

ENG4C-A



# **Detective Stories— Finding Out Whodunit**

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# Introduction

Unit 3 looks at a variety of detective crime stories. You will be reading five different stories from your textbook anthology, viewing and analyzing a detective film of your choice, and listening to radio reports of crime news.

In his introduction to the anthology, *Murderous Schemes: An Anthology of Classic Detective Stories*, from which the crime stories you will be reading are taken, Donald Westlake notes the enduring popularity of crime fiction and wonders why this is so. He also provides an answer:

Why is the element of crime so useful to the storyteller and such a magnet to the reader? I'd like to try to answer that by borrowing from the classical description of theater: One character on a stage is a speech, two characters an argument, three characters drama. The variant I would propose begins with society. When you have only society, you have predictability and order; life in an anthill. When you have society and the individual, you have conflict, because the greater good of society is never exactly the same as the greater good of any one individual within it. When you have society and a crime, you have a rent in the fabric, a distortion away from predictability and order.... When you have all three, society and the individual and a crime, you have all the multiple possibilities of drama, plus all the multiple possibilities of free will; that is, life. Society and crime are in unending opposition, but the individual is in a shifting relationship to the other two, depending on how *this* individual feels about *this* crime in *this* society.

These ideas are somewhat familiar, from the last unit. Society seeks to establish order through law (which is why “law and order” is such a common phrase), and criminals oppose that order and break the law. Thus, in Westlake’s words, “society and crime are in unending opposition.” But the third factor mentioned by Westlake—“the individual”—is puzzling. What individual does

he mean—the criminal, the policeman or detective, the victim, or who? Westlake does not say, but he probably means the reader—that is, you.

As a reader, you are not quite as independent as you perhaps think you are. You get involved in the lives of the characters you read about, for one thing—they become part of you. You identify with some characters, while you do not with others. You like certain characters and dislike others. You may find that you have certain attitudes towards the fictional society that they live in, as well: you may like the society, or hate it, or your feelings may be mixed. You may want to protect the society, shake it up a little, or destroy it. Where do these attitudes come from? Partly, they come from the kind of person you are, and the kind of life you have led. But partly, they are the writer's doing—you are influenced by the details that he or she chooses to show you, and by the language that is used. The writer is continually manipulating you; you are not your own master.

However, you are not a puppet either, of course—you do not have to submit to this manipulation—but if you enjoy reading, you know that it is a dance, not a fight. When you read properly, you allow yourself to be led, appreciating the writer's mastery and using your knowledge of the real world not to destroy his or her fictional one, but to understand it better. At the end of the story, you can decide whether you liked it or not. But while you're reading, give the writer a chance!

As you work through this unit, you will be asked the following questions again and again. They are not difficult to answer.

- What kind of character is this? How does the writer let you know this?
- What do you feel about him or her, and why?
- What kind of society is this?
- What do you feel about it, and why?
- How does the writer use language and literary devices in an attempt to influence your feelings, and how successful is the attempt?

Enjoy!

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## Overall Expectations

After completing this unit, you will be able to

- analyze and assess ideas, issues, and information
- use evidence to support your opinions
- compare the ideas, values, and perspectives in different stories
- analyze how society is presented in a story
- analyze the author's use of language and a variety of literary techniques
- analyze how the author's work affects you through the language, syntax, and literary devices used
- use appropriate organization and language for particular assignments and audiences
- use proper structure and organization to present information and ideas in reports and essays
- participate effectively in a group discussion
- report information orally
- use critical listening skills to analyze and assess the content of oral presentations
- revise your work for greater correctness and readability
- use some new vocabulary accurately



ENG4C-A



**“The Leopold Locked Room”**



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# Introduction

The first story you are going to read is a “locked-room” mystery. This is a typical format for a detective story. Donald Westlake describes it like this:

A crime is committed in a room, sealed from the inside or under constant scrutiny. How did the criminal get in, commit the crime, and then escape?

The important thing in this kind of mystery is that there should be a strictly controlled, limited situation; one that is apparently easy to understand, and where nothing unexpected can happen. Then, of course, something unexpected and apparently unexplainable *does* happen. In order to explain it, the sleuth has to think “outside the box.”

There are lots of examples of locked rooms in detective stories. A spaceship could be a locked room; so could a country house or a train—both locations favoured by the famous crime writer, Agatha Christie. A courtroom is a good location too, and even a small town may do.

In detective stories, the detective acts like a scientist, making detailed observations and using inductive logic to create a scientific hypothesis, which he or she then tests and proves. The locked room is also like the scientist’s laboratory; a carefully controlled environment that allows cause and effect to be clearly evident. As you read this and other stories in this unit, you will be thinking like a scientist yourself; testing your powers of observation and your ability to make something of what you observe.

Your thinking will not *only* be scientific, however. Problems come in all shapes and sizes, and occur within every area of life. When you are confronted with *any* problem, you have to decide what information is relevant and what isn’t, and whether the information you have is sufficient to prove anything. Sometimes you also have to figure out what you need to know and how to find out about it—you need to become an investigator or researcher.

Finally, of course, as you work through this lesson, you will be asked to think like a student of English. You will look at the way in which each story is *written*. This means looking at the five elements in a story: *character*, *plot*, *setting*, *theme*, and *style*. You will also look at how the writer controls your knowledge and your responses, and will notice the world view that each story implies.

## What You Will Learn

After completing this lesson, you will be able to

- identify the elements of the short story as they appear in “The Leopold Locked Room”
- analyze the manipulation of the reader’s attitudes towards characters and society through specific phrases and details
- describe the logic used to solve the crime
- edit and proofread your writing for spelling and grammatical correctness
- analyze the influence of social, cultural, and economic factors in the interpretation of a text
- explain how an author uses a variety of literary and rhetorical devices to enhance meaning
- select and use the right reading strategy for the text

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# “The Leopold Locked Room”

## by Edward D. Hoch (pp. 40–58)

Read this story from your textbook right through, paying attention not only to the clues, but also to the characters and the atmosphere. You will start by answering some preliminary questions, and then you will examine the story in some detail.



**Support Question**  
(do not send in for evaluation)

1. Answer the following questions, giving brief explanations for your answers.
  - a) Were you ever in any doubt about Leopold’s innocence?
  - b) How well did you feel you knew the characters, especially Leopold?
  - c) How is the community of policemen presented?
  - d) What do you feel about Monica at the end of the story?
  - e) What do you feel about Leopold?
  - f) What theme or themes, if any, are present in the story?

**There are Suggested Answers to Support Questions at the end of this unit.**

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## Character

Now examine the characters from the story in detail.

### Leopold

Leopold is a loner. His character itself is like a locked room. The first thing you learn about him is that he has “never spoken to anyone about his divorce,” and he does not reveal much about it, even when he does talk about it. His version of the marriage is simply that Monica was obsessed, “really bad,” with a “wild” dream of being an actress, and that he would have been “foolish” to give up his own ambitions to help her. He says, without elaborating, that after she left him, she had a nervous breakdown and a failed marriage. He shows some feeling when he sighs and smiles “ruefully” at the prospect of meeting Monica again—but he doesn’t even reveal a great deal of feeling about that. He intends to go to the wedding mainly, it seems, to show that he is not afraid: “If I stayed away it would be only because of her.” There is no indication that he has any relationship with Vicki, the bride.

At the wedding, Leopold stays in character. He keeps aloof, making small talk with several people; he approves of Ted’s conventionally manly grip and friendly eyes without getting to know him; and he feels embarrassed when he meets Monica’s new man. When Monica confronts him, he again reveals the two concerns he showed in his earlier conversation with Fletcher—he does not want to appear foolish, and he does not want to admit to feeling afraid.

Alone with Monica, he makes only minimal responses to her, except for when he says, “Heaven knows I always wanted children, Monica” (he had told Fletcher it was a blessing they did *not* have any). This is a hint at another possible area of feeling, but one that Leopold has closed down. When Monica yells, “You wanted nothing but your damned police work,” he does not argue, but wants to leave.

After the gunshot, Leopold is unmanned or, rather, “un-policed.” He is suspended from active duty and loses his gun. He is “frozen”; Fletcher takes his gun from him as “from a child.” He can no longer see, hear, or think clearly. He does become more emotionally sensitive, however, sensing an “aura of sadness” at the station and shows a disposition to be reflective: “If I did that to her—if I was the one who made her sick—I suppose I deserve what’s happening to me now.” He is not thinking like a cop here, however, and Fletcher rebukes him with a growl. Nevertheless, the process of humanization that began with his earlier conversation with Fletcher has taken another step forward. Monica seems to have shaken him out of his shell, or “unlocked a door” to his past and his real self.

Fletcher turns Leopold back into a policeman, however, calling him “Captain” and going through the evidence with him over a few beers. When he comes up with the crucial information that the hole in the dress does not match the hole in the body, Leopold’s “creative juices” begin to flow again, and he starts to think like a policeman. Leopold now takes command, as a cop, and soon he has solved the case. His resurrection is complete when Thursby tells him, “She said you were smart. She said you were a smart cop.”

Has Leopold’s character changed over the course of the story? Not much. He has been shaken, he has let down his guard a little, and he has briefly questioned himself. At the end of the story, though, he and Fletcher return to being just professional colleagues again; there are no heartfelt last words exchanged between them. Nor does Leopold go in for significant self-examination. When Thursby tells him, “She hated you that much,” Leopold looks not inward but “at something far away” and responds, “I know. But I guess she must have hated herself just as much.” This response shifts the focus away from himself towards Monica, implying that her real problem was *self-hatred*—nothing, or not much, to do with him.

**Monica**

Monica is not quite human. She emphasizes this herself: “They took my money and my self-respect and what virtue I had left.” She is also mentally unbalanced—her eyes are “wild” and “deranged.” She is like a vampire: “The fight is gone out of me,” Leopold says. “She’s drained every drop of it. She’s had her revenge.” Monica is so dehumanized, in fact, that no one feels any sorrow or remorse for her.

**Fletcher**

Fletcher is faithful to both Leopold and the police department. Leopold may falter into self-doubt, but Fletcher never does. He is not terribly clever—Leopold’s reasoning quickly leaves him behind—but he is true-blue; a reinforcer of the values by which Leopold has lived his life.

**Ted Moore**

Ted is like Fletcher—a man on whom other men can depend—and as a lawyer, he is part of the system Leopold serves. Fletcher does not know him, but he recognizes the signs of manliness in Ted and approves of them.

**Immy Fontaine**

Immy is the opposite of Ted. He is disreputable—what kind of a name is Immy, anyway? He is also tired, and he has a gold tooth. He cares about nothing, including Monica. Even he is glad to help Leopold, though, proving that even a worthless man is worth something.

**The Commissioner**

The Commissioner is never given a name. We don’t need to know any more about him except for his role in the story. He is fair, competent, and tough—an ideal boss—and Leopold respects him. The Commissioner is there to show that the ordered world is secure, despite craziness.

## Vicki Nelson

Vicki, the only other female in the story except for two anonymous women who scream and faint, is a complete contrast to Monica. Vicki is “radiant”; “a truly beautiful girl, clinging to her husband’s arm like a proper bride.” Once she has introduced Ted to Leopold, she leaves the men to talk.



### Support Question

(do not send in for evaluation)

2. Character in a detective story is usually secondary to the mystery itself, maybe especially so in a locked-room mystery. Still, no story is simply a mathematical puzzle. You want your emotions to be engaged, and for this, you need characters. You may admire them, despise them, love them, hate them, or worry about them, but you do feel *something* about them.

Your job now is to write a 250-word mini-essay about the characters in “The Leopold Locked Room.” Choose **three** of the ones described in the section titled “Character.” In a paragraph for each, describe what you feel about the character and explain why you feel this way, using information from the story to illustrate your answer. Include a very brief introductory and concluding paragraph, and go over your work carefully to revise and correct it.

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## Plot

The plot of a story is what happens; the sequence of events. It is normally set into motion when something disturbs an *initially stable situation*—in a crime story, this may be a murder or a decision to commit a crime. This *disturbance* creates a ripple effect, so that the disturbance spreads, creating confusion and conflict. This spreading disturbance creates the stage of the plot called the *complication*—in a crime story, this is when the detective interviews people and gathers information, or when the gang gets ready to make its move. The complication, or series of complications, eventually leads to the *climax*, which ends the disturbance. The climax may be dramatic or violent, or it may involve someone calmly explaining what has happened. The important thing about it is that it causes the confusion and conflict to end. The final stage is usually short—it shows a return to the previous stable situation. This final stage is usually called the *dénouement*.



**Support Question**  
(do not send in for evaluation)

3. See if you can identify the stages of the plot in “The Leopold Locked Room.” For your convenience, here are the stages in point form:
    - Initially stable situation
    - Disturbance
    - Complication, or series of complications
    - Climax
    - Dénouement
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## Setting

The setting is where the story takes place. This seems simple enough, but setting is not just a physical space, but also a social one, and the way it is portrayed is important. Ask yourself, “What kind of world does this story take place in? Is it warm or cold, intimate or distant? Is it easily understood or confusing, simple or complicated? Do the characters feel at home in it or not? What *difference* does it make?” Consider also that there is often more than one setting in a story. In “The Leopold Locked Room,” for instance, there are several settings: 1) the police lunchroom, 2) the Sunset Farms main reception room, 3) the room where Monica is “shot,” 4) the Commissioner’s office, 5) Leopold’s home, 6) the police lab, 7) the car driving to Boston, and 8) Thursby’s hotel.



**Support Question**  
(do not send in for evaluation)



4. Choose **three** of the settings listed under the section titled “Setting,” and write about them. Answer the questions suggested in that section as well as you can, and note how important the setting is in the story. (Often, a good indicator is how thoroughly the setting is described.) If you can, compare the settings as well. For example, if one is warm and comforting, while another is cold and threatening, note the contrast between them.
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## Theme

The theme of a story is what it is really about. Most people, when asked what a story is about, just give a quick plot summary—they say something like, “Oh, it’s about a policeman who is framed by his wife for her own murder.” Don’t do that yourself—remember that a plot summary is not a theme. A theme is a general idea, or a general statement. It is supposed to be what lies *beneath* the events—not the events themselves.

A writer almost never comes right out and tells you the theme. This is bad, maybe, because it means you have to think for yourself; you have to work your way down to the story’s core, and this is not easy. It is also good, though, because although a teacher may complain that what you’re calling a theme isn’t one at all, he or she cannot possibly say you’ve got the theme wrong—there may be lots of themes! For “The Leopold Locked Room,” any one of these themes would be acceptable:

- The story reveals that even the most mysterious set of circumstances has a logical explanation.
- The story is about the need to approach everything logically.
- The story is about the need for a fresh start in middle life.
- The story reveals that friendship is more stable than love.

You can probably think of a few more. The idea is to be general. You’ll notice that none of the above themes includes a name or an event from the story itself. Names and events are the surface, not the core.

You cannot just state a theme; you have to explain it. This is where the details of the story come in. If you were explaining the last theme—“Friendship is more stable than love”—for instance, you would almost certainly contrast Fletcher’s friendship with Monica’s love. You would probably quote Fletcher—“If you say you’re innocent, Captain, I’m sticking by you.” You might mention how male friends like to do things together, such as going for a beer. Using Monica as an example, you would note how easily love can turn into hate, and how unreasonable it can be. You might note that personal boundaries can become blurred in love

relations, so that one person (Monica) may insist that the other share his or her feelings (in this case, misery), and so on.

One more thing—you may personally disagree with a story’s theme. Or you may agree in part, but feel that it does not tell the whole story. You might believe, for instance, that while friendship may be both easier and more stable than love, it does not promote personal growth as well as love does. When you are writing an essay about “theme,” state your own opinion in the concluding paragraph. For most of your essay, stick to demonstrating the theme (or themes) suggested in the story.



**Support Question**  
(do not send in for evaluation)

5. State a theme for the story—either one of the ones just suggested, or one of your own—and explain how it is appropriate. Make this a three-paragraph essay, with an introductory paragraph that includes the name of the story and states the theme; a middle paragraph that explains how the theme is appropriate by making references to the story; and a final, concluding paragraph that expresses your own opinion about the theme. The middle paragraph should be the longest. The whole essay should be about 200 words long.
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## Style

Style describes the way in which a story is written. It includes word choice, the kinds of sentences used, the amount of dialogue and description there is, and the length and order of paragraphs. When you write about style, you should mention each of these things. A good writer uses a style that is appropriate for his or her purpose, so you should look for how the elements of style that you have noticed fit in with other aspects of the story.

Style includes point of view. The point of view that the story is told from depends on who is telling the story. When a character in the story tells the story using the word “I,” the point of view is *first person*. When the author tells the story mainly through the eyes of one character, the point of view is *limited third-person*. When the author knows everything, the point of view is *omniscient third-person*. “The Leopold Locked Room” is told from a limited third-person point of view. It is told mainly through the eyes of Leopold, and the narrator does not appear to know more than Leopold does about what is going on.

### Support Question

(do not send in for evaluation)

6. Using point form, fill in the following table with information from the story. Just describe the information for each category; you do not need to explain any of it.

<b>Point of view</b>	
<b>Word choice</b> (simple or difficult, many or few adjectives and adverbs, familiar or unusual words?)	
<b>Sentences</b> (long or short, simple or complex, active or passive; are there questions, statements, exclamations?)	
<b>Dialogue</b> (how much, and is it in separate sections or sprinkled throughout?)	
<b>Description</b> (how much, and is it in separate sections or sprinkled throughout?)	
<b>Paragraphs</b> (long, short, or of varied length?)	

Now select **one** of the categories from this table, and show how it is appropriate by connecting it to something else in the story—for example, character, plot, setting, or theme. A single paragraph will be enough.

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## Phrases and Details

Reading a detective story is good practice for reading and studying in general, because it forces you to pay close attention to details. A good detective story will usually tell you what you need to know to solve the mystery, but it will also tell you a good deal more. Some of the extra information is not relevant to the crime (although it may be to other aspects of the story), while some is deliberately misleading. The challenge to the reader is to sift through all the information and to fit the important pieces together. It is difficult to do this, which is why the detective usually has to do some explaining at the end of the story. But it is a challenge that most people enjoy.



**Support Question**  
(do not send in for evaluation)



7. Now that you have read the story, including Leopold's explanation, this exercise should be easy for you. In the following table, for each phrase or detail listed in the left column, fill in the blanks in the other two columns.

Phrase or detail	Relevant to the crime? (Yes or no)	Explanation
Monica's work in Hollywood		
Monica's nervous breakdown		
Vicki is Monica's niece.		
Immy's gold tooth		
The window in the locked room		
Monica's large bosom		
The "torn black hole" in Monica's dress		
Ted is a lawyer.		
The accordion doors		
The dimensions of the room		
Thursby and Leopold were both once in New York.		
Thursby jostles Leopold.		
The murder weapon has the wrong serial number.		
Thursby is the only doctor at the reception.		

## Manipulating the Reader

A writer can manipulate the reader by using a number of different devices. Manipulation may be aimed at feelings, curiosity, or judgement. Word choice has a lot to do with feelings. Certain words, like “deranged,” make a strong impact on the reader’s emotions. When a word presents a person with a clear mental picture or arouses a strong feeling, it is said to have an implied meaning or *connotation*. The rhythm of a sentence can also influence one’s emotions. Like music, sentences can be choppy and disturbing, or smooth and soothing. Curiosity can be aroused by hints that something interesting or awful is going to happen, or by making the reader anxious for *anything* to happen. Approval or disapproval can be aroused by showing actions or attitudes that the reader will probably like or dislike. Such approval or disapproval can easily be transferred to others—for example, our friend’s friend will also become our friend; our friend’s enemy will become our enemy; and our enemy’s enemy will become our friend.

Here are a few examples of manipulation in “The Leopold Locked Room.”

- When Fletcher and Leopold have their conversation on p. 41, Fletcher sees Leopold as “open and personal.” The word “open” has a good connotation, and “personal” usually does, too (although it is possible to be too personal). The word “friendship,” also a positive word, is used to describe the relationship between the two men.
- In the same conversation, Leopold speaks “simply”—this goes with his openness and makes him seem unthreatening. When he “smiles ruefully,” we are likely to sympathize with him—although he is “rueful” (has regrets), he smiles anyway.
- Immy has “a gold tooth in front of his smile.” Gold is showy, and it gets in the way of the smile, making us think that the smile is fake and that Immy is unreliable.
- Ted’s “firm grip and friendly eyes” make us like him, and Leopold’s approval of him adds to our liking of Ted.

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- Leopold, and the reader, are made to wait for Monica’s entrance. This builds up curiosity and suspense.
  - When Monica does arrive, she looks like a “deranged criminal.” We do not generally like criminals, and the word “deranged” is much stronger than “sad” or “angry” would be. We immediately fear and dislike Monica.
  - “Then he sat at the kitchen table, staring at the empty beer cans, wondering what he would do with his day. With his life.” Leopold does not just sit at a table; he sits at a *kitchen* table. This emphasizes that Leopold is not where he ought to be—at the station with his fellow cops. The beer cans are empty—the party is over—and Leopold does not just look at them, he *stares* at them. He wonders what will happen, and so, of course, does the reader. This pause in the action makes Fletcher’s energetic entrance all the more striking.



### Support Question

(do not send in for evaluation)

8. Find **three** more places in the story where the reader is manipulated, and explain how the manipulation is achieved.
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## The Logic of Detection

Detective logic usually takes the form of “If (or since) this, then that,” or “If not this, then that.” Fletcher uses this logic in the following passage:

“Look, the way I see it, there are only three possibilities: either you shot her, she shot herself, or someone else shot her. I think we can rule out the last one. The three windows were locked on the outside and unbroken, the room was bare of any hiding place, and the only entrance was through the accordion doors. These were closed and locked, and although they could have been opened from the other side you certainly would have seen or heard it happen. Besides, there were one hundred and fifty wedding guests on the other side of those doors. No one could have unlocked and opened them and fired the shot, all without being seen.”

Fletcher’s logic works like this:

- If Monica was shot, then someone shot her.
- If someone shot her, then that person was Leopold, Monica, or another person.
- If it was another person, he or she was either inside or outside the room.
- If the other person was not inside, he or she must have been outside.
- If the other person was not outside the window, he or she must have been outside the accordion doors.
- The other person was not outside the doors; therefore there is no place he or she could have been. Therefore he or she did not exist.
- Since the other person did not exist, the killer must have been either Leopold or Monica.

This is not the end of the logical process. Leopold says that neither he nor Monica fired a gun. The next step in the logic would then go like this: if Leopold was telling the truth, then Monica was not shot. But Monica *was* shot; therefore Leopold could not have been telling the truth. Unless Monica was *not* shot, then ... and so on.

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**Support Question**

(do not send in for evaluation)

9. Continue the logic for a while, in the way just demonstrated. Take it up to the point where Leopold notices that the serial number on the gun taken from him was wrong.
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## When Do You Know?

Most of the fun in reading detective stories is trying to figure out the solution yourself. The writer does not give you all of the information at once; you get it bit by bit. Sometimes the writer helps you along; sometimes not. Sometimes he or she deliberately misleads you. However, if you are reading intelligently, you are continually trying to guess the outcome. Usually, there is a point in the story at which, if you are smart enough, you *know* what happened. At which point can you know for sure what happened?

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**Support Question**

(do not send in for evaluation)

10. Go over the story carefully, and identify the evidence that proves Leopold's theory that Monica and Thursby conspired to frame him for Monica's murder. Write a paragraph of about 100 words.
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## Social Implications

The social implications of a story are the hints in the story that reveal how society is organized and how it works. Society is made up of several groups, so the social implications must concern what these groups are, what they are like, and how they relate to one another. The first step is to see how these social groups are defined—is the story concerned with gender, social class, occupational groups, law-abiders and criminals, or what? The next step is to see what characteristics are assigned to each group. The final step is to look at how the groups relate to one another. Just as with themes, different people will find different social implications in the same story.



**Support Question**  
(do not send in for evaluation)



11. Go through the three steps outlined in the section titled “Social Implications,” and give your results in point form.
    - a) What the social groups are
    - b) Characteristics of each group
    - c) Relationships between groups
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## Key Question



Save your answers to the Key Questions in your Course Journal or e-Journal.

11. Write a review of about **500 words**, based on “The Leopold Locked Room.” Remember that you are writing for people who have not read the story—they are reading your review in order to decide whether they want to or not. They want to know something about the story and also about how good it is. For example, they will want to know that a policeman is accused of murdering his ex-wife in a locked room and has to figure out what happened in order to clear himself. They will *not* want to know how he does it. Your review should
- summarize the main elements (character, plot, setting, style)
  - explain how the story gets going
  - comment on whether you think it works as a story

You should talk about the following four of the five story elements—**character**, **plot**, **setting**, and **style**. For each of the elements, say whether you think they work, and give a reason for your opinion. For example, do you believe in the characters or do they seem unbelievable? Does the plot make sense and is it possible that events could have happened in this way? Are the settings important to the story? Is the style easy to read, interesting, and memorable?

Remember to write *clearly*. Readers will not know who Monica is, for instance, if you do not tell them. Remember to use paragraphs properly, and to use transitions to make it clear when you are moving from one point to another. (A transition is a word or phrase that signals a connection between ideas, or a move to a new idea. Examples of transitions are: *first*, *second*, *next*, *after that*, *at the same time*, *meanwhile*, *another example*, *in the same way*, *by contrast*, *a different example*, and so on. An example of a sentence using a transition is: “Another example of a believable character is Fletcher.”)

When you have finished, go away for a while and then come back and improve your writing as much as you can. Think about cutting out sentences and phrases, moving things around, and adding transitions or quotations. Check to see that your spelling and grammar are correct. **(50 marks)**

The following rubric will be used for marking.

### Rubric for Key Question 11

Categories	Below Level 1 (0–49%)	Level 1 (50–59%)	Level 2 (60–69%)	Level 3 (70–79%)	Level 4 (80–100%)
<b>Knowledge/ Understanding</b>	does not provide the details necessary for reader understanding in own retelling of the story	provides some of the details necessary for reader understanding in own retelling of the story; includes aspects of the resolution	provides most of the details necessary for reader understanding in own retelling of the story; may include some aspects of the resolution	provides level of detail that is adequate for reader understanding in own retelling of the story; does not explain the resolution	provides level of detail that ensures reader understanding in own retelling of the story; allows potential readers to assess the story; does not explain the resolution
<b>/12</b>	0–5	6–7	8	9	10–12
<b>Thinking/Inquiry</b>	does not provide accurate, relevant details about the four short story elements to support analysis, or supports three analyses inadequately	provides some accurate, relevant details about the four short story elements to support analysis, or supports two analyses well, and two inadequately	provides mostly accurate, relevant details about the four short story elements to support analysis, or supports three analyses well, and one inadequately	provides adequate, accurate, relevant details about the four short story elements to support analysis	selects significant, specific, accurate, relevant details about the short story elements to support analysis
<b>/13</b>	0–6	7	8–9	10	11–13
<b>Communication</b>	does not use transitions appropriately; paragraphs are not evident or are not unified; writing is poorly organized	attempts to use transitions to link paragraphs and/or introduce new ideas; paragraphs are not all unified; writing is poorly organized	uses some transitions effectively to link paragraphs and introduce new ideas; paragraphs are generally unified; writing may be poorly organized	uses transitions effectively to link paragraphs and introduce new ideas; paragraphs are unified and logically organized	uses transitions effectively to link paragraphs and introduce new ideas; writing flows naturally and is polished; paragraphs are unified and logically organized
<b>/12</b>	0–5	6–7	8	9	10–12
<b>Application</b>	errors in spelling and grammar obscure meaning in places	errors in spelling and grammar distract the reader	several errors in spelling and grammar, but they do not distract reader	few errors in spelling and grammar	almost no errors in spelling and grammar
<b>/13</b>	0–6	7	8–9	10	11–13

**Now go on to Lesson 12. Remember, you do not send your journal to the Independent Learning Centre until you have completed Unit 3 (Lessons 11 to 15).**

