



Learning English Through Detective Fiction

Curriculum Unit 99.04.01
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I. INTRODUCTION:

Literature has been used effectively to help English language learners in the classroom, particularly adolescent learners. First, they are motivated to learn if the subject matter they are reading about concerns themes or topics that they identify or care about such as love, changes in their lives, conflicts in their age group, dreams, fears and other varieties of human experience. Second, even though most adolescent English language learners are not very proficient in using the language, they may be proficient users of another language and thus are also capable of high level thinking skills.

Literature that is carefully selected can serve as models to these students and can challenge them intellectually and provide a high quality language that serves as a source for learning mechanisms of the English language in authentic context.

Literature is a powerful tool that gives the students the means to imagine and think creatively. It can stimulate students to conduct a lively discussion among themselves making them use and practice the language they are learning.

This curriculum unit is designed for students whose English language proficiency is at the intermediate level. I have used some detective stories by Arthur Conan Doyle in my English to Speakers of Other Language (ESOL) classes before and I found them successful in terms of students interests and class participation. My students are predominantly from the inner city. Most of them live in a world of violence, crime and deprivation. Reading detective fiction is going over familiar ground to them. They encounter cops and criminals, detectives and perpetrators. They are not naïve when it comes to such topics and they usually have strong opinions of what is good and right for them. Most of my students know how to live in the streets and for them anyone who can get away with something is okay as long as one's immediate family is not hurt or victimized.

The students in my ESOL intermediate level can understand more complex speech but they still require a lot of repetition. Some is spontaneous in the use of the language but still they may have difficulty in expressing all their thoughts because of their restricted vocabulary and their limited command of the structure of language. I would also like to emphasize that my ESOL students at this level could speak in simple comprehensible sentences but they make frequent grammatical errors. This is equally reflected in their writing. They may read proficiently if there is prior experience or familiarity with themes, genre or characters.

The students in my class are diverse. Most of them have recently arrived from different countries and they need more English language instructions before they can be moved to grade level classrooms.

The students will read Carolina Garcia-Aguilera's book "Bloody Shame". I choose this book because the language is sufficiently clear and simple for the students to understand yet also expressive in a way that could match their maturity and intellectual sophistication. Carolina Garcia-Aguilera is a Cuban-American born author who has been a private investigator for ten years. She has published three books so far and "Bloody Shame" is her second novel. Her characters and themes are drawn from her first hand experience as a private investigator while at the same time she treats her readers to the taste of modern Cuban-American family life and her tales of crime in Miami, Florida. She introduces the readers to her created private eye Lupe Solano, a twenty-six year old Cuban -born investigator. Lupe is described by several daily newspapers as "feisty, engaging, funny, Miami smart, charming and sexy." Garcia-Aguilera writes directly and clearly and as such is accessible to the ESOL readers. Her sentences and paragraphs are usually short and straightforward and her vocabulary is simple and easy to understand. She uses some Spanish words in the dialogue that will naturally appeal to my native Spanish-speaking students.

This unit will be introduced during the fourth and last marking period. At this time the students have read different types of literature in their required text that included fiction, non-fiction, poetry, myths, songs, drama and speeches. Reading a novel or a book is a culminating project for the year. This detective novel is appropriately chosen because most of my students could identify with the characters who come from their own or very similar cultures. The characters in the novel are also experiencing cultural change as exemplified by a Cuban rafter or "balsero" who was pulled up on the Florida Straits by a sports fisherman's boat on New Year's day 1990 and taken to the transit processing center at Key West then later moved to Miami and started his first work as a new immigrant.

II. Objectives and Strategies

1. To improve vocabulary by learning the terms used in detective stories.

The introductory lesson to this unit is learning the terms used in detective stories in order to establish a working vocabulary. The words are arranged in alphabetical order with their definitions. Each of the words will be discussed thoroughly. The students will use their bilingual dictionaries to find the appropriate meanings of the terms in their native languages. Ten to fifteen words at a time will be assigned as homework and the students will use them in sentences. The students will start a dictionary of words they will learn in this unit. They will use a spiral notebook and write one letter of the alphabet on each page. When they find a new word they want to remember, they will write it on the page with word's first letter. They will use the translation in their own native language, an English definition, a picture to help them remember the meaning if possible and using the word in a sentence. They will also write similar words as well. The same strategies will be used for building vocabulary as the students read each chapter of their first mystery novel.

Some of the terms used in detective fiction are the following:

Accusation- a statement that places blame on a specific person or persons

Alias- an alternate name used to conceal identity

Alibi- an explanation that removes a person from the scene of a crime when it occurred

Angle- specific strategy or way of looking at facts as employed by the detective during an investigation

Autopsy- the medical examination of a corpse to determine cause of death

Booking- the process whereby a suspect is officially arrested and charged with a crime

Case- the investigation of a crime from the time it is reported until it is resolved

Charges- specific crime a person is accused of

Circumstantial- indicative but not conclusive

Clue- anything that sheds light on a particular case

Collar- the actual arrest by a police officer

Corpus dilecti- the actual body that proves a murder has been committed

Crime of passion- a crime committed in a rage of anger, hatred, revenge, etc.

Culprit- the "bad guy", criminal

D. A. - district attorney

Deduction- conclusion reached through a logical progression of steps

Defense- the argument made to show the innocence of the accused person

Evidence- material that will prove innocence or guilt

Eyewitness- someone who actually observes a crime and / or criminal

Felony- major crime (armed robbery, murder, rape)

Foil- the detective's right hand man, he/she is usually quite different in nature.

Example: Sherlock Holmes/Dr. Watson; Det. Morse/Sgt. Lewis

Frame-up- deliberate trap set to lay blame on an innocent person

Habeas corpus- accuser has to produce a body in order to hold a suspect

Homicide- the act of murder

Hunch- guess; instinct

Informer- someone who relays information to police /detective for money (usually)

Inquest/inquiry- legal questioning concerning a particular event or action

Lead- something or someone that may help move an investigation toward a solution

Malice aforethought- criminal was already considering a hostile act before the crime occurred.

Manslaughter-accidental killing

Misdemeanor- minor offense

Modus operandi- method of operation that a criminal employs during his crimes

Morgue- city government building where dead bodies are kept during investigations

Motive- reason for committing a crime

Perpetrator- offender, criminal

Post mortem- the report from an autopsy

Premeditation- deliberate intent to perform a crime before it occurs

Private eye - private detective

Prosecutor- attorney working for the District Attorney; person trying to prove guilt in a courtroom

Red herring- a false clue that usually misleads the reader (and often the detective)

Set-up- a trap that is designed to catch a criminal or victim

Sleuth- detective

Statement- official document containing information supplied by witness, suspect or any other person involved in an investigation

Stool pigeon- informer

Surveillance- constant visual or electronic monitoring of a person's activities

Suspect- someone who may have reason to have committed a specific crime

Third degree- intensive questioning of a suspect

Victim- person who is hurt or killed as a result of a criminal act.

2. To recognize literary terms that appear in the novel.

Several literary terms will be discussed as the students read the book. The definition of each term will be studied thoroughly so the students will easily recognize them as they read the chapters in the book. The following are literary terms they need to identify:

1). Point of view

The detective novel "Bloody Shame" is written in the first person as seen in Lupe Solano's eyes. The students

will determine whether this convention is effective in developing close relationship between the reader and the narrator. On the other hand the students will also determine whether the convention is limited because the author uses only the facts that Lupe Solano would know. The students will also imagine the events from a different character's point of view. They will then try out points of view by writing their first experience in school or other first time experience or about a cultural misunderstanding. Then they write the story from someone else point of view.

2). *Imagery*

The writer describes something in a way that is so real that one can see, hear, smell, feel or taste it in ones mind. Simile and metaphor are associated with imagery. A simile is a comparison using the word like or as. A metaphor compares one thing to another without using like or as one says, that something is something else. This novel is full of vivid description of modern Cuban-American lifestyle. The reader experiences the smell and taste of the Cuban national dish "arroz con pollo"(rice and chicken), the plantains with their garlic sauce and ice teas. One can also enjoy the beaches and marinas of Miami and the different ethnic restaurants where Lupe meets her contacts that are working with the District Attorney's office and the informers working for her.

The students will divide in groups. Each group will be assigned chapters to read and then they write examples of vivid descriptions they encounter while reading the chapters. They read and share these orally in class and they will discuss their reaction to the passages. The students will write their own simile and metaphor following some patterns. For example:

The victim is like _____.

The victim is as _____ as _____.

3). *Characterization*

Each person in a story is called a character. Writers bring characters to life in several ways. They use a character's words or actions to tell about the character; they describe the character, and they describe a character by what other people in the story say about the character. The students are still divided into groups. Each group will make a "wanted" poster for a character in the book. Every group will choose a suspect in the crime. They will include a drawing, physical description, a list of character's misdeeds, the reward being offered, and any other important information.

The students will make a character web to outline important ideas about the character each group chooses. The character's name is written in the center of the web. The students will write words around the character's name that describes him/her. They will write the character's own words and actions, the descriptions of the character by the author; what others say to or about the character. They will draw lines from the description to the name of the character. The students will use the character web to write a one or two paragraphs character sketch. The students will edit their paragraphs using the editing checklist.

Do all sentences begin with a capital letter?

Do all sentences end with a punctuation mark? (. ! ?)

Do the students indent the beginning of each paragraph?

Do all sentences have a subject and a verb?

Do the students look up any words that might be misspelled?

They will illustrate their character with a pencil or ink. When the class has finished their character sketches, they will share them with one another, and then post them on a bulletin board or bind them into a class book.

Another activity will also be considered. A student will assume the role of a prosecuting attorney and put one of the characters from the book on trial for a crime. The students will be assigned to prepare the case on paper and give all the arguments and support them with facts from the book. Students working in groups may present the trial before the class taking the roles of the accused, the judge, the defense attorney, the prosecuting attorney and the witnesses.

4). Memoirs and Journals

Many writers keep journals to write down their thoughts and what happens to them. These also provide them writing practice as well as materials for later works that may be published. Memoirs have value for individuals who want to remember their lives.

The students will imagine they are Lupe Solano. They will write a journal about her observations, surveillance, and encounters while working on a case. They will share these journals with members of their group. They will use their journals to carry on a conversation among themselves to improve their oral skills. This unit will also provide incentives for students to keep journals and for teachers to keep interactive journals with the students. Periodically the teacher will collect the students' journals and write responses in them. The responses should work to keep a conversation going. The teacher should offer information, ask questions, model language forms that the students need. Teachers are advised not to correct or grade the journals. Students are encouraged to feel free to express their feelings without being concerned about corrections or criticism that will result. They will concern themselves with revision and editing questions in other places and times in the writing process.

5). Plot

The plot of the story is what happens. There are "highs" (more exciting events) and "lows" (less exciting events) in every plot. Rising action leads to a high point and falling action leads to a low point. The students are still divided in groups. One group will design a time line to fit the novel and also write a name list. They will use illustrations and include all the main events. The group will share their time line with the rest of the class in an oral presentation. Another group will draw several cartoon strips showing the main parts of the novel. They will illustrate what happened in the beginning, the middle and the end. The finished product will be displayed on the bulletin board and shared with the whole class. The next group will make an events chart. This will show how one thing leads to another in the book. First the students will work in groups of four. Every member of the group will write down each event that happens in the story. They will number the event and write each one on a separate card. They will arrange the cards on a sheet of paper in the order that the events happened. Then they will look for events that caused other events to happen. They will draw arrows between these events. Each student will retell their part of the story to the class using the events chart that he/she made as a guide. This activity is an excellent exercise in cause-effect- responsibility.

Another group will make a plot profile. They will list twelve important events from the novel. They will decide how exciting each event is and put a dot on a numbered row on the plot profile. The higher the number, the more exciting the event. They will connect the dots to get a picture of when the highs and lows of the plot happen.

3. To recognize some grammatical points.

The grammar section of the unit focuses on an element of English that causes difficulties for most students whether they are ESOL students or native speakers. The students will do grammar exercises using sentences from the book. These exercises will also be used for homework. The students will learn the use of articles and prepositions. (The article a, an, the are always used as adjectives. The article "the" is a definite article while "a", "an" are indefinite articles. They refer to nouns in a general way. The articles "a", "an" refer to singular nouns only while the article "the" may refer to a singular or plural noun. Prepositions which occur frequently in English act as bridges or connections between their objects and other words in a sentence. A preposition always has an object- a noun or pronoun. The preposition plus its object is called a prepositional phrase. Prepositional phrases may occur anywhere in a sentence. At the beginning of a sentence, the prepositional phrase is usually followed by a comma. The following are frequently used prepositions: about, above, after, among, around, at, below, by, down, during, for, from, in, into, of, off, on, over, through, to, under, up, with, without. Most prepositions consist of group of words. The following are examples: as well as, because of, in order to, in front of, in place of, according to, next to, by means of, in spite of.

The common error of most English language learners is omission of prepositions and articles. Students are advised to read their sentences aloud. Often, they will hear their mistakes and correct them. They have to trust their ears for the

Language. The students will learn the use of adjectives and adverbs. They will define adjectives as words that describe only nouns and pronouns. Often, the adjectives directly modify a person, place or thing. I will introduce a few examples of phrases taken from the chapters of book "Bloody Shame". Several examples are: cool air, feeble excuse, happy face, gingerbread home, intelligent sense of humor, dangerous territory. Some adjectives are separated from the noun or pronoun they describe because they follow the verb to be, a non-action verb. These adjectives are called predicate adjectives. Some examples taken from the book are:

- The jobs are menial and low paying.
- She was tall and blonde
- Slattery was slimy and nasty
- The back closet was dark and cool inside

I have to emphasize to the students that one cannot use adjectives to describe an action verb. Adverbs do that. Besides the verb to be there are other non-action verbs that are used with adjectives such as look, sound, feel, taste, smell, (these are verbs referring to the five senses). Some examples are:

- The "ropa vieja" dish tastes good.
- She smells fresh like coming out of the flower garden.
- Isabel Arango doesn't feel well today. (Well is an adjective when it means
- Health; otherwise it is an adverb.

There are also hyphenated adjectives such as well-prepared, golden-brown; up-to-date; even-tempered; self-conscious; poorly-paid; ramrod-straight; skin-and-bones type; black-and - white.

Adverbs are used to describe action verbs like the following examples:

- Leonardo exercises routinely.
- Tia Alina cooks well.

Many adverbs in the novel are adverbs of time such as often, always, immediately

And still. Others are adverbs of degree such as rather, remarkably, quite, nearly, even and never. The students usually have problems with the placements of the adverbs. It needs to be emphasized again that if an adverb modifies a verb, it is placed in anyone of these positions:

- Before the verb: - Lupe immediately grabbed the Beretta and fired it straight through her bag.
- After the verb: Mariano Arango called out loudly behind Lupe sending a chill down her body.
- At the end of the sentence: She opened her clutch bag and took out the Beretta carefully

At the beginning of the sentence: Suddenly, the telephone started ringing.

Adverbs are not placed between a verb and its direct object. Compare these two sentences and let the students analyze them:

(Incorrect) - Isabel Arango closed immediately the bedroom door.

(Correct) - Isabel Arango closed the bedroom door immediately.

In sentences with auxiliary + verb the adverb is placed between the two verbs. For example:

- Isabel Arango may never see her son again.
- Margarita Vidal had always been the pride of her parents.

The students will practice revising and editing throughout the unit. They will read paragraphs from the book that will be altered purposely in order that they correct any errors in the use of adjectives and adverbs. The students will also do follow-up activities by creating their own sentences using adjectives to describe people they know, places they have visited, or objects that have intrigued them.

This book also uses many infinitives and gerunds. Here are some examples from the novel.:

Infinitives: I meant to ask you to come with me to see Alonso this week.

I want to hear it again from you.

Nothing in the world would convince me to take the case.

She didn't sound like the type to fool around.

Gerunds: He loved taking me out to dinner.

Silvia Romero lied about knowing Gustavo Gaston.

Tommy McDonald would start hammering away at search and seizure technicalities.

Infinitives are formed by using to + the present tense of the verb. I shall always remind students that they could not use infinitives in the past tense (a common error). For example: Incorrect: I didn't want to talked about it.

Correct: I didn't want to talk about it.

Gerunds are formed by placing -ing at the end of the verb. For example: knowing. Infinitives and gerunds are also called verbals because they function as other parts of speech. Infinitives function as nouns, adjectives or adverbs. Gerunds function as nouns. There are some verbs that must be followed by infinitives not gerunds. I shall list down specific verbs that require infinitives and other verbs that are always followed by gerunds. The students are advised to remember the list and to be aware of their use as they read the novel. Verbs that require infinitives are: hope, decide, agree, pretend, refuse, expect, need, offer, promise, seem. Verbs that are always followed by gerunds are: avoid, mind, finish, delay, quit, enjoy, consider, dislike, keep, discuss, go. Although the verb dislike must always use a gerund the verb like may use an infinitive or a gerund. For example: I like to hear from you again or I like hearing from you again.

4. To communicate effectively through listening and speaking in small and large group discussions and real-life interview.

The students will read each chapter of the novel at a time. They will read it together taking turns reading

aloud. This will allow the opportunity for everyone to hear the correct pronunciation of words by the teacher and also, the students will practice their oral reading. A list of comprehension questions will be written on the board after each assigned chapters. Immediately after reading the students will answer the questions in writing in order to determine their understanding of the chapter. They will write their answers in complete sentences a skill that English language learners need to develop. When the students have completed this exercise they will discuss the answers orally in class and at the same time ask questions that will require them to think about the chapter.

Some questions for the students:

Chapter 1

1. Why was Lupe speeding twenty miles an hour above the posted speed on the highway.?
2. Who was her best friend?
3. What were they doing?
4. What clues did Lupe notice that there was something wrong with her friend?
5. Where is the setting of this novel? How can you tell?

Chapter 2

1. Who was Tommy McDonald?
2. What was Lupe planning to do the following day?
3. Who was Lupe's foil? Describe him?
4. Why did Lupe change her mind and accepted to interview witnesses and run a little background check on each one?
5. What kind of case is Lupe handling?

Another activity for the students is to invite two police officers that are stationed in our school as guests in class. The class will be divided into two groups and the guests take turns being interviewed by each group in a round robin. Questions in the interview will revolve around different aspects of crime in real life. Some suggested types of criminal behavior are: crimes of passion, victimless crimes, crimes against society, crimes of profit, crimes against our neighbor. This activity will be a project for the class. It involves letter writing (a request for an interview; a confirmation letter; and a thank-you letter. All questions during the interview are brainstormed earlier and then edited. The questions should be open-ended, not the kind that can be answered

by a yes or no. Example: Why did you decide to become a police officer? The questions should be specific not general. Example: Do the cops treat teenagers differently than adults? Ask for facts. Example: Under what circumstances might a teenage criminal be treated as an adult?

5. To develop creative writing skills following the writing process.

Students are always encouraged to write from personal experience. They are interested to write about the issues that are important to them. They can also do this through fiction. Creative writing will be used at the end of more or less five chapters of the book. The following are writing ideas:

- 1). Pretend you are Margarita Vidal. Write a paragraph about what is going on in your mind as you wait for your private investigator friend Lupe Solano at a restaurant and you are anxious to pour out your problem.
- 2). Compare the characters of Lupe Solano and Margarita Vidal.
- 3). Create a conversation between Lupe and defense attorney Tommy McDonald

Tommy is trying to coerce Lupe to accept his case while Lupe is scheduled to start her long delayed vacation the next day.

- 4). Describe Leonardo, the secretary/receptionist of Lupe.
- 5) Lupe and Tommy go to the stockade or jail to meet the alleged criminal. Write a description of the stockade they go to.
- 6) Pretend that you are a newspaper reporter covering the murder of Gustavo Gaston. Write an eyewitness account of what you observe.
- 7) . What are your feelings about the "balsero" or rafters. They are Cubans who escape their country by riding a raft until it reaches Florida?
- 8) Describe Isabel Arango and her family?
- 9) Write a description of the Optima Jeweler's back wall and closet where the crime was committed.
- 10) What are the qualities of a good private investigator?

I need to be involved with the students at every stage of the writing process. The most difficult part for the students is how to start. To help the students eliminate this anxiety whenever a writing activity is involved, I will have mini-lessons in pre-writing and drafting. Several techniques like brainstorming, listing, mapping,

clustering, webbing will be used. It is advised for teacher to spend one class period in listing/clustering/brainstorming activities. On another day, the teacher needs to model the drafting process. It has to be emphasized to students that earlier drafts are hurried and chaotic because the writer needs to capture as many ideas as quickly as possible. Another mini-lesson for revision will be given. I have noticed that once the students have submitted their neat drafts they are mostly satisfied and are reluctant to make changes. Students need to understand that drafting is separate from revision. The teacher has to counter this notion by asking students to write early drafts on only one side of the sheet, so that they might cut the paragraphs and sentences and move them around.

6. To engage in viewing movies that will make mystery novels a reality for all students.

Films or video will be viewed at the beginning and end of the unit to enhance the understanding of the topic. They will also stimulate discussion and writing activities. They cannot be viewed in one classroom period, so I would plan the showing in the middle of the week (Wednesday and Thursday) so as to allow for closure on Friday before the weekend.

Some suggested mystery films or videos are:

- 1.) Columbo series on video
- 2.) Eye of the Needle
- 3.) In the Heat of the Night
- 4.) Murder in the Orient Express
- 5.) The Big Heat
- 6.) Devil in a Blue Dress

Sample Lesson Plans

Class- ESOL 3 Intermediate Level Grades 9-12

(Note; English to Speakers of Other Language -Proficiency Level -Intermediate; Grades 9-12 students. English proficiency of students are determined by standardized tests (Language Assessment Scales- Reading and Writing and by teachers recommendations. There are four levels of ESOL students in our school system. They are Literacy or Pre-Beginners; Beginner or Level 1; Level 2, Level 3; and Level 4 or Transitional).

Lesson 1 - One class period

Topic: character sketch

I. Objectives:

1. Students will brainstorm and create a character web
2. Students will analyze ideas previously brainstormed
3. Students will identify a good private investigator

II. Materials

- newsprint or a large sheet of paper
- colored markers
- scotch tape

III. Procedure

1. Explain brainstorming
2. Choose a name and model a character web on the board. Example: Michael Jordan, Selena
3. Read and discuss- Chapter 19-10 pages 121-130
4. Make a character web for P.I. Lupe Solano looking at the sample character web made earlier during the lesson.
5. Tape the newsprint on the other side of the blackboard and write Lupe's name at the center.
6. Using colored markers, write words around Lupe's name that describe her. Use: - Lupe's own words or actions

- what Tommy McDonald says about Lupe
- description of Lupe by her sister Lourdes
- your own ideas about Lupe

7. Draw lines from your descriptions to the name Lupe

IV. Evaluation of the Students.

Students will take turns reading their descriptions. The teacher will comment on good details to the whole class. The students are not threatened by reading aloud because they read from their desks.

V. Evaluation of the Lesson

Sample comment: The lesson worked well. Students had fun and came up with different ideas.

Lesson Plan 2 - One class period

Class: ESOL 3 Grade 9-12 students

Topic: Writing character sketch

I. Objectives:

1. Students will improve their writing skills.
2. Students will write the first draft
3. Students will edit their draft

II. Materials:

Composition notebook; pen

III. Procedure:

1. Using the character web done the previous day the students will write a one or two paragraphs sketch of Lupe Solano.
2. When finished the teacher reads around the room and points out good details.
3. The students will read their drafts to the class.

IV. Evaluation of Students

Students will be given time to edit briefly when they finished writing. After reading their drafts aloud, the teacher makes positive comments on good details to the whole class.

V. Evaluation of the Lesson

Example: This lesson worked well because the students were able to start writing with less difficulty. Again, no one seemed threatened by reading aloud because they read from their desks.

Lesson Plan 3 - One class period

Class- ESOL 3 Grades 9-12

I. Objectives;

1. Students will add new detail to their writing about the character
2. Students will write the second draft
3. Students will edit their paragraphs using the editing checklist

II. Materials;

Ditto sheets.; pen

III. Procedure

1. Teacher distributes the corrected first draft
2. Students write the second draft and do corrections.
3. Students insert new details into first draft.
4. Students exchange notebook s with the partner or neighbor and edit their paragraphs. They will use the editing checklist

IV. Evaluation of Students

Teacher confers with students asking each to point out new details he or she has added to the original draft.

V. Evaluation of the Lesson

Sample: Students have difficulty inserting new details to the original draft. The teacher will have to spend time working one-to-one with the students.

Student Bibliography

This list includes the text for the unit and related literature suitable for secondary school English language learners. These books stress a sense of place and ethnicity.

Garcia-Aguilera, Carolina *Bloody Secrets*. New York, New York: The Berkley Publishing Group, 1997 Her latest published book that reveals the recent Hispanic immigrant experience and life in Miami, Florida. Lupe Solano is drawn to his Cuban refugee client in more than her professional feelings. Her client appears to be more interested in his family honor than in the money that he claims is rightfully his. Full of suspense and action. *Bloody Shame*. New York, New York: G. P. Putnam's Sons, 1997 The students' text and Garcia-Aguilera's second book. Lupe investigates what appears to be an open and shut case of self-defense but eventually stumbles on clues that relates the case to the sudden death of her childhood best friend. Hillerman, Tony. *Dance Hall of the Dead*. New York, New York: Harper Paperback, 1973 The setting of the novel is the Zuni Reservation and the adjoining Ramah Navajo Reservation in Arizona. Navajo tribal police Joe Leaphorn tracks the killer of two boys, one Navajo, the other a Zuni. The reader participates vicariously in the Zuni religious rites and travels the Arizona desert with the characters. McBain, Ed. *Lady Killer*. New York, New York: Penguin Books, USA Inc.,1953 The 87th precinct police force is given twelve hours to find a crank or stop a killer. McBain unleashes his established investigatory techniques using the full force of his police / detective characters. Inner city students can relate to this novel. McClure, James. *The Steam Pig*. London: Faber and Faber Ltd. Paperback ed., 1993 The setting is apartheid South Africa in the 1970's. Lt. Tromp Kramer an Afrikaner and Sgt. Zondi his Bantu partner solves the murder of a very pretty young music teacher with their classic detective teamwork and enviable working relationship. This book should be used with reservation due to some inappropriate content to this age group. Mosley, Walter. *Devil in a Blue Dress*. New York, New York: Pocket books, 1990 Easy Rawlins an African-American WWII veteran evokes the life of freedom and disillusion of postwar black community in Los Angeles. Financially broke he accepted money from a white man

to find a blonde beauty who frequents in black jazz clubs. A murder -suspense drama follows. This book should also be used with caution because of some inappropriate themes for the age group.

Teacher Bibliography

Brandvik, Mary Lou English Teachers' Survival Guide. West Nyack, New York: The Center for Applied Research in Education, 1994 A useful resource about successful approaches and techniques in teaching English and classroom management.

Curriculum Units by Fellows of the Yale-New Haven Teachers Institute, New Haven, Connecticut. Celotto, Elizabeth History/Mystery: Regionalism and Ethnicity in the American Detective Novel. Volume I, 1982 A unit on the structure of American mystery novel and awareness of detective books from different American ethnic population. It emphasizes the importance of geography, climate and some social factors that influence regionalism in the United States.

Greene, Pamela. Sherlock Holmes: Teaching English Through Detective Fiction. Volume IV, 1989 A unit that gives information and strategies for teaching English to low level students through the study of Arthur Conan Doyle's short stories.

Marshall, Jane K. American Detectives on TV and in Books. Volume IV, 1989 A unit that pairs viewing television shows and reading novels of American detective fiction leading the student to critique each medium with regard to the entertainment value and educational usefulness.

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