I have myself some
337 small business matters to attend to. Will you not wait and breakfast?"

338 "No, I must go. My heart is lightened already since I have confided my
339 trouble to you. I shall look forward to seeing you again this afternoon."
340 She dropped her thick black veil over her face and glided from the room.

341 "And what do you think of it all, Watson?" asked Sherlock Holmes,
342 leaning back in his chair.

343 "It seems to me to be a most dark and sinister business."

344 "Dark enough and sinister enough."

345 "Yet if the lady is correct in saying that the flooring and walls are sound,
346 and that the door, window, and chimney are impassable, then her sister
347 must have been undoubtedly alone when she met her mysterious end."

348 "What becomes, then, of these nocturnal whistles, and what of the very
349 peculiar words of the dying woman?"

350 "I cannot think."

351 "When you combine the ideas of whistles at night, the presence of
352 band of gypsies who are on intimate terms with this old doctor, the

353 that we have every reason to believe that the doctor has an interest in
354 preventing his stepdaughter's marriage, the dying allusion to a band
355 and, finally, the fact that Miss Helen Stoner heard a metallic clang, which
356 might have been caused by one of those metal bars that secured the
357 shutters falling back into its place, I think that there is good ground to
358 think that the mystery may be cleared along those lines."

359 "But what, then, did the gypsies do?"

360 "I cannot imagine."

361 "I see many objections to any such theory."

362 "And so do I. It is precisely for that reason that we are going to Stoke
363 Moran this day. I want to see whether the objections are fatal, or if they
364 may be explained away. But what in the name of the devil!"

Hypothesis



Having read Helen Stoner's account, what is your initial hypothesis about the murder?

Challenge: We are shown really early on in *Lamb to the Slaughter* how the murder was committed. What clues did the detectives miss when brought in to solve the murder?

Challenge plus: Why do you think Dahl subverted the classic detective fiction structure?

Lesson 15:

Vocabulary: deprived, seared, blanched, writhed, charred, notorious, allusion, livid,

I think I can	Learning goal: To be able to explain a writer's structural choices with a clear explanation about the intended effect on the reader.	My teacher thinks I can
	Learning I can identify the sentence structures Conan Doyle has used to present Dr Roylott with a brief explanation as to how the sentence structures help the reader to make inferences about his character.	
	Mastering I can explain how Conan Doyle has used different sentence structures to present Dr Roylott with a clear explanation as to how these sentence structures help the reader to make inferences about his character.	
	Extending I can explore how Conan Doyle has used different sentence structures to present Dr Roylott with some explicit explanation as to how the sentence structures have helped the reader to make inferences about his character.	



Think about to our reading last lesson, what do you think are the five most important details about this case:



Introducing Dr. Roylott

365 The ejaculation had been drawn from my companion by the fact that our
366 door had been suddenly dashed open, and that a huge man had framed
367 himself in the **aperture**. His costume was a peculiar mixture of the
368 professional and of the agricultural, having a black top-hat, a long frock-
369 coat, and a pair of high gaiters, with a hunting-crop swinging in his hand.
370 So tall was he that his hat actually brushed the cross bar of the doorway,
371 and his breadth seemed to span it across from side to side. A large face
372 seared with a thousand wrinkles, burned yellow with the sun, and
373 marked with every evil passion, was turned from one to the other of us,
374 while his deep-set, bile-shot eyes, and his high, thin, fleshless nose,
375 gave him somewhat the resemblance to a fierce old bird of prey.

376 "Which of you is Holmes?" asked this apparition.

377 "My name, sir; but you have the advantage of me," said my companion
378 quietly.

379 "I am Dr. Grimesby Roylott, of Stoke Moran."

380 "Indeed, Doctor," said Holmes blandly. "Pray take a seat."

381 "I will do nothing of the kind. My stepdaughter has been here. I have
382 traced her. What has she been saying to you?"

383 "It is a little cold for the time of the year," said Holmes.

384 "What has she been saying to you?" screamed the old man furiously.

385 "But I have heard that the crocuses promise well," continued my
386 companion **imperturbably**.

387 "Ha! You put me off, do you?" said our new visitor, taking a step forward
388 and shaking his hunting-crop. "I know you, you scoundrel! I have heard
389 of you before. You are Holmes, the meddler."

390 My friend smiled.

391 "Holmes, the busybody!"

392 His smile broadened.

393 "Holmes, the Scotland Yard Jack-in-office!"

394 Holmes chuckled heartily. "Your conversation is most entertaining," said
395 he. "When you go out close the door, for there is a decided draught."

396 "I will go when I have said my say. Don't you dare to meddle with my
 397 affairs. I know that Miss Stoner has been here. I traced her! I am a
 398 dangerous man to fall foul of! See here." He stepped swiftly forward,
 399 seized the poker, and bent it into a curve with his huge brown hands.

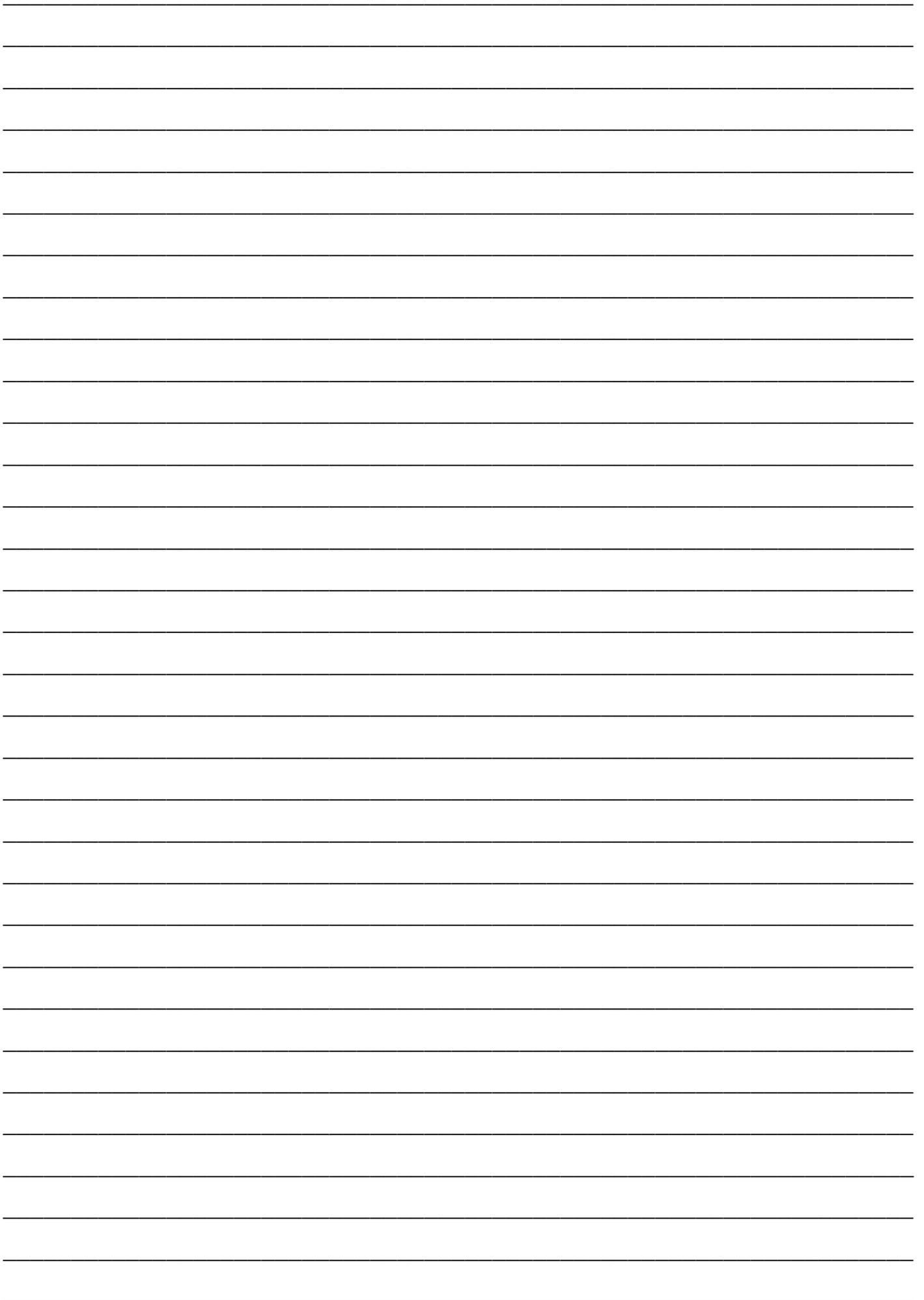
400 "See that you keep yourself out of my grip," he snarled, and hurling the
 401 twisted poker into the fireplace he strode out of the room.

402 "He seems a very **amiable** person," said Holmes, laughing. "I am not
 403 quite so bulky, but if he had remained I might have shown him that my
 404 grip was not much more feeble than his own." As he spoke he picked up
 405 the steel poker and, with a sudden effort, straightened it out again.

406 "Fancy his having the **insolence** to **confound** me with the official
 407 detective force! This incident gives zest to our investigation, however,
 408 and I only trust that our little friend will not suffer from her **imprudence**
 409 In allowing this brute to trace her. And now, Watson, we shall order
 410 breakfast, and afterwards I shall walk down to Doctors' Commons,
 411 where I hope to get some data which may help us in this matter."

Task: Conan Doyle has used a variety of sentence structures to present the character of Dr Roylott. These sentence structures help us to make inferences as to his appearance and his personality. Complete the chart below, identifying an example of a particular sentence type and then consider the inference we, the reader, could make about Dr Roylott as a result.

	Example/s from the text	Inference I can make about Roylott's appearance or character
Multi-clause sentences		
Interrogative sentences		
Imperative sentences		
Exclamatory sentences		



Lesson 16:

Vocabulary: averted, manifold, amid, dissolute, perpetrated, morose, ferocious, immense

I think I can	Learning goal: To be able to make inferences and deductions about a text which are clearly explained and support by relevant textual references.	My teacher thinks I can
	Learning I can make inferences about Homes as he tries to solve the murder and briefly explain these using textual references and my own knowledge of the social and historical context	
	Mastering I can make inferences and deductions about Homes as he tries to solve the murder and can clearly explain these using textual references and my understanding of the relevant context.	
	Extending I can demonstrate emerging interpretations about Holmes as he tries to solve the murder using apt textual references and my more developed understanding of the social and historical context.	



In the last extract we read, Sherlock Holmes and Dr Watson came face to face with Dr Roylott who we inferred to be an aggressive and threatening man. At the moment, he seems the obvious suspect.

Task: Read the extract below and summarise underneath what possible motive Dr Roylott might have had for killing Julia Stoner.

412 "I have seen the will of the deceased wife," said he. "To determine its
413 exact meaning I have been obliged to work out the present prices of the
414 investments with which it is concerned. The total income, which at the
415 time of the wife's death was little short of 1100 pounds, is now, through
416 the fall in agricultural prices, not more than 750 pounds. Each daughter
417 can claim an income of 250 pounds, in case of marriage. It is evident,
418 therefore, that if both girls had married, this beauty would have had a
419 mere pittance, while even one of them would cripple him to a very
420 serious extent. My morning's work has not been wasted, since it has
421 proved that he has the very strongest motives for standing in the way of
422 anything of the sort. And now, Watson, this is too serious for dawdling,
423 especially as the old man is aware that we are interesting ourselves in
424 his affairs; so if you are ready, we shall call a cab and drive to Waterloo.

425 I should be very much obliged if you would slip your revolver into your
426 pocket. An Eley's No. 2 is an excellent argument with gentlemen who
427 can twist steel pokers into knots. That and a tooth-brush are, I think, all
428 that we need."

Dr. Roylott's potential motive is _____

We are now going to read what happens when Holmes goes to inspect the grounds at Stoke Moran.

429 The building was of gray, lichen-blotched stone, with a high central
430 portion and two curving wings, like the claws of a crab, thrown out on
431 each side. In one of these wings the windows were broken and blocked
432 with wooden boards, while the roof was partly caved in, a picture of ruin.
433 The central portion was in little better repair, but the right-hand block
434 was comparatively modern, and the blinds in the windows, with the blue
435 smoke curling up from the chimneys, showed that this was where the
436 family **resided**. Some scaffolding had been erected against the end wall,
437 and the stone-work had been broken into, but there were no signs of any
438 workmen at the moment of our visit. Holmes walked slowly up and down
439 the ill-trimmed lawn and examined with deep attention the outsides of
440 the windows.

441 "This, I take it, belongs to the room in which you used to sleep, the
442 centre one to your sister's, and the one next to the main building to Dr.
443 Roylott's chamber?"

444 "Exactly so. But I am now sleeping in the middle one."

445 "**Pending** the alterations, as I understand. By the way, there does not
446 seem to be any very pressing need for repairs at that end wall."

447 "There were none. I believe that it was an excuse to move me from my
448 room."

449 "Ah! that is suggestive. Now, on the other side of this narrow wing runs
450 the corridor from which these three rooms open. There are windows in it,
451 of course?"

452 "Yes, but very small ones. Too narrow for anyone to pass through."

453 "As you both locked your doors at night, your rooms were

454 unapproachable from that side. Now, would you have the kindness to go
455 into your room and bar your shutters?"

456 Miss Stoner did so, and Holmes, after a careful examination through the
457 open window, **endeavoured** in every way to force the shutter open, but
458 without success. There was no slit through which a knife could be
459 passed to raise the bar. Then with his lens he tested the hinges, but they
460 were of solid iron, built firmly into the massive masonry. "Hum!" said he,
461 scratching his chin in some **perplexity**, "my theory certainly presents
462 some difficulties. No one could pass these shutters if they were bolted.
463 Well, we shall see if the inside throws any light upon the matter."

464 A small side door led into the whitewashed corridor from which the three
465 bedrooms opened. Holmes refused to examine the third chamber, so we
466 passed at once to the second, that in which Miss Stoner was now
467 sleeping, and in which her sister had met with her fate. It was a homely
468 little room, with a low ceiling and a gaping fireplace, after the fashion of
469 old country-houses. A brown chest of drawers stood in one corner, a
470 narrow white-counterpaned bed in another, and a dressing-table on the
471 left-hand side of the window. These articles, with two small wicker-work
472 chairs, made up all the furniture in the room save for a square of Wilton
473 carpet in the centre. The boards round and the panelling of the walls
474 were of brown, worm-eaten oak, so old and discoloured that it may have
475 dated from the original building of the house. Holmes drew one of the
476 chairs into a corner and sat silent, while his eyes travelled round and
477 round and up and down, taking in every detail of the apartment.

478 "Where does that bell communicate with?" he asked at last pointing to a
479 thick belt-rope which hung down beside the bed, the tassel actually lying
480 upon the pillow.

481 "It goes to the housekeeper's room."

482 "It looks newer than the other things?"

483 "Yes, it was only put there a couple of years ago."

484 "Your sister asked for it, I suppose?"

485 "No, I never heard of her using it. We used always to get what we
486 wanted for ourselves."

487 "Indeed, it seemed unnecessary to put so nice a bell-pull there. You will
488 excuse me for a few minutes while I satisfy myself as to this floor." He

489 threw himself down upon his face with his lens in his hand and crawled
490 swiftly backward and forward, examining minutely the cracks between
491 the boards. Then he did the same with the wood-work with which the
492 chamber was panelled. Finally, he walked over to the bed and spent
493 sometime in staring at it and in running his eye up and down the wall.
494 Finally, he took the bell-rope in his hand and gave it a brisk tug.

495 "Why, it's a dummy," said he.

496 "Won't it ring?"

497 "No, it is not even attached to a wire. This is very interesting. You can
498 see now that it is fastened to a hook just above where the little opening
499 for the ventilator is."

500 "How very absurd! I never noticed that before."

501 "Very strange!" muttered Holmes, pulling at the rope. "There are one or
502 two very singular points about this room. For example, what a fool a
503 builder must be to open a ventilator into another room, when, with the
504 same trouble, he might have communicated with the outside air!"

505 "That is also quite modern," said the lady.

506 "Done about the same time as the bell-rope?" remarked Holmes

507 "Yes, there were several little changes carried out about that time."

508 "They seem to have been of a most interesting character -- dummy bell-
509 ropes, and ventilators which do not ventilate. With your permission, Miss
510 Stoner, we shall now carry our researches into the inner apartment."

511 Dr. Grimesby Roylott's chamber was larger than that of his step-
512 daughter, but was as plainly furnished. A camp-bed, a small wooden
513 shelf full of books, mostly of a technical character an armchair beside
514 the bed, a plain wooden chair against the wall, a round table, and a
515 large iron safe were the principal things which met the eye. Holmes
516 walked slowly round and examined each and all of them with the
517 keenest interest.

518 "What's in here?" he asked, tapping the safe.

519 "My stepfather's business papers."

520 "Oh! you have seen inside, then?"

521 "Only once, some years ago. I remember that it was full of papers."

522 "There isn't a cat in it, for example?"

523 "No. What a strange idea!"

524 "Well, look at this!" He took up a small saucer of milk which stood on the
525 top of it.

526 "No; we don't keep a cat. But there is a cheetah and a baboon."

527 "Ah, yes, of course! Well, a cheetah is just a big cat, and yet a saucer of
528 milk does not go very far in satisfying its wants, I daresay. There is one
529 point which I should wish to determine." He squatted down in front of the
530 wooden chair and examined the seat of it with the greatest attention.

531 "Thank you. That is quite settled," said he, rising and putting his lens in
532 his pocket. "Hello! Here is something interesting!"

533 The object which had caught his eye was a small dog lash hung on one
534 corner of the bed. The lash, however, was curled upon itself and tied so
535 as to make a loop of whipcord.

536 "What do you make of that, Watson?"

537 "It's a common enough lash. But I don't know why it should be tied."

538 "That is not quite so common, is it? Ah, me! it's a wicked world, and
539 when a clever man turns his brains to crime it is the worst of all. I think
540 that I have seen enough now, Miss Stoner, and with your permission we
541 shall walk out upon the lawn."

542 I had never seen my friend's face so grim or his brow so dark as it was
543 when we turned from the scene of this investigation. We had walked
544 several times up and down the lawn, neither Miss Stoner nor myself
545 liking to break in upon his thoughts before he roused himself from his
546 reverie.

547 "It is very essential, Miss Stoner," said he, "that you should absolutely
548 follow my advice in every respect."

549 "I shall most certainly do so."

550 "The matter is too serious for any hesitation. Your life may depend upon
551 your compliance."

552 "I assure you that I am in your hands."

553 "In the first place, both my friend and I must spend the night in your

554 room."

555 Both Miss Stoner and I gazed at him in astonishment.

556 "Yes, it must be so. Let me explain. I believe that that is the village inn
557 over there?"

558 "Yes, that is the Crown."

559 "Very good. Your windows would be visible from there?"

560 "Certainly."

561 "You must confine yourself to your room, on pretence of a headache,
562 when your stepfather comes back. Then when you hear him retire for
563 the night, you must open the shutters of your window, undo the hasp,
564 put your lamp there as a signal to us, and then withdraw quietly with
565 everything which you are likely to want into the room which you used to
566 occupy. I have no doubt that, in spite of the repairs, you could manage
567 there for one night."

568 "Oh, yes, easily."

569 "The rest you will leave in our hands."

570 "But what will you do?"

571 "We shall spend the night in your room, and we shall investigate the
572 cause of this noise which has disturbed you."

573 "I believe, Mr. Holmes, that you have already made up your mind," said
574 Miss Stoner, laying her hand upon my companion's sleeve.

575 "Perhaps I have."

576 "Then, for pity's sake, tell me what was the cause of my sister's death."

577 "I should prefer to have clearer proofs before I speak."

578 "You can at least tell me whether my own thought is correct, and if she
579 died from some sudden fright."

580 "No, I do not think so. I think that there was probably some more
581 tangible cause. And now, Miss Stoner, we must leave you for if Dr.
582 Roylott returned and saw us our journey would be in vain. Good-bye,
583 and be brave, for if you will do what I have told you, you may rest
584 assured that we shall soon drive away the dangers that threaten you."

<p>By the way, there does not seem to be any very pressing need for repairs at that end wall.</p>	<p>Holmes, after a careful examination through the open window, endeavoured in every way to force the shutter open, but without success. There was no slit through which a knife could be passed to raise the bar. Then with his lens he tested the hinges, but they were of solid iron, built firmly into the massive masonry. "Hum!" said he, scratching his chin in some perplexity, "my theory certainly presents some difficulties. No one could pass these shutters if they were bolted.</p>	<p>"Where does that belt communicate with?" he asked at last pointing to a thick belt-rope which hung down beside the bed, the trassel actually lying upon the pillow.</p>
<p>It looks newer than the other things?</p>		<p>"Why it's a dummy," said he.</p> <p>"No, it's not even attached to a wire. That is very interesting. You can see now that it is fastened to a hook just above where the little opening for the ventilator is."</p>
<p>They seem to have been of a most interesting character – dummy bell-ropes and ventilators which do not ventilate. With your permission, Miss Stoner, we shall now carry our researches into the inner apartment.</p>	<p>"You will excuse me for a few minutes while I satisfy myself as to this floor." He threw himself down upon his face with his lens in his hand and crawled swiftly backward and forward, examining minutely the cracks between the boards. Then he did the same with the wood-work with which the chamber was panelled. Finally, he walked over to the bed and spent some time in staring at it and in running his eye up and down the wall. Finally, he took the bell-rope in his hand and gave it a brisk tug.</p>	<p>"What's in here?" he asked, tapping the safe.</p> <p>"My stepfather's business papers."</p> <p>"Oh! You have seen inside, then?"</p>

Lesson 17:

Vocabulary: pending, endeavoured, perplexity

I think I can	Learning goal: To be able to identify similarities and differences between two texts using relevant textual reference and simple explanations	My teacher thinks I can
	Learning I can identify similarities and differences in the way the two stories present the character of the detective using relevant textual reference.	
	Mastering I can identify similarities and differences in the way the two stories present the character of the detective using relevant textual reference and simple explanations.	
	Extending I can make sound comparisons and contrasts, demonstrating an understanding of the similarities and differences in the ways the character of the detective is presented in the two stories using relevant and appropriate textual references.	



Key question: How does the image of the detectives above contrast with the presentation of Holmes in *The Speckled Band*?

The detectives in Lamb to the Slaughter

Last lesson we were exploring how Conan Doyle had presented Sherlock Holmes as he investigated the two rooms at the centre of Julia Stoner's death. Sherlock Holmes is presented in the narrative as a very astute detective and we know that this was because, during the time, many crimes were being committed and a Victorian reader appreciated that Holmes solved every crime as it restored their faith in the police force.

However, the detectives in Lamb to the Slaughter are presented differently.

Task: Re-read the two extracts below and then make notes about how the detectives in this short story are presented.

Extract One:

23 Soon, other men began to come into the house. First a doctor, then
24 two detectives, one of whom she knew by name. Later, a police
25 photographer arrived and took pictures, and a man who knew about
26 fingerprints. There was a great deal of whispering and muttering
27 beside the corpse, and the detectives kept asking her a lot of
28 questions. But they always treated her kindly. She told her story
29 again, this time right from the beginning, when Patrick had come in,
30 and she was sewing, and he was tired, so tired he hadn't wanted to
31 go out for supper. She told how she'd put the meat in the over -
32 "it's there now, cooking" – and how she'd slopped out to the grocer
33 for vegetables, and come back to find him lying on the floor.

34 "Which grocer?" one of the detectives asked.

35 She told him, and he turned and whispered something to the other
36 detective who immediately went outside into the street.

37 In fifteen minutes he was back with a page of notes, and there was
38 more whispering, and through her sobbing she heard a few of the
39 whispered phrases – "acted quite normal...very cheerful...wanted
40 to give him a good supper...peas...cheesecake...impossible that
41 she..."

42 After a while, the photographer and the doctor departed and two
43 other men came in and took the corpse away on a stretcher. Then
44 the fingerprint man went away. The two detectives remained and
45 so did the two policemen. They were exceptionally nice to her, and
46 Jack Noonan asked if she wouldn't rather go somewhere else, to
47 her sister's house perhaps, or to his own wife who would take care
48 of her and put her up for the night.

49 No, she said. She didn't feel she could move even a yard at the

50 moment. Would they mind awfully if she stayed just where she was
51 until she felt better. She didn't feel too good at the moment, she
52 really didn't.

53 Then hadn't she better lie down on the bed? Jack Noonan asked.

54 No, she said. She'd like to stay right where she was, in this chair.
55 A little later, perhaps, when she felt better, she would move.

56 So they left her there while they went about their business,
57 searching the house. Occasionally one of the detectives asked
58 her another question. Sometimes Jack Noonan spoke at her gently
59 as he passed by. Her husband, he told her, had been killed by a
60 blow on the back of the head administered with a heavy blunt
61 instrument, almost certainly a large piece of metal. They were
62 looking for the weapon. The murderer may have taken it with him,
63 but on the other hand he may have thrown it away or hidden it
64 somewhere on the premises.

Extract Two:

1 Later, one of the detectives came up and sat beside her. Did she
2 know, he asked, of anything in the house that could've been used as
3 the weapon? Would she mind having a look around to see if
4 anything was missing – a very big spanner, for example, or a heavy
5 metal vase.

6 They didn't have any heavy metal vases, she said.

7 "Or a big spanner?"

8 She didn't think they had a big spanner. But there might be some
9 things like that in the garage.

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

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

18 "Sure I'll give you a drink. You mean this whiskey?"

19 “Yes please. But just a small one. It might make me feel better.”

20 He handed her the glass.

21 “Why don’t you have one yourself?” she said. “You must be awfully
22 tired. Please do. You’ve been very good to me.”

23 “Well,” he answered. “It’s not strictly allowed, but I might take just a
24 drop to keep me going.”

25 One by one the others came in and were persuaded to take a little
26 nip of whiskey. They stood around rather awkwardly with the drinks
27 in their hands, uncomfortable in her presence, trying to say consoling
28 things to her. Sergeant Noonan wandered into the kitchen, came
29 out quickly and said, “Look, Mrs. Maloney. You know that oven of
30 yours is still on, and the meat still inside.”

31 “Oh dear me!” she cried. “So it is!”

32 “I better turn it off for you, hadn’t I?”

33 “Will you do that, Jack. Thank you so much.”

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

36 “Yes?”

37 “Would you do me a small favour – you and these others?”

38 “We can try, Mrs Maloney.”

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

46 “Wouldn’t dream of it,” Sergeant Noonan said.

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

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

56 "Have some more, Charlie?"

57 "No. Better not finish it."

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

59 "Okay then. Give me some more."

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

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

64 "Exactly what I say."

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

67 One of them belched.

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

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

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

Lesson 18:

Vocabulary: trifle, chink

I think I can	Learning goal: To be able to make inferences and deductions that are clearly explained using relevant textual reference.	My teacher thinks I can
	Learning I can identify the key events that led to Julia Stoner's death using relevant textual reference.	
	Mastering I can explain the key events that led to Julia Stoner's death using relevant textual reference.	
	Extending I can synthesise the cause of Julia Stoner's death and how Sherlock Holmes was able to solve the crime.	



Read through the extract below. How do you think Julia Stoner died?

585 Sherlock Holmes and I had no difficulty in engaging a bedroom and
586 sitting-room at the Crown Inn. They were on the upper floor, and from
587 our window we could command a view of the avenue gate, and of the
588 **inhabited** wing of Stoke Moran Manor House. At dusk we saw Dr.
589 Grimesby Roylott drive past, his huge form looming up beside the little
590 figure of the lad who drove him. The boy had some slight difficulty in
591 undoing the heavy iron gates, and we heard the **hoarse** roar of the
592 doctor's voice and saw the fury with which he shook his clinched fists at
593 him. The trap drove on, and a few minutes later we saw a sudden light
594 spring up among the trees as the lamp was lit in one of the sitting-
595 rooms.

596 "Do you know, Watson," said Holmes as we sat together in the gathering
597 darkness, "I have really some scruples as to taking you to-night. There
598 is a distinct element of danger."

599 "Can I be of assistance?"

600 "Your presence might be invaluable."

601 "Then I shall certainly come."

602 "It is very kind of you."

603 "You speak of danger. You have evidently seen more in these rooms
604 than was visible to me."

605 "No, but I fancy that I may have deduced a little more. I imagine that you
606 saw all that I did."

607 "I saw nothing remarkable save the bell-rope, and what purpose that
608 could answer I confess is more than I can imagine."

609 "You saw the ventilator, too?"

610 "Yes, but I do not think that it is such a very unusual thing to have a
611 small opening between two rooms. It was so small that a rat could hardly
612 pass through."

613 "I knew that we should find a ventilator before ever we came to Stoke
614 Moran."

615 "My dear Holmes!"

616 "Oh, yes, I did. You remember in her statement she said that her sister
617 could smell Dr. Roylott's cigar. Now, of course that suggested at once
618 that there must be a communication between the two rooms. It could
619 only be a small one, or it would have been remarked upon at the
620 coroner's inquiry. I deduced a ventilator."

621 "But what harm can there be in that?"

622 "Well, there is at least a curious coincidence of dates. A ventilator is
623 made, a cord is hung, and a lady who sleeps in the bed dies. Does not
624 that strike you?"

625 "I cannot as yet see any connection."

626 "Did you observe anything very peculiar about that bed?"

627 "No."

628 "It was clamped to the floor. Did you ever see a bed fastened like that
629 before?"

630 "I cannot say that I have."

631 "The lady could not move her bed. It must always be in the same
632 relative position to the ventilator and to the rope -- or so we may call it,
633 since it was clearly never meant for a bell-pull."

634 "Holmes," I cried, "I seem to see dimly what you are hinting at. We are
635 only just in time to prevent some subtle and horrible crime."

636 "Subtle enough and horrible enough. When a doctor does go wrong he
637 is the first of criminals. He has nerve and he has knowledge. Palmer and
638 Pritchard were among the heads of their profession. This man strikes
639 even deeper, but I think, Watson, that we shall be able to strike deeper
640 still. But we shall have horrors enough before the night is over; for
641 goodness' sake let us have a quiet pipe and turn our minds for a few
642 hours to something more cheerful."

The events unfold

643 About nine o'clock the light among the trees was extinguished, and all
644 was dark in the direction of the Manor House. Two hours passed slowly
645 away, and then, suddenly, just at the stroke of eleven, a single bright
646 light shone out right in front of us.

647 "That is our signal," said Holmes, springing to his feet; "it comes from
648 the middle window."

649 As we passed out he exchanged a few words with the landlord,
650 explaining that we were going on a late visit to an acquaintance, and
651 that it was possible that we might spend the night there. A moment later
652 we were out on the dark road, a chill wind blowing in our faces, and one
653 yellow light twinkling in front of us through the gloom to guide us on our
654 sombre errand.

655 There was little difficulty in entering the grounds, for unrepaired
656 breaches **gaped** in the old park wall. Making our way among the trees,
657 we reached the lawn, crossed it, and were about to enter through the
658 window when out from a clump of laurel bushes there darted what
659 seemed to be a hideous and distorted child, who threw itself upon the
660 grass with **writhing** limbs and then ran swiftly across the lawn into the
661 darkness.

662 "My God!" I whispered; "did you see it?"

663 Holmes was for the moment as startled as I. His hand closed like a vise
664 upon my wrist in his agitation. Then he broke into a low laugh and put
665 his lips to my ear.

666 "It is a nice household," he murmured. "That is the baboon."

667 I had forgotten the strange pets which the doctor affected. There was a
668 cheetah, too; perhaps we might find it upon our shoulders at any
669 moment. I confess that I felt easier in my mind when, after following
670 Holmes's example and slipping off my shoes, I found myself inside the
671 bedroom. My companion noiselessly closed the shutters, moved the
672 lamp onto the table, and cast his eyes round the room. All was as we
673 had seen it in the daytime. Then creeping up to me and making a
674 trumpet of his hand, he whispered into my ear again so gently that it was
675 all that I could do to distinguish the words:

676 "The least sound would be fatal to our plans."

677 I nodded to show that I had heard.

678 "We must sit without light. He would see it through the ventilator."

679 I nodded again.

680 "Do not go asleep; your very life may depend upon it. Have your pistol
681 ready in case we should need it. I will sit on the side of the bed, and you
682 in that chair."

683 I took out my revolver and laid it on the corner of the table.

684 Holmes had brought up a long thin cane, and this he placed upon the
685 bed beside him. By it he laid the box of matches and the stump of a
686 candle. Then he turned down the lamp, and we were left in darkness.

687 How shall I ever forget that dreadful **vigil**? I could not hear a sound, not
688 even the drawing of a breath, and yet I knew that my companion sat
689 open-eyed, within a few feet of me, in the same state of nervous tension
690 in which I was myself. The shutters cut off the least ray of light, and we
691 waited in absolute darkness.

692 From outside came the occasional cry of a night-bird, and once at our
693 very window a long drawn catlike whine, which told us that the cheetah
694 was indeed at liberty. Far away we could hear the deep tones of the
695 parish clock, which boomed out every quarter of an hour. How long they
696 seemed, those quarters! Twelve struck, and one and two and three, and
697 still we sat waiting silently for whatever might befall.

698 Suddenly there was the momentary gleam of a light up in the direction of
699 the ventilator, which vanished immediately, but was succeeded by a
700 strong smell of burning oil and heated metal. Someone in the next room
701 had lit a dark-lantern. I heard a gentle sound of movement, and then all
702 was silent once more, though the smell grew stronger. For half an hour I
703 sat with straining ears. Then suddenly another sound became audible --
704 a very gentle, soothing sound, like that of a small jet of steam escaping
705 continually from a kettle. The instant that we heard it, Holmes sprang
706 from the bed, struck a match, and lashed furiously with his cane at the
707 bell-pull.

708 "You see it, Watson?" he yelled. "You see it?"

709 But I saw nothing. At the moment when Holmes struck the light I heard a
710 low, clear whistle, but the sudden glare flashing into my weary eyes
711 made it impossible for me to tell what it was at which my friend **lashed**
712 so savagely. I could, however, see that his face was deadly pale and
713 filled with horror and loathing. He had ceased to strike and was gazing
714 up at the ventilator when suddenly there broke from the silence of the
715 night the most horrible cry to which I have ever listened. It swelled up
716 louder and louder, a hoarse yell of pain and fear and anger all mingled in
717 the one dreadful shriek. They say that away down in the village, and
718 even in the distant parsonage, that cry raised the sleepers from their
719 beds. It struck cold to our hearts, and I stood gazing at Holmes, and he
720 at me, until the last echoes of it had died away into the silence from
721 which it rose.

722 "What can it mean?" I gasped.

723 "It means that it is all over," Holmes answered. "And perhaps, after all, it
724 is for the best. Take your pistol, and we will enter Dr. Roylott's room."

725 With a grave face he lit the lamp and led the way down the corridor.
726 Twice he struck at the chamber door without any reply from within. Then
727 he turned the handle and entered, I at his heels, with the cocked pistol in
728 my hand.

729 It was a singular sight which met our eyes. On the table stood a dark-
730 lantern with the shutter half open, throwing a brilliant beam of light upon
731 the iron safe, the door of which was ajar. Beside this table, on the
732 wooden chair, sat Dr. Grimesby Roylott clad in a long gray dressing-
733 gown, his bare ankles **protruding** beneath, and his feet thrust into red
734 heelless Turkish slippers. Across his lap lay the short stock with the long
735 lash which we had noticed during the day. His chin was cocked upward
736 and his eyes were fixed in a dreadful, **rigid** stare at the corner of the
737 ceiling. Round his brow he had a peculiar yellow band, with brownish

738 speckles, which seemed to be bound tightly round his head. As we
739 entered he made neither sound nor motion.

Key question: What do you think has happened to Dr. Roylott?

740 "The band! the speckled band!" whispered Holmes.

741 I took a step forward. In an instant his strange headgear began to move,
742 and there reared itself from among his hair the squat diamond-shaped
743 head and puffed neck of a loathsome serpent.

744 "It is a swamp adder!" cried Holmes; "the deadliest snake in India. He
745 has died within ten seconds of being bitten. Violence does, in truth,
746 **recoil** upon the violent, and the schemer falls into the pit which he digs
747 for another. Let us thrust this creature back into its den, and we can then
748 remove Miss Stoner to some place of shelter and let the county police
749 know what has happened."

750 As he spoke he drew the dog-whip swiftly from the dead man's lap, and
751 throwing the noose round the reptile's neck he drew it from its horrid
752 perch and, carrying it at arm's length, threw it into the iron safe, which he
753 closed upon it.

754 Such are the true facts of the death of Dr. Grimesby Roylott, of Stoke
755 Moran. It is not necessary that I should prolong a narrative which has
756 already run to too great a length by telling how we broke the sad news to
757 the terrified girl, how we conveyed her by the morning train to the care of
758 her good aunt at Harrow, of how the slow process of official inquiry
759 came to the conclusion that the doctor met his fate while **indiscreetly**
760 playing with a dangerous pet. The little which I had yet to learn of the
761 case was told me by Sherlock Holmes as we travelled back next day.

762 "I had," said he, "come to an entirely **erroneous** conclusion which
763 Shows my dear Watson, how dangerous it always is to reason from
764 insufficient data. The presence of the gypsies, and the use of the word
765 'band', which was used by the poor girl, no doubt to explain the
766 appearance which she had caught a hurried glimpse of by the light of

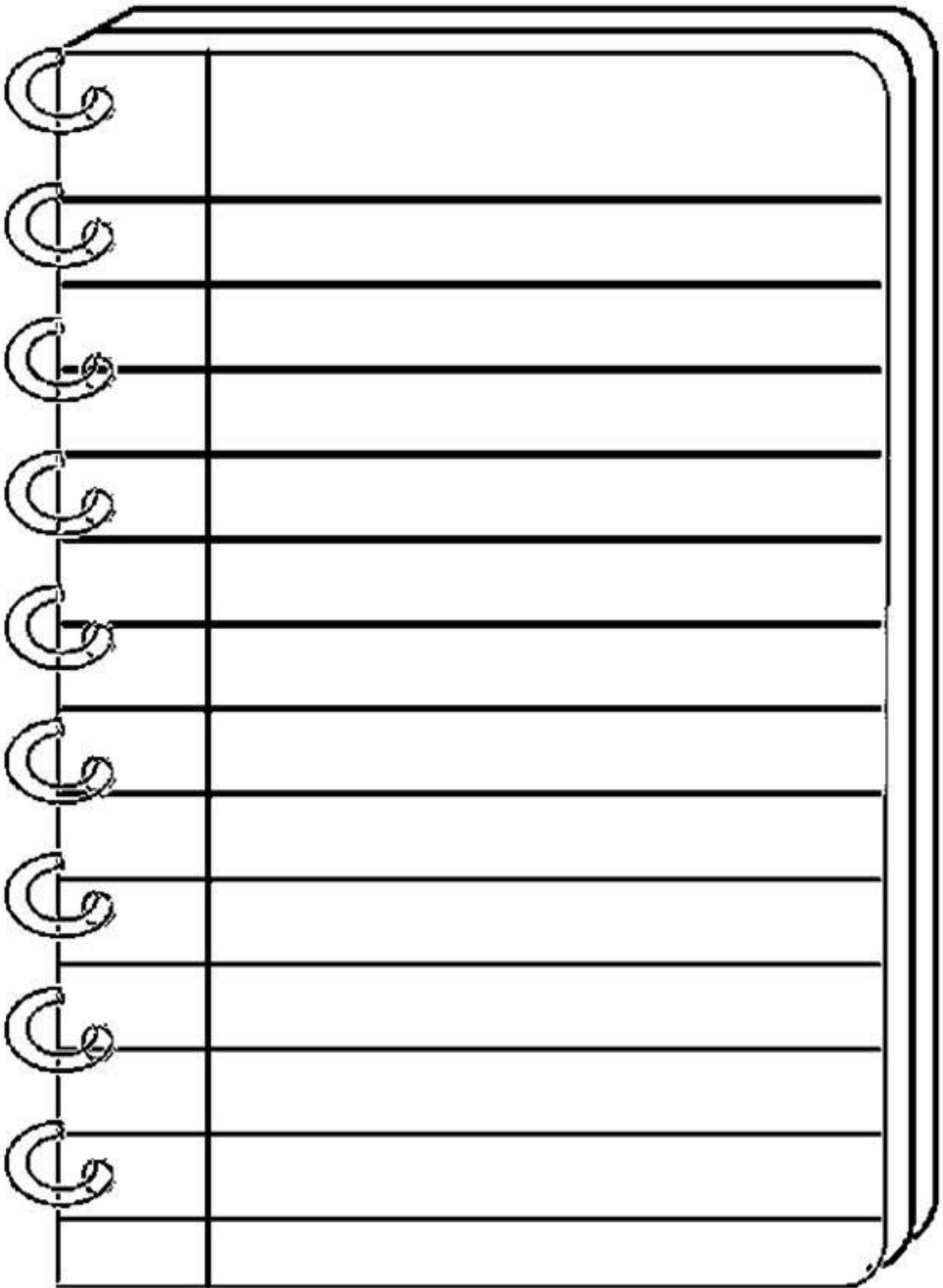
767 her match, were sufficient to put me upon an entirely wrong scent. I can
768 only claim the merit that I instantly reconsidered my position when,
769 however, it became clear to me that whatever danger threatened an
770 occupant of the room could not come either from the window or the
771 door. My attention was speedily drawn, as I have already remarked to
772 you, to this ventilator, and to the bell-rope which hung down to the bed.
773 The discovery that this was a dummy, and that the bed was clamped to
774 The floor, instantly gave rise to the suspicion that the rope was there as
775 a bridge for something passing through the hole and coming to the bed.
776 The idea of a snake instantly occurred to me, and when I coupled it with
777 my knowledge that the doctor was furnished with a supply of creatures
778 from India, I felt that I was probably on the right track. The idea of using
779 a form of poison which could not possibly be discovered by any
780 chemical test was just such a one as would occur to a clever and
781 ruthless man who had had an Eastern training. The rapidity with which
782 such a poison would take effect would also, from his point of view, be an
783 advantage. It would be a sharp-eyed coroner, indeed, who could
784 distinguish the two little dark punctures which would show where the
785 poison fangs had done their work. Then I thought of the whistle. Of
786 course he must recall the snake before the morning light revealed it to
787 the victim. He had trained it, probably by the use of the milk which we
788 saw, to return to him when summoned. He would put it through this
789 ventilator at the hour that he thought best, with the certainty that it would
790 crawl down the rope and land on the bed. It might or might not bite the
791 occupant, perhaps she might escape every night for a week, but sooner
792 or later she must fall a victim.

792 "I had come to these conclusions before ever I had entered his room. An
793 inspection of his chair showed me that he had been in the habit of
794 standing on it, which of course would be necessary in order that he
795 should reach the ventilator. The sight of the safe, the saucer of milk, and
796 the loop of whipcord were enough to finally **dispel** any doubts which
797 may have remained. The metallic clang heard by Miss Stoner was
798 obviously caused by her stepfather hastily closing the door of his safe
799 upon its terrible occupant. Having once made up my mind, you know the
800 steps which I took in order to put the matter to the proof. I heard the
801 creature hiss as I have no doubt that you did also, and I instantly lit the
802 light and attacked it."

803 "With the result of driving it through the ventilator."

804 "And also with the result of causing it to turn upon its master at the other
805 side. Some of the blows of my cane came home and roused its snakish
806 temper, so that it flew upon the first person it saw. In this way I am no
807 doubt indirectly responsible for Dr. Grimesby Roylott's death, and I
808 cannot say that it is likely to weigh very heavily upon my conscience."

Summarise below how Julia Stoner met her death.



A spiral-bound notebook with ten blank lined pages. The notebook is oriented vertically with the spiral binding on the left side. Each page has a horizontal line near the top and bottom, creating a writing area. The pages are completely blank, intended for the student to write their summary of how Julia Stoner met her death.

Lesson 19:

Vocabulary: vigil, protruding, recoil, indiscreetly, erroneous

I think I can	Learning goal: To be able to show an understanding of the relevant social and historical context and begin to make links between the text and its context.	My teacher thinks I can
	Learning I can identify key details about the social and historical context surrounding Sherlock Holmes. I can identify similarities and differences between The Speckled Band and Lamb to the Slaughter, using relevant textual reference, in terms of how the narratives reflecting classic detective fiction.	
	Mastering I can show an awareness of the relevant social and historical context surrounding Sherlock Holmes with a simple comment on how The Speckled Band links to what was considered classic detective fiction during the time. I can identify similarities and differences between The Speckled Band and Lamb to the Slaughter, using relevant textual reference, in terms of how the narratives reflecting classic detective fiction and offer a simple explanation.	
	Extending I can show an understanding of the relevant social and historical context surrounding Sherlock Holmes with a developed comment on how The Speckled Band links to what was considered classic detective fiction during the time.	



Classic detective fiction

Classic detective fiction stemmed from the writer Edgar Poe (1809-1849) who was famous for his mystery stories. He was responsible for introducing the structure of classic detective fiction in which he would 'invite the reader to test their detective skills alongside the protagonist' (Rabkin, 1977). Readers would have to engage with his texts and search out the evidence and clues for the solution.

Task: Read the excerpt from The Speckled Band below.

"This is a very deep business," he said at last. "There are a thousand details which I should desire to know before I decide upon our course of action. Yet we have not a moment to lose. If we were to come to Stoke Moran to-day, would it be possible for us to see over these rooms without the knowledge of your stepfather?"

Question: How is this classic approach true for The Speckled Band?

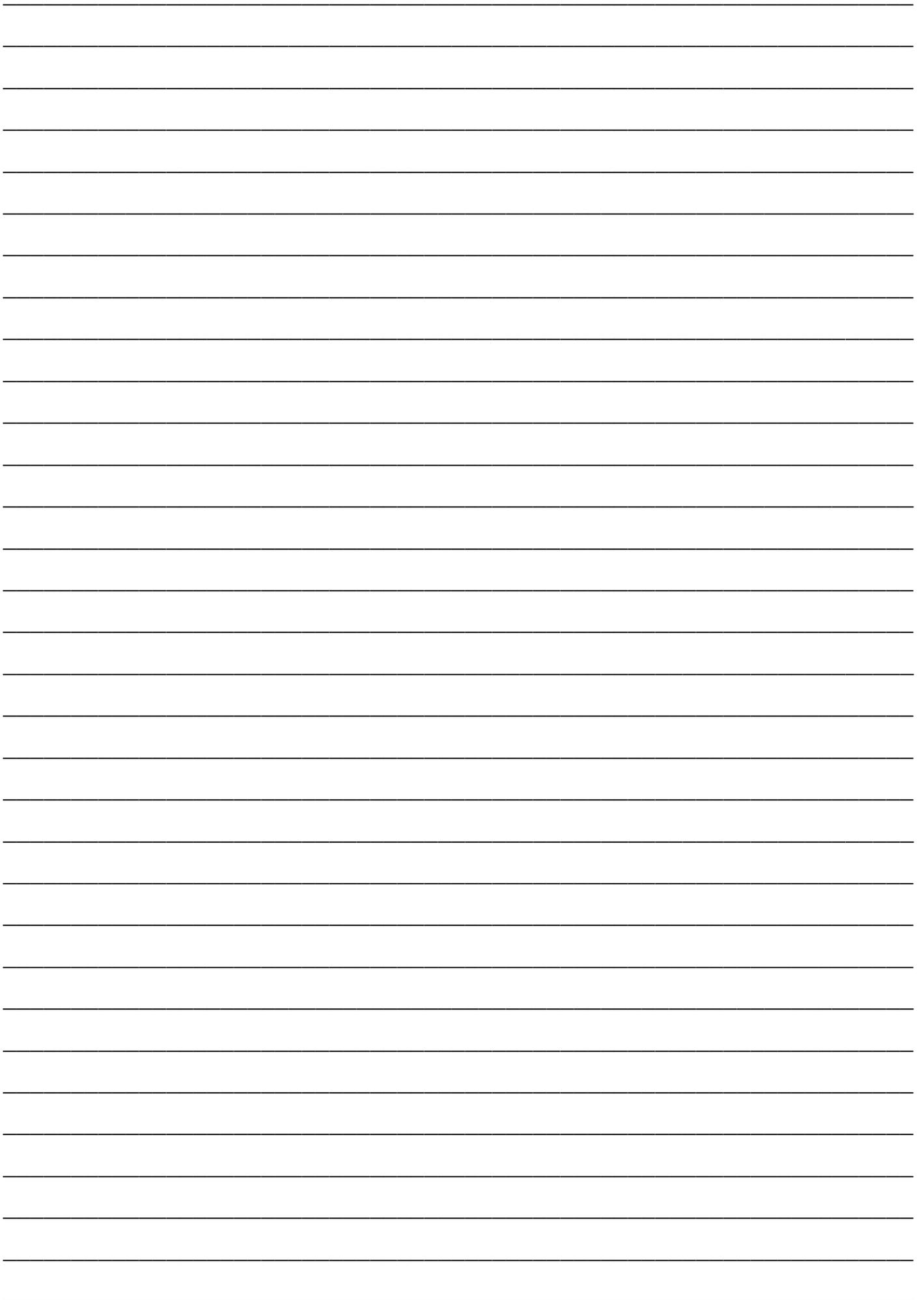
Challenge: How does this contrast to 'Lamb to the Slaughter'?

Further to this, there are a number of traditional elements that readers would expect to see in a detective story during this time.

1. The seemingly perfect crime
2. The wrongly accused suspect at whom circumstantial evidence points
3. The bungling of dim-witted police
4. The greater powers of observation and superior mind of the detective
5. The startling and unexpected **denouement**, in which the detective reveals how the identity of the culprit was **ascertained**.

Task: Let's think about how The Speckled Band conforms to the classic detective story through the use of traditional elements. In the chart below, consider each of the traditional elements and how they feature in

The seemingly perfect crime	
The wrongly accused suspect at whom circumstantial evidence points	
The bungling of dim-witted police	
The greater powers of observation and superior mind of the detective	
The startling and unexpected denouement, in which the detective reveals how the identity of the culprit was ascertained.	



Questions to accompany the DVD

1. What is your first impression of Dr Roylott? Consider how he presents himself and his relationship with his daughter?

2. Why does Helen Stoner go to visit Sherlock Holmes?

3. We can immediately deduce that Holmes is a very perceptive detective. Why?

4. What information does Helen Stoner share with Holmes about the circumstances of her sister's death?

5. Why is Helen, more recently, worried?

6. What do you think the speckled band is?

7. Why is Watson's hypothesis about how Julia Stoner was killed?

8. Who bursts in on Holmes and what is it he wants to know? How does Holmes react?

9. What details does Holmes manage to find out before his visit to Stoke Moran? What does Holmes think Roylott's strongest motive is?

10. What clues does Holmes pick up on when investigating the Helen's 'new' bedroom?

11. What clues does Holmes pick up on when investigating Dr Roylott's bedroom?

