

PONTIFICIA UNIVERSIDAD CATÓLICA DE VALPARAÍSO
FACULTAD DE FILOSOFÍA Y EDUCACIÓN
INSTITUTO DE LITERATURA Y CIENCIA DEL LENGUAJE



Piecing the Puzzle:

Teaching English through Agatha Christie's

The Thirteen Problems

An elective workshop for 1st and 2nd year of high school students

Trabajo de Titulación Para Optar al Grado de Licenciado en
Educación y al Título de Profesor de Inglés.

Profesor Guía:

Pablo Villa Moreno

Alumno: Samantha Castillo Poblete

Viña del Mar, 2015

Table of Contents

Acknowledgments.....	3
Introduction.....	4-5
Definition of Literature.....	6-12
A Brief Discussion of short stories.....	13-16
Definition of children´s and young adult literature.....	17-24
Definition of genre: Detective Stories.....	25-39
Agatha Christie: The Feminist revolution of the genre.....	40-47
Description of the school.....	46-49
Need´s analysis.....	50-59
Rationale.....	60-62
Course syllabus.....	63-67
General planning.....	68-72
Sample lessons.....	73-88
References.....	89-90
Appendix.....	91-93

Acknowledgements

In this opportunity, I would like to thank all the people that even without knowing, they helped me during this whole process.

I would like to say thanks to my family; my mom and dad for giving me unconditional support from the moment I entered the program; to my brother Joaquin, for always believing in me, even when I had lost all the hope, he was able to cheer me up and call me down; to my baby brother Emilio, who is always present in my mind and heart giving me words of love when I needed them the most; to my grandfather Manuel who recently passed away, for always being there in my heart and memory, you will never be forget; to my grandmas, who are have been taking care of me in my moments of weakness; and to my uncle José for being incredibly supportive throughout the years.

To my teachers that have helped me to become a better person, a better student and a better professional. Thanks Ms. Millaray Salas, Mr. Pablo Villa, Ms. Jannett Fonseca, not only did you teach me about your subjects, but you also taught me about enjoying life and being a good person.

To my friends Fernanda, Miguel, Carlos, Sindy, Pilar, María Jesus, Diego and Felipe. You are not only my friends, but you have become part of my family, a family that proves that distance only reinforces the ties and the love for one another.

Without you all, I would not be the person I am, you have my most sincere gratitude.

Thank You

Introduction

The concept of feminism is a subject of public debate and in our country, this term is usually used with negative connotations and the ignorance about what the term means leads to a misconception of the feminist movement. In relation to this problem presented in Chile, is that the necessity of changing these wrong ideas about what being a feminist mean appears, specially at school, so in that way, students will be able to understand not only the concept and ideals the feminist movement wants to promote in the country, but also to include men in the process to let them know that an awareness of the gender is not restricted for women only and that such divisions and categories cannot imply discrimination or disbalanced access to opportunities.

The general objective of this workshop is to create awareness of stereotypes presented by society regarding gender roles through the reading of short stories written by a woman who also has as main character a woman. In that way, the workshop will promote the concept of equality, same rights for both genders and hopefully, students will be able to appreciate and expand their views of the roles of men and women in life.

To do so, the project will focus on the guided reading of by Agatha Christie's *The Thirteen Problems* (1933). By reading this novel, students will have a different approach to the concept of feminism and will directly interact with the novel to promote reading inside and outside the classroom.

Apart from having a focus on gender awareness, the project will also include the representation of stereotypes, so in that way, students will avoid making generalizations and wrong assumptions about people in their lives. To exemplify these representations of

people, the use of Agatha Christie's novel is of great interest. By reading and interacting with the novel through the different activities, students will be able to apply the concepts presented above such as the concepts of feminism, stereotypes and prototypes.

The syllabus that will be used to develop this course will be the task-based syllabus which includes activities with a specific purpose in which the language will be put into practice. At the same time, this syllabus gathers complex and purposeful tasks that the learner will perform while using the language.

The reason for using this type of syllabus is because, through the incorporation of specific tasks, the students will be able to interact with others using the language in specific situations, so in that way, they will be able to connect the activities and what they do in each one of them with the real world, specifically, with the way they interact with the other gender and to open their minds regarding their roles in society.

The project, in the format of a workshop, will be directed to first and second year of high school students from Instituto Marítimo of Valparaíso. The workshop will have fifteen students and the main activities will be related to promote speaking and reading through role-play, creating confidence while using the target language and promoting reading outside the classroom.

The main sections of the project comprise the definition of literature, the definition of the detective genre, the introduction of the feminist movement by presenting Agatha Christie and her stories, the needs analysis, the rationale, the course syllabus, general planning, sample lessons, and the materials to be used during the classes.

Definition of Literature

Defining literature has been a very difficult task to accomplish; and critics, literature teachers and writers have struggled to find a definition and establish specific patterns to specify and determine whether a text can be considered literary or not.

There are some scholars and writers, like Jonathan Culler, who have shown the difficulties of defining literature. As he mentions "the reasons are not far to seek: works of literature come in all shapes and sizes and most of them seem to have more in common with works that aren't usually called literature than they do with some other works recognized as literature". (Culler, 20) Establishing boundaries and frameworks to work with has been very complicated because, among other reasons, there is not just one clear definition on what can be considered as literature.

The lack of a single or clear set of characteristics that could define a text as literary makes the question urgent and necessary. Peter Widdowson underscores the fact that there are some texts that are considered literary because of the context in which they are produced and developed. "The old opposition between mimesis and poiesis draws attention to the fact that all literature is always an original process of making realities, and that its formal articulation is precisely what enables readers to perceive those poetic realities for the first time." (Widdowson, 18) Here, Widdowson considers the impact of some texts in specific communities and countries and the reaction people have while interacting with the text as depending on what those communities consider poetic. That is why there is no a defined set of rules or parameters to work with and establish what can be considered literary and

discard the ones that don't fit with the definition; there is a wide spectrum of texts that are not considered literary by some people, but for others, these texts are masterpieces.

Jim Meyer tries to provide a useful instrument by developing a list of certain characteristics that prototypical works have in common, but at the same time, he emphasizes the fact that not all literary works have to fulfill all those characteristics to be considered literary. Among these characteristics, he defines that prototypical works as “written texts that are marked by a careful use of language, including features such as creative metaphors, well-turned phrases, elegant syntax, rhyme, alliteration and meter; literary works are read aesthetically, are intended by the author to be read aesthetically and contain many weak implicatures (are deliberately somewhat open to interpretation).” (Meyer, 4) By this, Meyer states the importance of the use of the language as a way to create something beautiful that needs to be admired, read and taken into consideration, not only by the aesthetic use of the words, phrases or others, but by the way these elements carry meaning in the text.

Taking into consideration all the aspects that form a prototypical literary work, Meyer never loses sight on the central role of the readers and he says that the public is the one that identifies and labels a number of characteristics in a specific work to make it prototypical. “Of course we may well remember what we read aesthetically, but that is not our primary focus in reading.” (Meyer, 5) Readers do it for pleasure and self satisfaction and enjoyment; and they may find all the characteristics mentioned above or none of them, but the way readers react and interact with a specific text might give it the characteristic of literary work. The importance of the reader is related with the creation of interpretive communities; which is proposed and presented by Stanley Fish in his essay “Interpreting the Variorum”;

and horizons of understanding that build up “a set of characteristics that are expected to be found on specific genres by the negotiation of meaning and attraction”. (Fish, 468)

Jonathan Culler suggests that primarily; readers look for some amount of pleasure which will reward for their efforts in the endeavor, but at the same time, because “the results of our reading efforts will be ‘worth it’.” (Culler, 27) There has always been some prototype or paradigm that acts as some norm of taste through which readers can spot certain characteristics that can secure a good reading experience: hence, depending on what is valued by different periods in history, stories will be measured up by the intricacy of their plots, characters with strong emotions and/or beautifully described settings. People also read texts -especially popular ones- because they want to be sure that they will get pleasure and satisfaction while interacting with it. They also read prototypical text because it is a good investment which secures the quality of the reading time, and also because those texts create identification with situation, characters and appeal to the emotions of the reader. In the end, the most rational explanation to the question of why people read is just because they want to have fun and escape from their routine and experiment different situations while interacting with the text.

Culler also emphasizes on the situational context in which the texts are written, because this gives them the characteristic of literary work as an imposed collection, a set of arranged samples chosen by critics. “Most of the time what leads readers to treat something as literature is that they find it in a context that identifies it as literature: in a book of poems or a section of a magazine, library, or bookstore.” (Culler, 28) With this, Culler argues that most of the times, readers and the general public tend to consider some specific texts as literary works just because society imposes this characteristic on them. They are supposed

to be read as literary works and are imposed by the community to be read. Just as what happens at school with the arranged selection of texts that students must read during the school year.

Alongside with this point of the reader's and the community's taste, Culler establishes that the use of a more complex set of linguistic patterns and vocabulary is another –though not exclusive- requirement to consider when deeming a text as literary. “Literary works don't flaunt their difference from other sorts of language; they function in special ways because of the special attention they receive.” (Culler, 28) Literary texts use language and do communicate. However, he identifies that the importance readers give to specific texts is on the way writers use the language to transform the ordinary in extraordinary and attract the reader's attention to the general organization of the text and how it works as a whole and not just its parts by separate.

In relation to this, Terry Eagleton- alluding to Roman Jakobson's view of the connection between language and poetic texts- states that “literature transforms and intensifies ordinary language; deviates systematically from everyday speech.” (Eagleton, 2) Eagleton shares the point of view presented by Culler in relation to the use of language in literary texts; it does not differ much from the kind of language people commonly use, but the way writers use it to give emphasis to some things that the readers were not expecting is what makes literature what it is. Likewise, this special usage enables the readers to transport themselves to different worlds and transform into new and amazing characters, living the stories as it was theirs.

In relation to the use of language in literary text, Eagleton agrees with Culler and Stephens in the sense that both share the opinion that literary texts can be read by all kinds of people, not only because of the engaging stories and use of common and understandable language, but also because literature has a special power to transform ordinary aspects of life into strange or extraordinary things and characters that keep the readers engaged. At the same time, texts may appeal the reader through language and situations that might look familiar, but there is an inevitable aspect of them that leads to the unfamiliar. “Under the pressure of literary devices, ordinary language was intensified, condensed, twisted, telescoped, drawn out, and turned on its head. It was language 'made strange'; and because of this estrangement, the everyday world was also suddenly made unfamiliar.”(Eagleton, 3) Here, Eagleton establishes the power of writers and the use of simple language to transcend from the ordinary to the extraordinary, giving a twist to the reader’s reality and transform the ordinary into something different and the strange becomes normal.

Literary works may use the same lexico-grammatical structures we normally use in our daily life, but the way in which they are arranged to emphasize on some aspects to make them particular and create something beautiful out of the common material of everyday language. That is what makes the material reality of literature relatable to all human experience, what gives it and its readers identity. “Literature has not only made identity a theme; it has played a significant role in the construction of the identity of readers.” (Culler, 112) Readers tend to identify themselves with the situations and characters presented in the text by showing things from their point of view. Likewise, the reading experience gives the power to the reader to embody and feel the different emotions and situations that are presented in the stories.

Culler states that “literature has been seen as a special kind of writing which, it was argued, could civilize not just the lower classes but also the aristocrats and the middle classes.” (Culler, 37) This outdated vision of literature as a mean to educate the different social classes promotes the reading of literary texts and that they could be found anywhere and can be read by all people. He sees in literature a particularity that not all genres share; literature can reach the house of the poor and the house of the rich. It can be used as a way of instruction, and at the same time, as a way to expand the reader’s view of things and generate different emotions on the readers. Literature draws a picture of the world which is experienced by the reader, but at the same time, is biased by the author and his/her own ideals. “By promoting identification across divisions of class, gender, race, nation, and age, books may promote a ‘fellow feeling’ that discourages struggle between classes.” (Culler, 38) At the same time, Culler believes that literature enables the readers to create a feeling of human comradeship that gives power to people and gives them the opportunity to transform themselves into better people.

Stephens here also agrees with Culler in relation to the type of language and the power it has in people. “It is through language that the subject and the world are represented in literature, and through language that literature seeks to define the relationships between child and culture.” (Stephens, 4) He mentions that language is a mechanism of social power by which people can expand their knowledge about different topics and at the same time, they are able to interact with the world in different aspects that they were not able before.

Stephens shares his view in relation to the power of literature and its impact in the readers. “Literature constructs a unique relationship between an observer and an object. Readers are situated inside a literary text that, the subject (the reader) is located inside the object (the

narrative) it has to apprehend.” (Stephens, 4) By an imaginative projection of the reader into the text, Stephens makes emphasis on the reading process and the personal and individual experience a text gives to the reader, it might be similar for many readers, but it won't be the same, each experience has its singularities and differences that makes reading so special and personal. By reading, people have the opportunity to do things they could not do before, can put themselves in different situations, travel around the world, experience things in first hand, imagine and create.

A Brief Discussion of Short Stories

This project will focus on the book *The Thirteen Problems* written by Agatha Christie which was published in 1932 in the U.K. Specifically speaking, this book is a compilation of short stories, so to develop the project, there is an urgent need to define the characteristics of a short story and what differentiates it from a novel.

In the first place, the most general characteristic that can identify a short story as such, is the length of the text. Arlen J. Hansen, writer and journalist, states the following: “The short story is a brief fictional prose narrative that is shorter than a novel and that usually deals with only a few characters.” (Hansen, 1) Short stories and novels have these two main differences, as the length of the short story limits the space to develop a major amount of characters, it does not imply they are less complex than novels or that its characters are not fully or concretely developed along the story.

Likewise, Lorrie Moore, an American fiction writer, states the following in relation to the length of short stories: “The story’s hallmark is compression, even if the story sometimes extends to near novella length. The short story needs to get to the point or the question of its several points and then flip things upside down.” (Moore, 4) Not only did she refer to the point mentioned by Hansen, but also she refers to the flexibility of the genre in relation to the length; in some cases, short stories might have the same page numbers as novels; but the way the writer develops the story is different. In the case of short stories, the information, the characters and the plot in general are more synthesized and comprised than the novel to make the story develop more concisely.

Hansen also quotes Edgar Allan Poe, considered the Father of the Detective Stories, who talks about the way in which short stories treat the characters and the plot saying that, even though short stories comprise the information given by the author, this genre also has a compact but unified effect on the reader because they are written in a way in which the plot connects all the parts to make it a concrete genre that carries full meaning and does not leave fragments in the air. Joshua Wimmer, literature and language teacher at Marshall University, also quotes the famous writer in his essay *Short Stories: Definition, Characteristics and Examples* and says that Poe, who is one of the first relevant authors to theorize about poems and short stories in modernity, classified a text as a short story if “it could be read between thirty minutes and two hours.” (Wimmer, 2)

Moore also identifies that the topics present in short stories are more directed to evoke the real world instead of creating new realities that have little to relate with what people normally live.

It is difficult for a short story to create a completely new world or a social milieu in its entirety or present an entirely unfamiliar one or one unknown to the author; so stories are often leaning on a world that is already there, one that already entered the writer’s mind and can be assembled metonymically and referred to without having to be completely created from scratch. (Moore, 4)

What Moore states here, is that the short story genre is focused on the use of ordinary aspects of life, but at the same time, it adds some different elements to make it odd and different, so in that way, the story will catch the attention of the reader and they will be

amazed by the usage of those elements and how they evoke the reader's knowledge of known elements.

For Moore, this direct reference to reality makes the reader identify with the story, experiences and characters presented on the genre. "Readers desire not to escape but to see and consider. To be surprised and challenged and partially affirmed. In other words, have an experience." (Moore, 4) Readers tend to read specific texts because they want to recreate in their minds what is happening in the story. Somehow, they use their imagination to form the faces of the characters, their attributes and characteristics. At the same time, readers reflect themselves with some characters and tend to imagine them living the experiences the main character goes through along the story.

With this allusion to the power of imagination readers have while interacting with literary texts, in the case of short stories; they bring a more immediate mental image to which the reader can project more easily and relate with characters, emotions and situations. The concern and importance of the anecdote to the short story relays on those aspects by recalling situations that can be easily assimilated by the reader, so in that way they can experience and become part of the story.

Moore believes this genre is able to transport the reader to a different world, to experience different situations and events that they could not take place in their lives.

In a civilized society there arrives in a person's day a pause long enough to allow for the reading of it; the corner, the pause, the day, the society; the exquisite verbal bonsai moment, of another's life and consciousness, present with concision and

purpose, from a certain angle, in a certain voice, fashioned from a frame of mind that is both familiar and strange, recognizable and startling as a pinch. (Moore, 2)

Moore aims at the specificity of the short story. It does not want to create imaginary worlds or encyclopedic characterizations, but it tries to recreate very intense details and circumstances. Texts which belong to the short stories are popular among the readers who are unable to wait, but they want to know what happened, how and why right away. They are a powerful element for the readers who enjoy reading, but have little time to do it, so they want to experience a whole and complete adventure enjoying every single detail of it in a shorter time than when reading a novel, but with the same satisfaction.

Children's Literature and Young Adult Literature

Alongside with the definition of literature, we have to take into consideration that there are different classifications of literary works depending on the target readers they are directed to. Mostly, there are three major groups which are: children's literature, young adult literature and adult literature. Each one of them has different topics to be discussed or develop in the text and have particular characteristics that make them belong to that specific category and not another. At the same time, these are broad categorizations which lead to the fact that adult literature is not a label used as the other two categories.

Peter Hunt describes the genre as follows: "children's literature means in its most fundamental sense to every critic who uses the term: books which are good for children, and most particularly good in terms of emotional and moral values." (Hunt, 16) With this definition, he states the importance of books for children in relation to the power these texts have to make a positive impact in their lives forming a strong basis to build up their lives. Likewise, Hunt establishes the basis that children's literature is defined by its readership instead of by its structure.

Barbara Walls strongly believes that writers have to adjust their writing to the specific audience that is going to read the text. "Whenever a writer shows consciousness of an immature audience, in the sense of adapting the material of the story or the techniques of the discourse for the benefit of child readers, that writer might be said to be writing down, that is, acknowledging that there is a difference in the skills, interests and frame of reference of children and adults." (Wall, 15) Writers must adjust the texts to fit with the reader's capacities and understanding, so in that way, it will be easier for the public to

understand and assimilate the content of the text, and at the same time, they will identify themselves with the text and writer because they understand their needs.

Sharry Wright says that children's books are "focused inward with themes ranging from friendship to school situations to relationships with siblings and peers." (Wright, 1) This wide variety of domestic situations calls for the reader's identification with protagonists, but at the same time, underscores the didactic character of this kind of text. Children's literature shows its reader how characters behave when facing relationships and social interactions. The child is entertained and at the same time receives an education in the emotions.

John Stephens talks about the relationship between the reader and the principal character. "Children are encouraged to situate themselves inside the text by identifying with a principal character and its construction and experience of the world." (Stephens, 4) This identification leads to thinking of literature as a vicarious experience in which children readers use the experience of the lead character as a guide for their own experiences and grow up together.

Wright adds that the protagonists are commonly "learning how to operate in the world, solidifying personal identity, and experiencing the physical and psychological changes of puberty, taking on new responsibilities within the boundaries of family, friends and neighborhood." (Wright, 1) In relation to this, Wright considers the physical and emotional changes that children are going through and by creating characters that go under the same changes; readers feel a strong connection with the protagonists and feel accompanied in the process of growing up and starting having major responsibilities at home and at school.

Stephens expresses another important point of view in which he says that children's literature in general, helps its readers to understand the world by establishing evident – sometimes explicit- parallels between what happens in the stories and real-life situations. “This is obvious, for example, in anthropomorphic picture books or folk tales in which animals are depicted performing social actions and functions particular to human beings, in that the discrepancy between human and animal behavior can easily mask the assumption that the implied human behavior reflects social reality.” (Stephens, 2) Writers tend to use anthropomorphic characters to make them appealing, cute and interesting to the reader, but at the same time their allegorical charge is –as representative of personality traits and values- is exploited, so in that way is easier for children to compare their attitudes with the ones people have in the real world depending on the situations presented in life.

Stephens also expresses the implication of ideologies and beliefs that are presented in the stories. “Because ideology is thus present as an implicit secondary meaning at two levels, fiction must be regarded as a special site for ideological effect, with a potentially powerful capacity for shaping audience attitudes.” (Stephens, 3) With this, he exposes the underestimated power of words in children's books saying that readers adopt the ideas, values and beliefs presented in the stories by catching information to shape their personalities. Children's books have an important political aspect to them due to their didactic origin. They are always on the verge of indoctrinating. Stephens exposes the problem that often, writers tend to mould the audience's attitudes into desirable forms, which might be detrimental for children who start shaping their own personality as individuals and also, shapes themselves as readers.

Children's literature offers a varied spectrum of types of texts according to the audience they are directed to. According to Eugie Foster, she considers the following divisions in children's literature by its type of readership:

- Pre-readers identifies as target group from infants to preschoolers, and Foster also mentions that this group is characterized by having an adult as moderator, that means that, as at this age children are not able to read, they need an interlocutor that can read the text aloud for them. At the same time, she characterizes the type of texts as “short, concrete, and sensory, and often has rhymes, alliterations, and other rhythmic compositions.” (Foster, 2)
- Emergent readers has as directed audience school-kindergarten or first grade children around five or six years old and Foster mentions that this sub-category also have the characteristic of being read out loud, but here, “children also take part in the reading process pointing to words and reading along with a teacher or parent.” (Foster, 2) At this age, children are able to recite and paraphrase what they have heard and they can receive support from pictures to interpret and predict what will happen in the stories.
- Early readers are between the ages of six and seven years old and are in first or second grade. In this period, children are already able to read simple words and understand what they read. Texts directed to this group are characterized by being easy to read but at the same time have less predictable language pattern and add longer sentences. Likewise, Foster also adds that texts are also characterized by having “more complicated elements of plot, central theme and setting.” (Foster, 3)

- Fluent readers are in second or third grade and are around the ages of seven and eight years old. They have the capacity to read stories individually, without help and also use strategies to create meaning of unknown words and to figure out pronunciation.
- Around nine and eleven years old, children are going through many different changes, either physically or emotionally. Foster mentions that children in this group have expectations, have created gender roles and also develop an interest in social and cultural issues.
- Between eleven and fourteen, children are going through the transition of becoming adolescents and, according to Foster, “youngsters acquire the ability to reason abstractly and can appreciate such complex literary devices as irony, analogy, idioms, sarcasm and allegory.” (Foster, 5)

On the other hand, the case regarding young adult literature is completely different. These types of texts have a more complex focus, and even the topics presented on the stories are more diverse.

Ashley Strickland gives an insight on the way this specific genre was developed and when was the first time that the term young adult was coined and used as a genre. “The term “young adult” was coined by the Young Adult Library Services Association during the 1960s to represent the 12-18 age range.” (Strickland, 1) She also mentions that this term was developed as a way to direct a specific genre in which the topics to be taken into consideration regarded young people’s own lives and experiences, in simple words, this genre started as a way to talk about teen issues.

At the rise of this genre, around the 1960's, the central topics discussed in the stories were completely different from what we know young adult literature is about. "The first golden age is associated with the authors who the parents of today's teens recognize: Judy Blume, Lois Duncan and Robert Cormier." (Strickland, 2) These authors were the first to explore topics that involved adolescents, but that were considered taboo and were never used in texts for younger audiences. The stories were grounded in situations teenagers would easily recognize and that was part of their appeal. This grounding on real-life issues changed in the following decades, the stories shifted from sex and drug abuse to more imaginary and made-up stories at the beginning of the 1980's.

Nowadays, the genre has moved on and stories present a wide variety of topics and genres within the genre. "Wizards, vampires and dystopian future worlds didn't always dominate the genre, which hit its last peak of popularity in the 1970's with the success of controversial novels by the likes of Judy Blume. In the years between, young adult has managed to capture the singular passions of the teen audience over a spectrum of subgenres." (Strickland, 1) Just like the topics changed, the audience also did. Teenagers look for excitement, emotion and identification with what they read, so the new topics such as dystopian and utopian realities, science/fiction, fantasy, magic and mystery, give the genre the popularity it has not only among teenagers, but also among adults.

At the beginning of the 21st century, there was also a shift in the way these books were presented to the audience. "The book world began marketing directly to teens for the first time at the turn of the millennium. Expansive young adult sections appeared in bookstores, targeting and welcoming teens to discover their very own genre." (Strickland, 2) During this period, book stores started giving a lot of attention to these kinds of books; some

volumes of young adult books that boomed at the beginning of the 21st century are J.K Rowling's *Harry Potter* series, Suzanne Collins' *The Hunger Games*, among others.

It is also very important to mention that writers and publishing houses find a powerful way to engage the audience and promote the books. Covers and illustrations have a central role in catching new readers by exemplifying the book and the story with a central image that sometimes worth's more than words.

In relation to what Strickland presented above, Sharry Wright believes that "the central theme of most young adult fiction is becoming an adult, finding the answer to the internal and external question, who am I and what am I going to do about it?." (Wright, 1) Teenagers are trying to look for answers to help them grow up and build their identity, and they find comfort when they feel represented with a character that goes through similar situations and experiences.

Strickland also mentions that "Teens are caught between two worlds, childhood and adulthood, and in YA, they can navigate those two worlds and sometimes dualities of other worlds." (Strickland, 3) In this case, young adults are also between two realities, between childhood and adulthood. Young adult literature connects readers to a constant transformation and chaos through emotion. At the same time, teenagers feel identified with the paranormal and dystopian genres, because they are also between two realities, fantasy and reality. Teenagers look for models to follow, feel supported and identified, not only with a specific person or character, but also with a community of people that share similar ideologies to make them feel comfortable and accepted by who they are.

Flexibility regarding the type of audience this genre has is also very important and varied. It is not strictly directed to teenagers, but adults also find identification with this type of stories.

Just as Eugie Foster discuss about duality of the genre which makes it so flexible and also reaches the adult public. “Young adult stories and novels are effectively on the same technically mature level as works for adults, with the differences being primarily in length and theme-maintaining a focus on the issues and concerns relevant to teenagers.”(Foster, 3) Foster identifies that the major difference between young adult literature and adult literature is the length and maybe the topics which are more centered on problems adolescents face in their daily lives. At the same time, readers tend to take into consideration that the problems might be focused on teenage life and their problems, such as first love, drug abuse, sex and identity.

Definition of Detective Stories

The focus of this project will be directed to work with the detective story genre, a genre which started in the 19th century. This genre has many different exponents, but among the considered founding fathers of the genre are:

William Godwin (1756-1836), for *Caleb Williams*; Eugene Vidocq (1775-1857), for his *Memoires*; E. A. Poe (1809-49), for the Dupin stories, especially *The Murders in the Rue Morgue*; Charles Dickens (1812-70), principally for Inspector Bucket in *Bleak House*; Wilkie Collins (1824-89), for *The Moonstone and the Woman in White*; and Emile Gaboriau (1833-73), for a series of short stories, particularly *Le Petit Vieux de Batignolles*. J.S. LeFanu (1844-7) and Fyodor Dostoyevsky (1821-81), whose *Crime and Punishment* is sometimes argued to be the greatest of all crime fictions, are also commonly cited. (Cuddon, 193)

J.A Cuddon presents this list of writers that best represent the detective and crime genre. At the same time, Cuddon states some of the most important contributions each one of them has done to the genre; some of them have created great and catchy stories, some others have created such believable fictional characters readers wish they were real.

Joan Acocella introduces other important writer who developed his writing on detective stories. Sir Arthur Conan Doyle, with his engaging stories about Sherlock Holmes and his companion John Watson, which clearly appeared to continue with Poe's legacy to follow the tradition on detective stories.

There are many famous writers who have made paramount contributions or centered their careers on the creation of detective and mystery novels. Among them, Edgar Allan Poe;

whose short but powerful pioneering career on detective stories started it all by giving birth to the first private detective August Dupin, and also perpetuating the tradition of the sleuth following clues and rationalizing the odd and unexplained so as to find the culprit; in the detective genre; Sir Arthur Conan Doyle; with “The Holmes short stories which Doyle began to publish in the 1890’s that attracted an enormous and devoted audience which they have never lost.” (Cuddon, 193); Natsuo Kirino; a Japanese writer who is able to create the most macabre stories adding characteristics features of her culture to every single one of her novels; and last but not least, Agatha Christie; who works the detective story by erasing the exotic from the story by bringing the disruption of crime to the domestic and familiar ground, but at the same time empowering the common citizen with the ability to solve the crime, as she does with the appearance of Miss Marple’s stories. Each one of them offers a wide variety of writing styles and each one of them has something special to add to the genre.

There was a specific moment in history around the 1920’s in which the detective stories became very popular and many people started writing their own stories and sending them to the newspapers and editorials to have a chance in the market. “The period between the First and Second World Wars has been called the Golden Age of the detective story. Practically everyone who wanted to write had a go at it. Such books were adored by ordinary readers, housewives brought them home in the shopping basket, but they were just as popular with educated people.” (Acocella, 4) So great was the impact of these novels and stories that they became highly demanded by all social classes, but at the same time, a lot of people started writing in this genre. Among the people who wanted a chance to become writers,

the majority of them were women that were at home taking care of their children and waiting for their husbands, sons and fathers to come back from war.

Is in this period that some of the most famous female exponents of the genre appeared. Cuddon mentions that there are two important events that marked this period.

The second Golden Age is notable for two particular features: the preeminence of the three 'Queens of Crime', Agatha Christie (1890- 1976), Dorothy L. Sayers (1893- 1957), and Margery Allingham (1904-66), establishing a female presence in crime writing to date exceeded only in romantic and historical novels; and the growth of detective fiction in other countries, particularly America. (Cuddon, 193)

The first feature is the incorporation of women in the writing of detective stories; the latter has to do with the development of this particular genre outside England, specifically in the United States. Men and women were able to start a writing career in this genre at the end of the 1930's, and most of the characters created by these writers were developed in the hardboiled subgenre, which will be discussed next.

Lamkin and McCarthy in *The Hierarchy of Detective Fiction: A Gramulator Analysis* mention that not only by having a detective involved in the story, people can consider it a detective story, but also there are other aspects to be taken into consideration to give the title of detective story to a specific work. They describe the detective plot as follows:

At the center of these texts is always a crime and usually a murder, and the solution to the crime is either beyond the ability of the police or beneath their interest. The detective's role is to explain what is unexplainable by any other character, through brilliance or moral superiority. Merely including a detective is not enough to

identify a text as detective fiction. The focus must be on the detective solving a mystery. (Lamkin and McCarthy, 257)

The aspects that give a text the characteristic of this genre is the way the detective reacts and interacts with the characters to get the necessary information to solve the mystery.

The brilliance and superiority of the detective and the punishment of the criminal are directly related with the restoration of order and peace which is in the hands of the detective to accomplish and make things go back to normal in the world. “The commission and detection of crime, with the motives, actions, arraignment, judgment, and punishment of a criminal, is one of the great paradigms of narrative.” (Cuddon, 192) This sequence, Cuddon adds, underscores the process the detective has to go under to find the culprit which at the same time is one to re-establish the natural order of things in the story.

Bernard Suits presents the particularity of the main character of these novels. “Starting with Poe and Doyle, it has been felt desirable to endow detectives with distinctive and, preferably, eccentric character traits which had little or nothing to do with the puzzle-plot itself.” (Suits, 207) Each one of the detectives created by these authors has singularities and differences and makes them unique and particular. At the same time, authors need to and exploit the most singular aspects of these characters to make them attractive and captivating for the readers and to make the story interesting.

In its origins, and according to Acocella, the genre had two conventions shared by most of the detective stories. The first one is related with the detective’s eccentricity; a clear example to demonstrate this oddity is Sherlock Holmes, whom when he is not chasing a criminal, lies on his couch, felled by boredom and cocaine, shooting bullets into the wall of

his study. The second rule has to do with the primary role of ratiocination, which the detectives accomplished by showing no emotions and using his/her inductive power of reasoning in its entire splendor.

Kenneth Dover agrees with Acocella's view and also introduces the notion of the incredibly smart detective who tends to create assumptions from the different clues he/she gathers to solve the mystery. "That suggestion still seems valid to me. The detective, in all his avatars, is essentially a knower. He (or she) is the popular embodiment of a type of knowing that, since the mid-nineteenth century is the only credible type of knowing: his/her knowledge is based upon an empirically verifiable chain of inferences." (Dover, 13) Here Dover defines the detective as a person whose visual scope covers beyond ordinary sight, most of the times he/she goes through a method which implies self-discipline and scientific procedure to get to the truth and make things go back to normality.

Umberto Eco in *The Sign of Three*; which gives readers an insight on detective stories focusing on semiotics in the world of Holmes, Dupin and Pierce; Eco traces the way humans tend to create meaning from assumptions and clues, gathering the necessary information –even without being certain about it- to make sense. For him "the human mind is, as a result of natural evolutionary processes, predisposed to guessing correctly about the world, we often derive from observation strong intimations of truth, without being able to specify what were the circumstances we had observed which conveyed those intimations" (Eco, 18) As he says, people tend to guess, imagine and arrange what has been presented in the real world and through observing our surrounding and analyzing how things work around us, we can organize all the pieces of the puzzle and find solutions to the problems that might appear in our lives.

The same ability is produced and mastered by detectives when they have to solve their cases; they just use this ability in a higher level and consider all the variables to solve the crime and find the culprit. According to Eco's reasoning, "the different elements of hypothesis are in our minds before we are conscious of entertaining it, but it is the idea of putting together what we had never before dreamed of putting together which flashes the new suggestion before our contemplation" (Eco, 18) Detectives, as they are described in detective stories, have the ability to exploit and develop the sense of discrimination and elimination of other factors to finally get to the truth. This sense of discrimination and creation of hypothesis is in our minds, but the way detectives have the special ability to discard unimportant information and facts to get to the truth, makes them so special and efficient in their task to find the guilty.

Acocella alludes to Jorge Luis Borges to highlight this ordering principle of the detective's presence in a narrative. "Borges said that after you read a detective novel other fictions seem to you shapeless. At bottom, all these arguments are the same: the appeal of the detective story is the restoration of order." (Acocella, 11) The development of a detective story circulates around the detective solving a main problem and, at the same time, the restoration of order in the world before the end of the story. Acocella mentions that the solution of this problem; in some cases is presented as a crime, a murder, a difficult situation to be solved; is crucial for the evolution of the story in the sense that by solving the problem, the world will return to its original path and order will be re-established. (Acocella, 12)

Kenneth Dover stresses the importance of detective stories as sequences in which readers could have a shared amount between known and unknown elements to satisfy their desire

for new stories. “The writer could efficiently compose sequels that appealed to a preconditioned audience by offering it both a desired repetition and a desired variation: familiar characters, scenes, and pattern of action; new details.” (Dover, 21) That is why the detective genre cannot be considered as a closed category; it has many variations and all of them are accepted. There might be some characteristics that are similar between two texts, but they are not shared with other texts, but either way, they are part of the genre. Readers like some conventions created by the authors in which there are some elements that are commonly repeated; like main characters or the developments of the same pattern of action, but at the same time, readers want variation to intensify their desire of being astonished and amused by the story, which is brought by a factor of surprise, so it cannot stay in one formula of reasoning only.

In this sense, the writer plays a game with the reader in which they fight to know who wins the match. Acocella uses the term “puzzle mystery” and she also mentions that a detective story is “a contest between the author and the reader as to whether the reader can guess who the culprit is before the end of the book.” (Acocella, 4) This represents a constant battle for the reader who needs to follow the clues, discard possible suspects and finally find the responsible of the crime or culprit.

Xu Xiang in his article “The Plot Construction in Agatha Christie’s Novels” agrees with Acocella in relation to this point, but also argues that, even though the writer gives the reader the necessary clues to solve the mystery and anticipates what is going to happen, there are certain aspects that let unveiled until the end of the book to keep the reader expectant of how, who, when, and why all the things described along the story happened. “The reader is led to anticipate the final solution but still cannot figure out how the obvious

murders have managed to achieve their purpose.” (Xiang, 134) In this game controlled by the writer, the reader must develop critical thinking at the same level the detective uses it. Readers have to piece the puzzle by discarding witnesses, suspects and analyzing clues to discover who the criminal is and how everything happened.

Bernard Suits agrees with Xiang’s view in relation to the process the detective stories show and how they are developed to continue with the idea of game Xiang presented above.

The better reason for not trying to solve the puzzle is that solving it would spoil a quite different effect which the reader may desire. He wants to be surprised. And for such people, actually solving the mystery before the solution is revealed by the author would ruin their fun every bit as much as would someone telling them who did it while they were still in the middle of the text. (Suits, 209)

With this, Suits implies that an engaging story is the one that leaves the reader expectant and waiting to know who did it until the end of the book, because on the contrary, the story would lose its power by being too predictable. The central point is that detective stories invite the reader to solve the mystery presented by the reader, but this solution is imaginative and logical at the same time. Detective stories give the reader the possibility to guess and predict, imagine and create, all together to unveil the truth.

Journalist Alice Bolin in her essay “Miss Marple vs. the Mansplainers: Agatha Christie’s Feminist Detective” presents a shared view on the relationship between reader and writer. She also says that there are certain things allowed in this game that takes place between the reader and the writer and some others which are forbidden, so in that way, both sides will have a fair play in the game and will have the same possibilities to win as the other part. “It

is a game between author and reader, its goal is to find the villain, and dirty play is not admitted. What the writer says must push the story forward, must have a bearing on the plot.” (Bolin, 5)

Likewise, Suits also states the one-rule for writers which follow the characteristic of playing fair with the reader to have the same opportunities to solve the mystery with the necessary information given by the writer. “...the detective story-writer as puzzle-maker, too, must aim at that kind of mean. He must not make the clues so obviously directed toward the guilt of x that it is virtually impossible not to solve the puzzle, and he must not make the clues so vague, ambiguous or meager that it is virtually impossible to solve the puzzle.” (Suits, 206)

Umberto Eco believes that detective stories have a particularity that differentiates them from other types of novels. He says that descriptions are presented in the same way as in other novels, but the writer must analyze them in a different way, more critically and taking into consideration all the factors that might modify them, so in that way the reader will start discarding the possible clues from the impossible ones to solve the mystery.

Things are very different, however, when we deal with description in a detective story; in that case the heterogeneity of the various elements ought to be selectively and critically examined. It is necessary to choose an interpretative approach which foregrounds certain features of reality to the detriment of others; these will be bracketed and considered deviant, deceptive or simply useless. (Eco, 135)

Here, Eco gives special attention to the fact that readers must develop a new sense of critical thinking to start analyzing the clues and information in a different way. Readers

must treat detective stories with a lot of attention and focus on every single aspect, take it into account and try to connect it with other clues to see if there is any probability of going on the right direction; if not, the reader must discard those false clues and follow a new path.

Xiang concurs with Eco on the way the classic detective novel was developed and says that this model was very generic and followed by all writers. There was no innovation and the plots were being over-used to describe the same procedure.

Most critics of this literary formula agree that this plot is the standard device in classical detective fiction. In the typical intellectual type of detective stories, after the murder takes place, the detective then follows up quietly from clue to clue. During the process of investigation, the figure of guilt moves from suspect till it falls on the real guilty party which seems the most impossible to do the murder. This rule is followed unquestionably until it comes to Christie.(Xiang, 133)

For Xiang, Agatha Christie appeared in an era in which the detective genre only comprised to follow the same structure, paths and characteristics. She invaded the genre with fresh ideas and new plots that amazed the readers and caught their attention to become one of the most famous writers in the genre.

Acocella finds a pattern in Agatha Christie's stories and says that there are two questions that can help the reader to discover who the culprit is.

By means of interrogation—or, in Miss Marple's case, snooping (she does not eschew field glasses)—the investigator determines two things for each suspect. First, did he have a motive? Was he, for example, the victim's son, and deeply in

debt? The second question is whether the person had an opportunity to commit the crime. Where was the impecunious son at the time of the murder? (Acocella, 6)

Acocella presents the critical view in which readers must analyze each the suspects, the events that are taking place in the story and the clues that are given by the writer to solve the mystery. By answering these questions, the reader will have the opportunity to discredit some prospects and will be able to eliminate false clues and connect the dots to finally find the culprit and re-establish the natural order of things in the story and also, in the world.

Dover says that characters; the detective more specifically; are a reflection of the author. “The detective thus duplicates the action of his author. He recreates the reality of his world in the same way the author created that world, moving backward from significant effect to necessary cause.” (Dover, 70) Detectives use their analytical abilities to go back from the present to the past and vice versa recalling important information, facts and events to know why what happened had to happen and under which circumstances it happened.

He demonstrates that the past is, in fact, never past... By moving backward from effects to causes, he masters time. At the narrative’s end, in his final recapitulation, he moves forward, from causes to effects. And in so doing, he restarts the rhythms; the college can resume its next semester, the Orient Express can resume its schedule. Time does not control the detective; the detective controls time. (Dover, 92)

By this, Dover emphasizes the shifts in time that occur in a detective story and how the detective himself/herself is able to move from one place to another in time to recall information and make the pieces of the puzzle fit and discover the truth, so the detective,

like the writer, inhabits the past to make sense of the present. The common path in detective stories is to reveal the truth at the end of the novel, and by doing so, the detective moves backwards to make the other characters understand what happened and how it happened.

Likewise, Dover gives special attention to the way the detective gets self-satisfaction by knowing who is the culprit before the others. At the same time, he says that readers find the same kind of satisfaction when they follow all the clues and predict what is coming next; and that these predictions become real, gives more satisfaction to them because they have won the game against the writer. “There is doubtless some satisfaction in following the adventures of a street-wise man or woman using his or her will to impose order on a piece of the big, dark city, as there was in following the ratiocinative man using his (rarely her) intellect to re-impose order in a manor house or a resort hotel.” (Dover, 13) The detective story, then, presents the existence of light and darkness so as to have mystery; disruption is necessary for the fun to begin. However, fun is only possible –as Dover suggests –because we trust in order and the reinstatement of it inside the narrative.

Dover presents another very important point of view regarding the components of detective stories. “The premise of the genre is that death occurs not by accident, or by disease, or by famine. Death is introduced by a definite malign intelligence.” (Dover, 90) Death is not an accident, but a human transgression, whose mystery needs to be solved by an ethical restitution force. In this sense, the writer knows what needs to be solved, and that is why he/she leaves so many clues all over the story to let the reader participate and try to re-establish the lost order by finding the culprit. It is worth noting that what the writer wants to do with the story is to let the readers know that there is something wrong happening and that is not natural, it is something that involves someone else disturbing the natural order of

things and making a mess in someone else's life. This/these person/persons have bad intentions and want something in exchange to make order come back.

“Crime was an anomaly, and by correctly tracing the anomalous evidence that the anomalous deed had left behind, the detective could apprehend the perpetrator and erase the disruption. Detectives from Dupin to Poirot and Wimsey followed this method, and inhabited this world.” (Dover, 23) We can take the example of a murder to reflect how the concept of order works in the detective stories. When the reader gets to the point in which a crime has been committed, that will break the natural order of things, which is to know the cause of death of the person, and by following the clues presented throughout the story and discovering the culprit along with the detective, that gives the reader the possibility to re-establish the sense of order and to know who killed the victim.

In the world of detective fiction, writers make a distinction between two types of detectives which are “the hard-boiled ones who are always drunk and talk out of the corners of their mouths and do it all by instinct; and the cold, dry, scientific kind who split hairs under a microscope.” (Dover, 23) On the one hand, the hard-boiled character is a more modern representation of the traditional view of a detective. This type has more freedom regarding the way he/she behaves, because certainly, they don't care about pretences and what people think about them while they do their work properly. Nevertheless, they make evident something that has always been present in the detective: that there is always something of the criminal –in his disregard of social convention –in the crime fighter.

The relationship between the detective and the external world is asymmetrical. “The engaged detective is more willing to challenge social conventions, not because he or she

must deal with a unique exception to convention, but because he or she rejects conventions and the society that imposes them.” (Dover, 108) The world needs the detective to re-establish the lost order, but the detective does not care much about the world. He/she solves the mysteries and problems, because they find excitement in new challenges and how they can use their intelligence and abilities to reveal the truth.

On the other hand, the old type is more like a stereotype people have formed with the years of what a good detective should look like and how he/she should behave, but actually, the most important thing in detective stories is related to solving the mystery, so their private lives or how they manage to find the culprit should not have as much importance as the solution of the case. “From Poe to Conan Doyle and Chesterton, the focus is upon the detective’s forceful intervention in a crisis, ending with his sudden and dramatic solution to the puzzle.” (Dover, 25) In relation to this point of view, Dover emphasizes that the old representation of a good detective is more related to the development of intellectual skills rather than showing the world the how eccentric they are in their private lives.

Even though the old view presented by Poe in his stories is outdated, the main purpose of detective stories remains, the attention of the story is directed to the detective and how he or she always manages to find the perpetrator. As Dover says “the main emphasis remained where Poe put it: upon the detectiveness of the detective. He is created to solve problems; he is expected to attract and retain readers because he can solve problems.” (Dover, 27) The power of the story remains on the detective and how they use their intelligence and what they have at hand to solve the mysteries; that is what gives strength to the story and engages the audience.

And this is precisely what brings fascination about Agatha Christie's stories: she has created two great fictional detectives. On the one hand she has Hercule Poirot, her first-ever detective; with a very strong personality and French style that gives him the singularity of a gentleman in a world corrupted by the vulgarity of crime; and then she has Miss Marple, a very old lady who is always knitting and does not pay much attention to the external world, so that makes her unnoticed and, consequently, the perfect spy and detective.

Christie plays with both extremes. On the one hand, she plays with the most expected person to be someone, in this case, with the most expected person to be a detective or murderer. On the other hand, she plays with the least likely person, in this case to be a detective or a murderer. "One of Agatha Christie's signature devices involves deploying a full cast of stereotypes and then achieving surprise by turning one or more individuals against type." (Dover, 33) Dover here makes a point and exemplifies his view among the most important characteristic presented by Christie. The way in which she created the main characters to have a personal signature in the genre makes her unique in her field.

Agatha Christie: The Feminist revolution of the genre

As it is said above, one of the most important representatives of the detective genre is Agatha Christie. She came with new ideas and ideals to present in relation to the development of the stories and the characterization of the detective.

Agatha Christie is considered by critics and other writers as the Queen of Crime. She has won this title not only because the way she crafted the novel to create new events, situations and characters to give the genre a fresh air, but also because she is one of the very few women that entered the world of detective fiction, which was ruled by men; and even though she had a time in which she published romance novels under the name of Mary Westmascot, her essence always was related to the mystery genre.

For Tom Geoghehan, journalist from the BBC News, Christie has some interesting things to offer to the genre. "The way she crafts her novels, leaving so much to the imagination but laying out a puzzle, a challenge for the reader to engage with, is still relevant today for readers of any age." (Geoghehan, 1) In relation to this, there are many people that had the opportunity to read Christie's novels and these novels were so catchy, captivating and intriguing that she became very popular, not only among adults, but also among youngsters. The most interesting thing about Christie for Geoghehan is the way she builds the novel to give the reader the opportunity to follow the clues to solve the mysteries, but at the same time, giving them the chance to imagine different possibilities to unveil the real culprit at the end of the book.

During the First and Second World War, women had the opportunity to think, create and develop those abstract ideas into more concrete objects. This is the period in which Christie

started writing, and it is also the period of the Golden Age of the detective story. During this time, a lot of people started writing detective novels, but few people succeeded; women had the opportunity to write because the majority of the male population was on the battlefield.

Belsey and Moore in their book about the history of feminism and the interruption of women in the world of men mention the following: “Proto-feminists, disturbing the genre of the rogue’s tale to show the woman as capable of her own transactions, engaging in her own trading, activities, and surviving.” (Belsey and Moore, 74) Crime literature was filled with men writers and male leading characters. The appearance of Christie in the literary world changed the paradigm and the roles of each gender. She proposed a new role of women inside and outside the text, giving the gender more power than it ever had before. With the inclusion of women in literature, they were able to make their own decisions, think freely and avoid being abused by men.

Laura Mulvey, who developed the gaze theory which belongs mainly to cinema theory in which men have the central role while women are just mere objects to satisfy their needs, presents Freud’s idea of where the objectivity of men towards women starts as follows:

At this point he associated scopophilia with taking other people as objects, subjecting them to a controlling and curious gaze. His particular examples center around the voyeuristic activities of children, their desire to see and make sure of the private and the forbidden (curiosity about other people's genital and bodily functions, about the presence or absence of the penis and, retrospectively, about the primal scene). (Mulvey, 8)

For Freud, the treatment of women as objects starts in childhood. Kids associate that having a penis gives superiority to men and the absence of it, gives them the possibility to treat women as objects. Mulvey also states that men find pleasure in looking at others as objects because in a certain way, that source of power increases their ego and creates a sense of ownership with women.

Belsey and Moore discuss the role of both genders in the creation of texts and the use of ideas. "Men take from women what they want and leave the rest- which they determine to be of no value- to fade from view." (Belsey and Moore, 29) The reputation of men is built at the expense of women and they could do little to avoid being treated as mere objects of men's satisfaction and growth.

Mulvey agrees with their view in relation to the use men have of women, but she also adds that for men, the role of women is only focused on appearances, while the man is the one who has the ability to think and do things.

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy on to the female form which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness. (Mulvey, 11).

For Mulvey, the objectivity of men towards women is related to the visual role and impact they have in life. Women are meant to be admired and looked at, nothing else; their presence is justified by satisfying men's desires of looking at a beautiful woman being

sexy. This idea can be exemplified in movies such as *James Bond*; in these movies, the main character has the power and the ability to confront danger, he is the hero that needs to save the world and the poor lady that cannot take care of herself. At the beginning of this franchise, women had the role of looking good on screen to satisfy men's desire by mixing the erotic with danger; but the latter *James Bond* movies have shown more empowered women –whether as femme fatales or fellow secret agents- by having the same abilities as men.

In relation to this, Christie proposed a radical change regarding the main character of her novels and stories. Christie was able to empower women in more than one way; the first way in which she gave importance to women in the literary world was by her own contributions to the genre, and the second way was by the creation of a female character that was so intelligent and capable that no men could stand on her way. Joan Acocella identifies this character as Miss Marple. “If we consider Christie within the context of her time and social class, she was a proto-feminist. Miss Marple is far from the only plucky female investigator in her novels.” (Acocella, 10) By the incorporation of Miss Marple, Christie began to innovate with the creation of characters. She avoided using stereotypes and prototypes to develop her stories; every single story proposed variation and no pattern could be followed to discover the culprit. At the same time, Christie is considered as a proto-feminist because of the way in which she gave equal opportunities for men and women; for her, both genders were able to do the same things, including the solution of mysteries and writing novels.

For Mulvey, the way in which the female character is presented along the story has to do with the role the male character wants to give her. At the beginning of the story, she will be

seen with a sexual connotation, something forbidden that the male wants to approach and possess, but as the story evolves, the female character is upgraded to fulfill the male needs.

She is isolated, glamorous, on display, sexualized. But as the narrative progresses she falls in love with the main male protagonist and becomes his property, losing her outward glamorous characteristics, her generalized sexuality, her show-girl connotations; her eroticism is subjected to the male star alone. By means of identification with him, through participation in his power, the spectator can indirectly possess her too. (Mulvey, 12)

Mulvey mentions that, as women change their roles; they fall in love with the male character; the male already crosses the line between the forbidden and the allowed. In this sense, the female character already belongs to him, but at the same time, women are able to have a more equalitarian role in the story. They can interact with the male on the same scale, they have an opinion and can argue the male's decisions along the rest of the story, but only if the man satisfies his desire and owns the female character. In relation to this, Christie exchanges the roles of both genres; in her stories and novels, the female character has the power and the central role as a problem solver; innovating with the characterization of both, men and women.

This sense of innovation is not only present in the production of new types of detectives, but also on the plot construction. Alice Bolin states that Christie was able to create assumptions in the reader's mind that were true, but at the same time, she plays with some elements to make the reader think that the most likely person to commit the crime is not guilty, but actually it is. "As Christie writes in her autobiography, she is fond of the kind of plot in which somebody obvious is finally proved guilty. Many novels plotted under this

rule show her best, but still this is not the method she sticks to till the end.” (Bolin, 7) Bolin believes in the variation of patterns the author used to avoid predictability in her stories. She says that although Christie played with the most intended person, she also introduced new patterns such as the least likely person and the implication of more than one murderer in a crime.

The same thing happens in relation to the detective character. Acocella describes Miss Marple as the person who breaks the pattern of Mr. know-it-all to a more familiar and house centered character.

Miss Marple is the opposite of Poirot. She comes from a sleepy village, St. Mary Mead, and she seems a “sweetly bewildered old lady.” She has china-blue eyes; she knits constantly; nobody thinks anything of her. They should, because she is a steely-minded detective. When she is on a case, she says, she makes it a rule to believe the worst of everyone—in her words, she has a mind “like a sink”—and she reports with regret that experience has confirmed her in this point of view. (Acocella, 5)

Christie plays with the convention of the most expected person to be a detective. She confirms the reader’s stereotype then to show that the brilliant mind of a detective resides in someone no one notices: no one would ever concentrate on Miss Marple’s presence. Stereotypes are very important in the development of Christie’s characters, and she breaks the mould of a classic detective with a fresh and modern addition to the wide variety of detectives.

For Alice Bolin, the female detective has some advantages that need to be taken into consideration. “Miss Marple’s wisdom is overtly feminine—she relies on her knowledge of the domestic sphere, of relationships—and her methods are equally so, as she exercises her keen women’s intuition.” (Bolin, 4) As no one believes in Miss Marple’s abilities as detective, she can ask questions without being identified as target; she can relate her knowledge about the domestic with her relation with the other characters. They find in Miss Marple comfort and trust, so they often speak too much and give her important information that she can use to solve the crimes.

The book that will be used to develop this project, this is Agatha Christie’s *The Thirteen Problems*, which was published in 1932 in the UK. This short story collection has Miss Marple as main character. She is an old lady who likes to knit and drink tea. She is the least expected person to be a detective, but her knowledge of the domestic mixed with her ability to judge everyone and everything makes her the perfect person to impersonate the detective.

In this book, Miss Marple accompanies her nephew to his meetings at a club which reunites every week to present mysterious cases and try to solve them. Each character presents a situation and asks the other members of the club to give possible solutions to it; something important to add is that some cases have already been solved and the person who presents it is the only one who knows what the outcome is; in other cases, not even the person knows what happened and the others help him/her to piece the puzzle and crack the case.

As Miss Marple is not a member of the club, she stays at a corner of the room and knits while the others talk. What the other characters don’t know is that she is paying careful

attention to every detail to solve the mystery. She has the ability to discard unimportant information and connect the real clues to discover who the culprit is.

Each story presented in the novel takes place in one single meeting of the club. In relation to this, what Christie does with the story is to travel between realities and time. Her characters tend to recall situations and information from the past to make sense of it and re-establish the order that got lost with the presence of that problem.

At the end of each story, Miss Marple has the opportunity to talk and she mentions some aspects that were not considered by the other members and cracks the mystery. Bolin finds in Christie a singularity that only few writers have the ability to use in their favor.

The brilliance of Christie's deployment of Miss Marple is that she does not turn away from the spinster stereotype. We all know it: old, unmarried women are lonely, nosy, and spend their days eavesdropping and passing judgment. And it is just her apparent superfluosity, the ease with which she may observe society, unnoticed and unimportant, that perfectly situates the spinster to pick up on clues and intrigue. Miss Marple's ambiguous position in domestic life, neither completely inside nor outside the village families she observes, is where she gains her peculiar power to steer Christie's stories. (Bolin, 7)

She mentions the ability Christie has to use stereotypes in her favor in relation to the presentation of the main character. Bolin says that she uses the created assumptions readers produce of each character and amazes them presenting something radically new and interesting. Miss Marple might look like an old and quiet lady, but actually, she is the best in her field and certainly can demonstrate it.

Description of the school

The information presented below has been taken from the Proyecto Educativo Institucional of the school and shows what the school wants from their students and how the school, along with the teachers and community members, help them to fulfill their educational needs to become change agents in society.

The Instituto Marítimo de Valparaíso is a technical high school educational institution dependant from the Corporación Municipal de Valparaíso para el Desarrollo Social. It was founded in the year 1988 on the necessity of forming qualified human capital in the fishing industry, nautical and harbor because, until that moment, there were no education institutions that would teach those fields.

Mission

To educate students from seventh grade to fourth year of high school in the instruction of the different modalities of technical and humanistic education which effectively answer to the present and future needs of social development, cultural and productive at regional and national level through dependant work, endeavor and higher education. We are an educational community committed to the student's service, where tradition, innovation, knowledge, technology, environmental care and heritage of humanity are conjugated to make the students become active agents in the changes that society might need in the future. Our organization finds its differentiation in the empowerment of values, such as inclusion, nautical tradition, educational investigation and the constant anticipation capacity to innovate to progress in time.

Vision

We will form students that will value themselves, with the trust and required engagement to address and work in the life project (dreams, ideals, goals, etc), accomplishing personal and their surrounding's growth. At national level, we well be recognized as a school of excellence, sharing our achievements with our peers, to reinforce sustainability and the trust on public education.

Needs analysis

As it is mentioned above, this project is directed to work with students from first and second year of high school from Instituto Marítimo de Valparaíso. These students have participated on a survey in which they had the opportunity to answer some questions regarding their relation with the English language and the EFL course to give important information for this project to be developed.

Instrument used to collect information

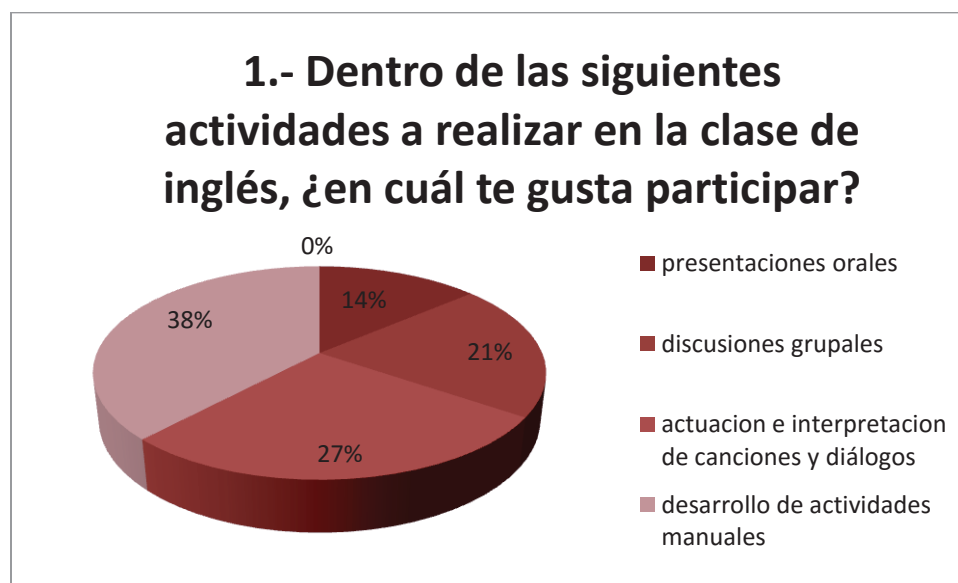
The instrument used to collect the information to develop this project was a twelve question survey which had two open and ten closed questions. In the open questions, the students had the opportunity to expand their thought about what was asked and in the closed questions; they were provided with a set of arranged answers in which they had to choose the best alternative that fitted their interests and realities.

Presentation of the results of the survey

The survey was answered by 29 students from first and second year of high school that agreed about taking part on the project. They were given the possibility to write their names, but that was only optional; they were also asked in which year they were and their gender.

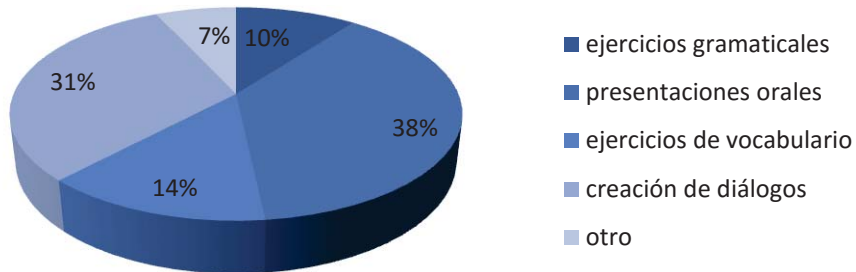
In relation to the results given by the students, they are going to be analyzed question by question and they are also going to be analyzed under Dudley-Evans and St. John's terminology. Question 1 is about the activities in which they like to participate, in which eleven students answered that they prefer to do activities related with handicrafts; 8

students prefer the activities related with role-playing, dialogue interpretation and singing; 6 students prefer the activities in which they have group discussions; and 4 students prefer the activities in which they have to do oral presentations.



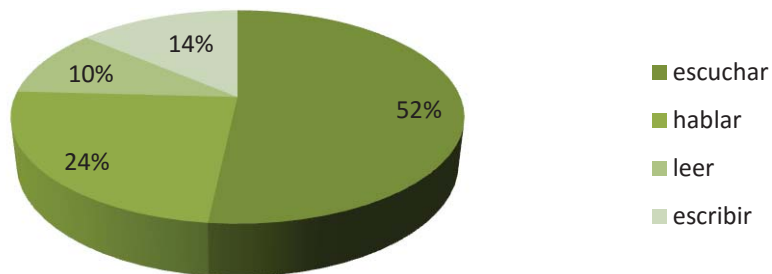
On question 2, they were asked which activities they found there were most difficult for them. 11 students answered that the most difficult activities for them were the ones that had a grammar focus; 9 students answered that the creation of dialogues was the most difficult for them; 4 students answered that the activities which were focused on vocabulary were the most difficult; 3 students answered that activities with a grammar focus were the most difficult for them; and 2 students provided different activities related to speaking.

2.- Dentro de las actividades a realizar en la clase de inglés, ¿cuál crees que es mas difícil para ti?

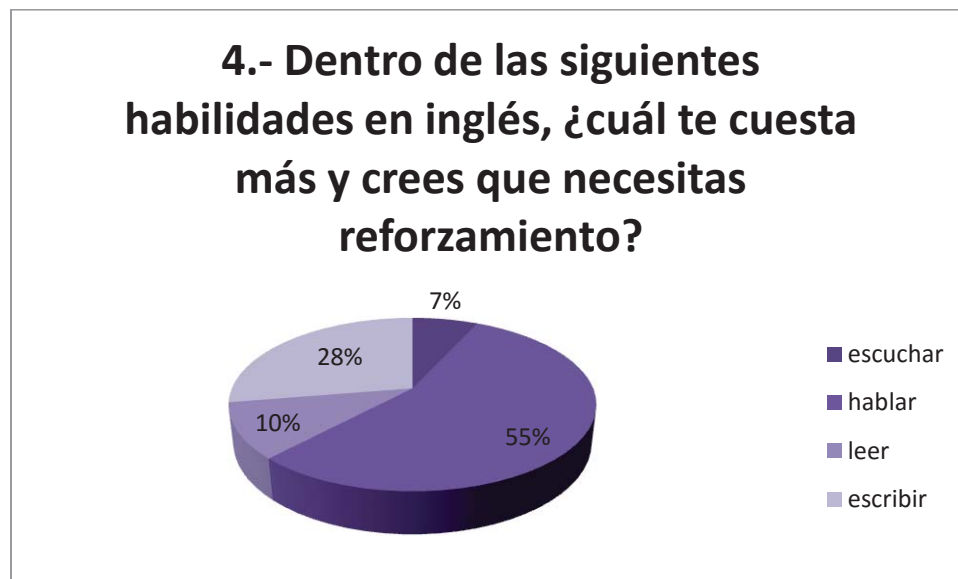


On question 3, the students were asked about which skill they found more comfortable working with. 15 students said they were more comfortable and capable working with listening activities; 7 students mentioned they prefer to work with speaking activities; 4 students prefer to work with writing activities; and 3 students prefer to work with reading activities;

3.- Dentro de las siguientes habilidades en inglés, ¿con cuál te sientes más cómodo/a trabajando?

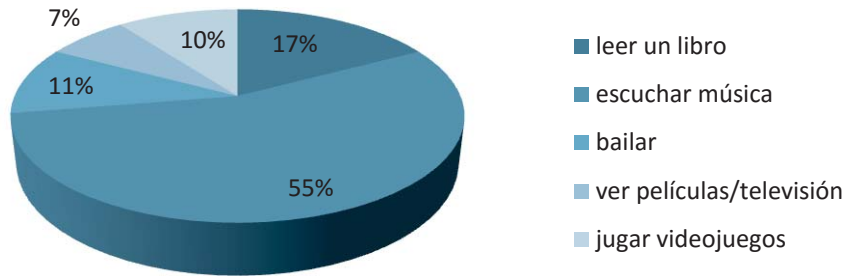


On question 4, they were asked in which skill they find harder for them and that they need reinforcement. 16 students answered that the most difficult skill to work with in the EFL classroom was speaking; 8 students believe that writing is the most difficult and that needs reinforcement; 3 students answered that reading was the most difficult; and 2 students answered that listening was the most difficult.



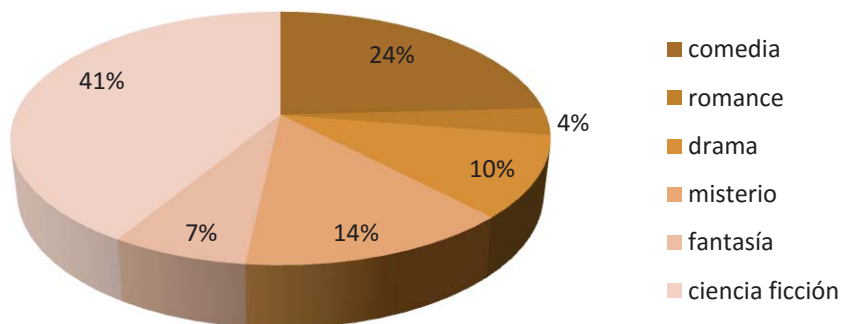
In relation to question 5, students were asked about which activities they liked to do the most in their free time. 16 students answered that they like to listen to music; 5 students answered that they like to read a book; 3 students mentioned that they like to dance; 3 students answered that they like to play video games; and 2 students said they like to watch movies or television in their spare time.

5.- Dentro de las siguientes actividades, ¿cuál te gusta realizar en tu tiempo libre?



In relation to question 6, the students were asked, among the different alternatives, which genre they liked the most. 12 students answered that science fiction was their favorite; 7 students answered that they liked comedy the most; 4 students said their favorite was mystery; 3 students mentioned that their favorite was drama; 2 students preferred the fantasy genre; and 1 student mentioned that he/she preferred romance.

6.- Dentro de los siguientes géneros, ¿cuál es tu favorito?



Regarding question 7, this was an open question related to the previous one in which they were asked about examples to define the genre they chose before. Among the most repeated

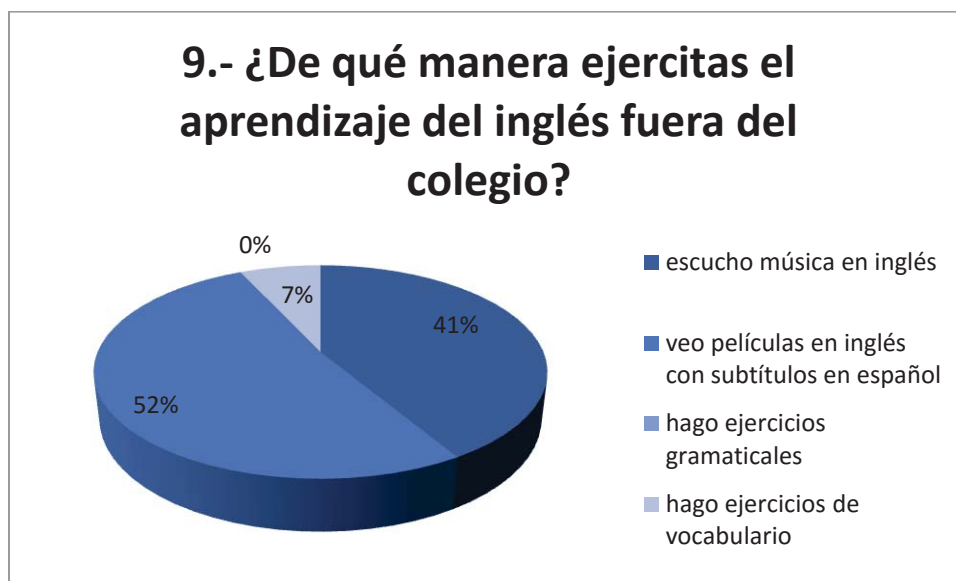
answers, there was *The Hunger Games*, *Fast and Furious*, *The Fault in our Stars*, *American Horror Story*, *Lucy*, *The Golden Compass*, *Divergent*, *Alice in Wonderland*, *Men in Black*, *The Hangover*, *Scary Movie*, *The Martian*, *Holidays*, *Delirium*, *Detective Conan*, *Star Wars*; and *Romeo and Juliet*.

7.- En relación a la pregunta anterior, ¿qué libro o película crees que define al género que escogiste?

In relation to question 8, they were asked about which topic they would like to develop and learn more about. 11 students would like to know more about discrimination; 10 students would like to learn more about gender equality; 5 students would like to learn more about racism; 2 students would like to learn more about feminism; and 1 student would like to know more about mysteries and murders.

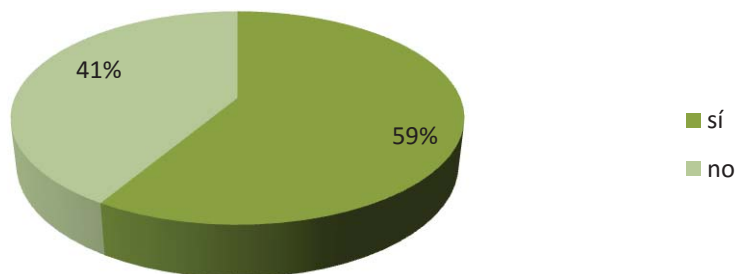


In relation to question 9, they were asked about the way in which they train and exercise the English language at home. 15 students mentioned that they practice by watching movies and series in English with Spanish subtitles; 12 students mentioned that they practice English by listening to music in English; and 2 students said that they reinforce the English language by doing vocabulary exercises.



In relation to question 10, they were asked if they would like to participate on an English workshop to help them improve their skills in the language and also to know more about different topics. 17 students said that they would like to take part on the workshop; and 12 students said that they would not.

10.- ¿Te gustaría participar de un taller de inglés para ayudarte a mejorar tus habilidades en el idioma?

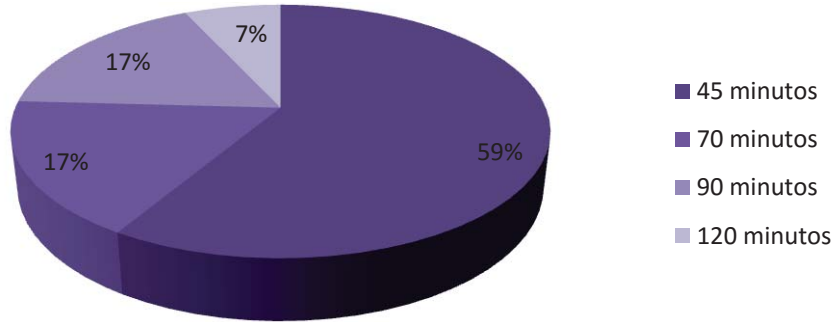


In relation to question 11, students were asked about the periods in which they could participate on the workshop. As it was an opened question, the most repeated answers were on Monday, Tuesday, Thursday and Friday after classes in the afternoon.

11.- ¿En qué horarios sería más cómodo para ti poder participar de este taller?

In relation to question 12, they were asked about the duration of each session of the workshop. 17 students answered that they would like each session to last 45 minutes; 5 students answered that they would like each session to last 70 minutes; 5 students said they would like each session to last 90 minutes; and 2 students mentioned they would like each session to last 120 minutes.

12.- ¿Cuál debiese ser la duración de cada sesión del taller?



According to Dudley-Evans and St. John's terminology presented in 1998, there are three aspects in which the results need to be analyzed. These aspects are the target situation analysis, the learning situation analysis and the present situation analysis.

Target situation analysis

The project will be developed at Instituto Marítimo de Valparaíso and it is aimed for students from first and second year of high school. This workshop will help them to have extra practice in the English language, and it will also be useful to reinforce the weak areas or skills, as they were shown in the survey, that are speaking and reading.

Learning situation analysis

The students have shown a wide variety of interest as they are expressed in the survey. They like to read, listen to music and watch movies in their spare time; and they have also mentioned a wide spectrum of topics they would like to learn outside the EFL classroom, such as discrimination, racism and gender equality.

For the project to take place they were asked the days in which they would feel more comfortable taking the workshop and they answered that they would like to participate on Monday, Tuesday, Thursday or Friday after regular classes, and the extension of each session is around 45 to 70 minutes.

Present situation analysis

The students have shown that their weak areas are directed to the productive skills which are speaking and writing, and they have said that they need reinforcement in those aspects.

According to Hutchinson and Waters' terminology, the answers given by the survey need to be analyzed by the needs, wants and lacks of the students.

Needs: The students need reinforcement in those weak aspects such as use of vocabulary, exercise of grammatical structures, speaking and writing skills, etc.

Wants: They want to learn about different topics such as racism, gender equality and discrimination; and they would also like to include their likes from outside the classroom in the workshop, such as watching movies in English with Spanish subtitles and listening to music.

Lacks: The lacks of the students are directed to the production of the language, either written or orally. The students need extra practice in those areas and also they need to work with vocabulary and grammatical structures.

Rationale

This workshop is aimed for 1st and 2nd year of high school students at Instituto Marítimo in Valparaíso. It consists of 4 units and a total of 15 sessions in which students will be able to improve their skills in the English language and competence by developing linguistic competence. For this reason, the detective story has been chosen since it presents a constant challenge for the students since it is full of clues, mysteries, crimes and murderers that really catch their attention and not forgetting the main aim of literature, which is to enable the reader to find interest, be amazed and engaged by the use of words and how they can create different worlds, adventures and characters.

This workshop will let the students know more about other realities, worlds and topics through the reading of the stories written by Agatha Christie. They will also create a reading habit while exercising this ability/ skill through the workshop by reading the stories and extra material for each lesson.

The following arrangements for the project have been selected by the students when answering the survey which included questions related to their personal interests, their participation in the EFL classes, and their relationship with books.

This workshop is organized into 4 units consisting of 15 sessions in total (twice a week), so the workshop will last around 2 months and a half. These units will be divided into the introductory unit in which students will have the first approach to the detective stories and also to the author; the second and third unit correspond to the presentation of 1 short story each which are part of the book *The Thirteen Problems*. These stories have been selected because of the way they exemplify the topics that are going to be discussed in the workshop

such as feminism, gender equality and stereotypes. Unit 4 will focus on the development of a group project in which the students will put into practice what they have learnt during the course.

During the whole course, students will have the active participation of the teacher who will lead them in every activity, task and exercise prepared for each lesson, so in that way, they will be able to gain confidence in their abilities, skills and capacities in relation to the English language.

The teacher will give the students the freedom to interact with the text, to have their own interpretations and assumptions about the different problems, situations and characters presented on the plot, so in that way, students will be taken into consideration, they will have a voice and their ideas will be listened, they will discuss and share their ideas with their classmates, they will use their imagination to create different scenarios; and they will be able to build up critical thinking by making predictions about what is going to happen next in the text.

Selection of syllabus

To develop this workshop, the teacher will use a task-based syllabus which has a purposeful approach to tasks that the learner will perform while using the language during the course. Through the application of this syllabus, students will be able to analyze, discuss and express themselves by using the L2 in each task and activity.

David Nunan proposes that this type of syllabus must be build up under 3 very different parts including, the language data which will be given by the teacher and the material used

in each lesson; which can be authentic and nonauthentic; the information about the specific culture in which the text takes place and the language system it used; and practice for the students to have a wide variety of opportunities in which they could use the language.

Course syllabus

Class information

Name of the workshop: Piecing the Puzzle

Number of students: 15

Grade: 1st and 2nd year of high school

Periods: 70 minutes after regular classes

Type of syllabus: Task-based syllabus

Number of lessons: 15

General objective

The main objective of this workshop is to change the students' vision regarding stereotypes by reading a novel written by a woman which also has a main female character, so in that way, they will promote gender awareness and gender equality inside and outside the classroom.

Specific objectives

Students will be able:

- To have a general idea of what the text is about.
- To recall specific information from the text.
- To identify core vocabulary and unknown words and give them meaning according to the context.
- To recognize each character and describe them in detail.
- To use specific vocabulary to refer to events and characters from the stories.
- To critically analyze the situations presented in the stories and propose solutions and give opinions about them.

- To use adequate vocabulary, expressions and grammatical forms to communicate either written or orally.
- To work in groups, discuss, find solutions, accept someone else's ideas and collaborate with other.
- To perform some scenes from the stories.
- To give alternative endings to the stories.
- To compare characters, facts and situations to find the culprit and solve the mystery.
- To select important information to discredit and discard subjects.
- To analyze the context in which the novel was written and takes place.
- To compare the main character with other detectives.

Expected learning outcome

Students are expected to:

- To put into practice lexico-grammatical features and forms to communicate in written and oral form.
- To use core vocabulary presented by the novel and the teacher.
- To have a say regarding the different situations presented in the stories.
- To hypothesize about possible endings and predict what is going to happen next.
- To link clues to come up with the culprit and solve the cases.
- To improve the reading skill through the use of sub-skills such as skimming and scanning.
- To create by designing and producing their own stories
- To improve fluency, accuracy and pronunciation in the target language.
- To compare their realities with the ones presented in the stories.

- To infer ideas and meanings from the context in which they are developed.

Content and themes

- Stereotypes in society
- Prototypes
- Feminism for men and women
- Changing roles in society
- Problem solving
- Taking responsibility for your actions
- Respect for others
- Gender equality
- Detective stories

Key concepts

-Role-play -Crimes -Culprit- Victim –Suspect -Detective -Miss Marple -Detective stories

-Critical thinking -Problem solving –Feminism –Stereotypes -Gender equality

-Roles in society

Requirements

- Be able to attend to all the lessons.
- Be a regular student of the school and correspondent class.
- Be charismatic and enthusiastic.
- Be respectful towards the other members of the group and the teacher.
- Be willing to participate in all the activities proposed by the teacher.
- Be proactive.
- Be responsible with the course and take part in all the activities.

- Be willing to share ideas and work with other students.

Evaluations

The evaluation procedure will consist on grading the written and oral skills through the students' work in a vocabulary notebook, a clue's journal, profile logbook, class participation in discussions, presentation of clues and cases, and the final project which is related to role-playing possible new endings and new stories.

Course assignments

Writing activities which include a vocabulary notebook, clue's journal and profile logbook.	30 %
Speaking activities including class work such as group discussions, presentation of clues, etc.	20 %
Attendance	15%
Final project related to a role-play activity giving alternative endings and the creation of new mysteries.	35%

Late assignments

Students will be able to bring their assignments on the following session only if they can justify their absence to the class with a doctor's note or a note written and signed by their parents. These pieces of homework will be checked by the teacher and then will be given

back to the student to correct it at home and bring it back to class with the corrections already made.

Academic misconduct

The teacher will not accept any kind of misconduct from the students such as disrespect (either between students or from a student to the teacher), irresponsibility regarding group work, homework assignments, or class work, dishonesty, and tardiness. If any of these aspects occur, the teacher will talk to the student (s) involved and his/her/their final grade will be lowered. If the situation is too complex, the teacher will talk to the head teacher and will discuss what kind of penalty he/she/they will receive such as being expelled from the course, or being suspended from school.

General planning

Units	Objectives	Content
<p>Unit 1: Meeting the detective stories, Agatha Christie and Miss Marple</p>	<p>To identify the do's and don'ts for this course and the rules the teacher and students have to follow.</p> <p>To know the different activities and evaluations that will take place during the course.</p> <p>To have a clear view of what the course is about.</p> <p>To identify the main features of the genre.</p> <p>To understand and differentiate the kinds of detectives.</p> <p>To know more about the writer and the main character of the stories.</p> <p>To clarify doubts and misconceptions about the feminist movement.</p>	<p>This unit will be focused on giving the introduction to the course and will also give an insight on what a detective story are, the different types of detectives, the description, definition and characteristics of the feminist movement and the first encounter with Agatha Christie and Miss Marple, marking what differentiates her and her characters from the other writers, novels and stories.</p> <p>Session 1: The students will receive the welcoming salute to initiate the workshop in which the teacher will introduce the main topics to discuss, the set of rules the students and the teacher have to follow during the course, and will also describe the whole course, activities, evaluations, attendance, among others.</p> <p>After the introduction, the students will get to learn about what the detective story is about and a bit of the history of the genre.</p> <p>Here, the teacher will also introduce the writer of the stories, Agatha Christie, and will talk about her life and importance in the genre.</p> <p>Session 2: Students will learn about famous fictional detectives, types of detectives and their characteristics. In here, the teacher will make a distinction between the old fashioned type of detective and the hard-boiled giving examples and important information to differentiate the two kinds of detectives and the periods in which they were most popular. At the same time, the teacher will mention the power the female detectives have and the characteristics that made them so powerful, smart and successful in each case they solved.</p>

		<p>Session 3: The students will get an insight on the feminist movement to abolish the misconceptions that might arise among the students about what being a feminist means and that it is not restricted for women only. The teacher will give space for discussion to compare the students’ different points of view regarding the topic.</p> <p>Then, the teacher will give information about the historical evolution of the feminist movement and their beliefs and will also relate this movement with the popularity and success Agatha Christie has and the difficulties she had to face to become a writer.</p>
<p>Unit 2: The Tuesday Night Club</p>	<p>To discuss the topics presented in the story.</p> <p>To identify characters and make relationships.</p> <p>To connect clues and predict what is going to happen next.</p> <p>To understand and learn about the historical and social context in which the story was written and placed.</p> <p>To abolish misconceptions and stereotypes presented by society and the story.</p> <p>To modify perceptions about people avoiding generalizations.</p>	<p>In this unit, students will read “The Tuesday Night Club”, which is the first story on <i>The Thirteen Problems</i>.</p> <p>This story will be read in parts, each part will be directed to talk about specific areas of the story, such as presentation of the historical and social context of the story, description and relationships between characters, definition of clues and how the crime is solved.</p> <p>Session 4: The students will be able to interact with the story in relation to its social and historical context in which the story was written. In here, the teacher will make the students predict the role of each character in the story and see how these predictions change with the development of the plot. At the same time, the teacher will give space for the students to discuss about the presence of the different stereotypes, making the students mention some characteristics and features they have to follow and then, all together, will see if these stereotypes are completely followed and accomplished by the characters or they change and turn into something else.</p> <p>Session 5: The students will work making</p>

		<p>relationships between the characters and will give characteristics to each one of them. At the same time, they will be able to establish the roles of men and women at that time and will make comparisons between the reality presented in the story and the reality of today's world.</p> <p>Session 6: Students will work analyzing the clues presented in the story, creating connections between the characters and the events that took place in the story to try to solve the crime and find the culprit.</p> <p>Session 7: Students will present their assumptions, connections and clues that led them to discover the culprit and will try to solve the case. In this session, the students will work in groups of 3 turning themselves in the detectives, will present the suspect, and will try to analyze the events on the story to see how the crime took place.</p>
<p>Unit 3: The Four Suspects</p>	<p>To understand and learn about the historical and social context in which the story was written and placed.</p> <p>To identify similarities and differences between the English and Chilean reality of that period.</p> <p>To discuss the topics presented in the story.</p> <p>To identify characters and make relationships.</p> <p>To connect clues and predict what is</p>	<p>Students will be able to work with “The Four Suspects”, which is the ninth story on <i>The Thirteen problems</i>, in which there are 4 people convicted as suspects for killing an elderly German who sought political asylum in Britain.</p> <p>In this unit, the students will start working with speaking activities more often because they have already worked with reading on the previous unit, so they will start reading aloud to improve pronunciation, linking sounds and intonation.</p> <p>Session 8: The students will work on the study of the historical and social context in which the novel was written and developed. At the same time, they will be able to make connections between what happened in Europe and Chile at that time to compare and find similarities and differences between the two countries at the same time.</p>

	<p>going to happen next.</p>	<p>Session 9: The students will work analyzing the relationships between characters and will create Facebook profiles in groups of 3 about each suspect to exemplify their likes, activities, social status, relationships and connections with other characters.</p> <p>Session 9: Students will work with the profiles they prepared on the last session and will analyze the clues, making connections between characters and events that took place in the story. In here, and based on the previous analysis of clues and characters, the students will generate predictions of who is the culprit.</p> <p>Session 11: Students will be able to provide their guessing and assumptions about the characters and will propose a culprit for the case, at the same time providing ideas and reasons that support their theories.</p> <p>After the students present their possible suspects, all together with the teacher, they will discover the real culprit by reading Miss Marple’s analysis of the case.</p>
<p>Unit 4: Final project production and presentation</p>	<p>To understand the roles of both genres in society in the time in which the stories were written.</p> <p>To compare those roles with the modern view and new roles of both genders.</p> <p>To promote and develop critical thinking on students.</p> <p>To promote imagination and</p>	<p>In this section of the course, the students will be able to use their acting and artistic skills preparing role-play activities in which they will work with stereotypes, roles in society and the stories presented in the course. They will also have the chance to give alternative endings for the stories or create new stories.</p> <p>Session 12: Students will be able to work with the stereotypes presented in the stories by presenting short dialogues in which they will reflect the roles of men and women in society at that time. In here, the students will work in groups of 3 and will have support from the teacher and some videos to exemplify life in those times. At the same time, they will have time to prepare these short dialogues and then, each group will</p>

	creativity.	<p>perform their dialogues.</p> <p>Session 13: The students will be working on a speaking/role-play/acting activity in which the students will be given a list of characters and they will have to create stereotypes for each one of them. Later on, they will have to expose which of the characteristics presented by them are true and which are not. This list of characters will be related to our present reality and what has happened around the world at the moment. They will have visual support taken from extracts of national and international news reports taken from the BBC News and CNN.</p> <p>Session 14: Students will be able to prepare and act new endings for the stories worked in class. There will be two groups and each one of them will provide new clues and a different ending for one of the stories worked in class. In here, the students will have a specific amount of time to create the dialogues and they, each group will have to perform the new ending for the story.</p> <p>Session 15: As a closure activity for the project, students will be able to create their own stories and characters and will prepare a model in which they will exemplify the story and will share it with the class. This will be a story telling activity that will consist on 3 groups of 5 members each and they will have to create the dialogues and use their plastic and artistic skills to exemplify the story and will share it with the class.</p>
--	-------------	---

Sample lessons

Unit I: Meeting the detective stories, Agatha Christie and Miss Marple.

Session 2: Scope of Detectives.

Duration of the lesson: 70 minutes.

Objectives:

- Identify features and characteristics of different types of detectives
- Make predictions
- Create descriptions
- Generate collaborative work
- Draw the detectives according to their characteristics

Materials:

- List of characteristics
- Blank sheets
- Pictures of Miss Marple, Hercule Poirot, Sherlock Holmes, Father Brown, August Dupin, Nancy Drew.
- Markers
- Colored pencils
- Computer

Lesson stage	Time	Activity	Role of the teacher	Role of the student
Engage	25 minutes	<p>The teacher will give the students a blank sheet of paper and will start introducing the activity.</p> <p>The teacher will tell the students that they have to listen to the</p>	<p>To hand in the blank sheet of paper.</p> <p>To explain the purpose of the activity.</p> <p>To give the students the characteristics.</p> <p>To explain the</p>	<p>To receive the blank sheet of paper.</p> <p>To pay attention to the objectives of the activity.</p> <p>To listen to the teacher's instructions.</p> <p>To work on the</p>

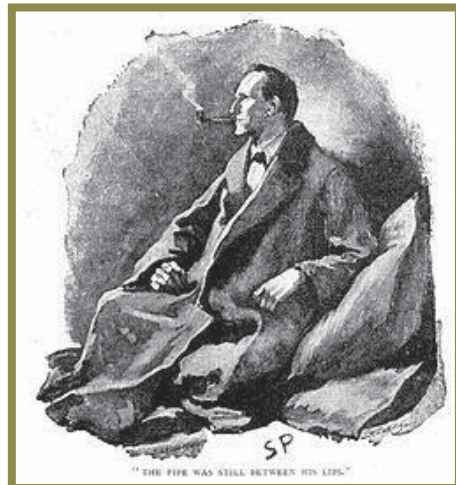
		<p>characteristics given by the teacher and they will have to draw an impersonation of a detective. Then, the students will compare their drawings in groups and will discuss their points of view regarding how a detective might look like.</p> <p>The teacher will develop a class discussion to get a general overview of the types of detectives that exists</p> <p>Then, the teacher will explain the types of detectives developed in the detective stories, including the differences between the classic and hard-boiled stories.</p>	<p>concepts which are not understood.</p> <p>To answer questions.</p> <p>To provide feedback on the activity.</p> <p>To organize the groups.</p> <p>To reunite the class to discuss and compare.</p>	<p>activity.</p> <p>To ask questions.</p> <p>To work in groups.</p> <p>To discuss in groups.</p> <p>To present ideas and give arguments.</p>
Study	20 minutes	<p>In this section, the teacher will show the students different pictures in which there are impersonations of 6 famous detectives. The teacher will present each detective with</p>	<p>The teacher will present each detective.</p> <p>Will give characteristics of each one of them.</p> <p>Will clarify doubts.</p>	<p>The students will ask questions.</p> <p>Will ask about unknown words.</p> <p>Will pay attention to the teacher.</p> <p>Will take notes.</p>

		his/her distinctive aspects and characteristics.		
Activate	15 minutes	The teacher will invite the students to create their own detectives giving them a particular personality and characteristics that will differentiate him/her from the others. At the same time, the student will have to select the type of story in which the character will be developed, either classic or hard-boiled.	Will present the activity. Will give the instructions. Will assist the students in their creations. Will answer questions. Will guide the students in the process.	Will participate in the activity. Will ask questions.
Closure	10 minutes	The teacher will make the students present and impersonate their detectives, give their characteristics and abilities.	Will give feedback on the activity. Will assist the students in the process. Will answer questions regarding pronunciation, vocabulary and spelling.	Will participate in the activity. Will ask questions to the teacher. Will create disguises. Will write their characteristics. Will act and believe they are the detectives.

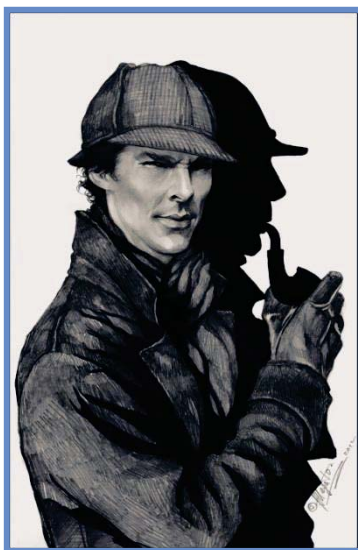
Materials lesson 1



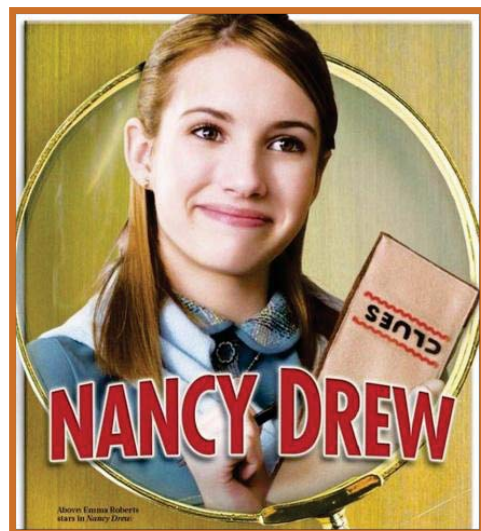
Miss Marple



August Dupin



Sherlock Holmes



Nancy Drew



Father Brown



Hercules Poirot

List of characteristics:

Intuitive	Brave	Astute	Pink	Black	Moustache	Independent
Young	Posh	Loving	Kind	Impressive	Intellectual	Interesting
Mysterious	Antisocial	Quiet	Old	Smart	Drug Addict	White Hair

Unit II: The Tuesday Night Club

Session 5: Meeting the suspects

Duration of the class: 70 minutes

Objectives:

- To make relationships between the characters.
- To give characteristics to each character of the story.
- To establish the roles of men and women in that period.
- To make comparisons with today's reality.
- To make predictions.
- To express personal ideas.
- To identify clues.
- To work with others.

Materials:

- *The Tuesday Night Club* story
- Notebook
- Markers
- White board
- Video footage of the life in England in the 1930's

https://www.youtube.com/watch?v=wTWZ7inN_KM

- Video footage of Chilean life nowadays

https://www.youtube.com/watch?v=MYB_gs81900

- Speakers

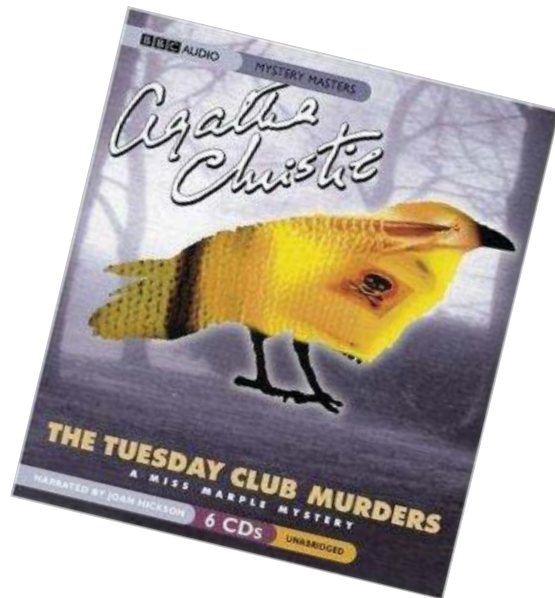
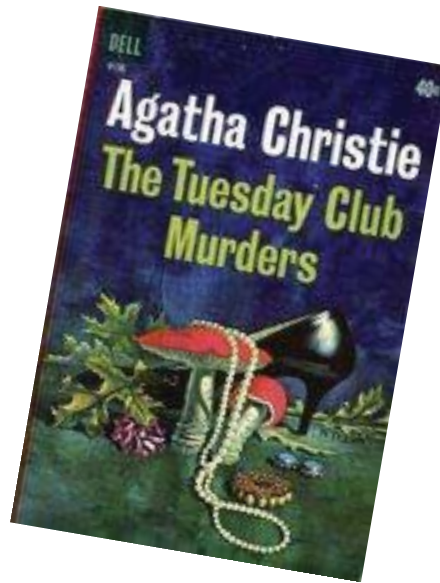
Lesson stage	Time	Activity	Role of the teacher	Role of the student
Engage	15 minutes	<p>The teacher will introduce the story with which they will work during the lesson and will show the students different pictures of book covers for the story.</p> <p>Then, the teacher will ask the students to mention which things they have in common and what is different between them.</p> <p>The teacher will gather the students in pairs and will give them some time to compare the different covers and think about what the story will be about. Then, the teacher will talk to the class and all together will discuss what differences and similarities they have, and then, she will give a small summary of the story.</p>	<p>To introduce the activity.</p> <p>To help the students.</p> <p>To explain the purpose of the activity.</p>	<p>To work on the activity.</p> <p>To ask questions.</p> <p>To work in pairs.</p> <p>To share information.</p>
Study	20 minutes	<p>The teacher will introduce two short videos about the life lived in England in the 1930's and the live we live in Chile nowadays.</p> <p>Then, the teacher will present the different</p>	<p>To present and explain the videos.</p> <p>To present each character and give specific information about them.</p> <p>To form the groups.</p> <p>To manage the</p>	<p>To ask questions.</p> <p>To work in groups.</p> <p>To discuss and present ideas.</p> <p>To work in class.</p>

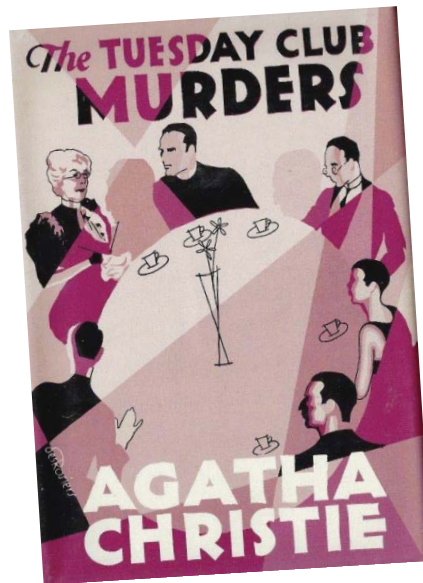
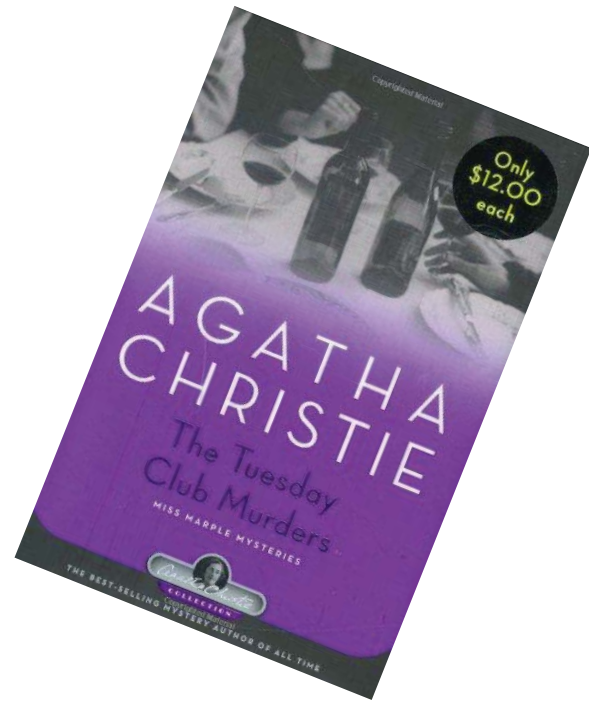
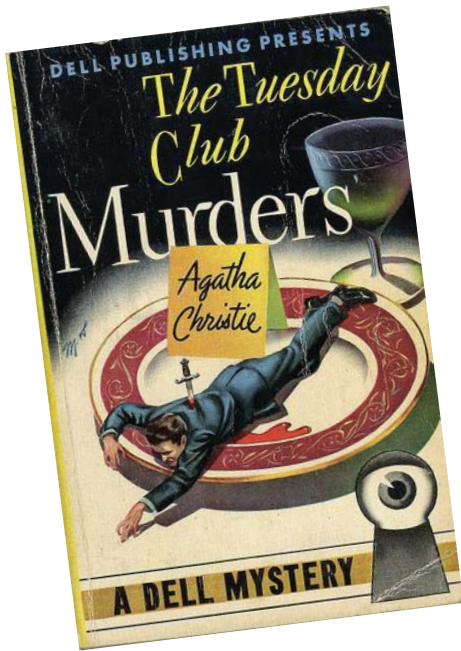
		<p>characters from the story and will give some characteristics of each one of them for the students to know what their roles in the story were.</p> <p>Then, the students will have to gather in groups of 3 and will discuss the roles of men and women at that time, comparing their reality to the one we live now.</p> <p>Then, as a class, the teacher will gather the information given by the students to compare both realities.</p>	<p>time.</p> <p>To answer questions.</p> <p>To ask questions.</p>	
Activate	20 minutes	<p>Then, the students will have to gather in groups of 3 and will create a timeline of the events that took place in the story.</p> <p>To do so, they will also have to make relations between the characters to connect the events with the people involved.</p>	<p>To give the instructions for the activities.</p> <p>To answer questions.</p> <p>To clarify information.</p>	<p>To form and work in groups.</p> <p>To ask questions.</p> <p>To share ideas and thoughts.</p>
Closure	15 minutes	<p>In this section, and the students having the previous knowledge from the story, they will have the opportunity to draw and create their own book covers for the</p>	<p>To give the instructions.</p> <p>To share blank sheets of paper and colored pencils.</p> <p>To solve doubts.</p>	<p>To ask questions.</p> <p>To participate on the activity.</p>

		<p>story and then, they will be used to make a wall decoration for the classroom.</p>	<p>To manage timing.</p> <p>To ask the students to leave the classroom clean.</p> <p>To collect the book cover.</p> <p>To hand them in the wall.</p> <p>To end the class.</p>	
--	--	---	---	--

Materials lesson II

Book covers: The Tuesday Night Club





Unit III: The Four Suspects

Session 9: Friended and Unfriended

Class duration: 70 minutes

Objectives:

- To make connections between the characters.
- To make predictions.
- To work in groups.

Materials:

- Notebook.
- Cardboards.
- Colored pencils.
- Markers.
- White board.
- Scissors
- Instructions for the warm-up activity

<https://www.youtube.com/watch?v=k6bHltjIYZ>

Lesson stage	Time	Activity	Role of the teacher	Role of the student
Engage	5 minutes	The teacher will make the students form a full circle at the center of the classroom to play a warm-up game called	To give the instructions of the game. To participate in the game.	To participate in the game.

		<p>jump-in, jump-out.</p> <p>This game is good to distress the students and to make them feel comfortable with the other students.</p>		
Study	20 minutes	<p>The teacher will introduce the story, The Four Suspects and will give a brief summary of the plot.</p> <p>Then, the teacher will introduce the different characters and will describe the most important scenes that took place in the story.</p> <p>The teacher will ask the students to take turns and read small sections of the story to practice pronunciation and intonation.</p>	<p>To answer questions.</p> <p>To organize the students.</p> <p>To manage timing.</p>	<p>To participate on the activity.</p> <p>To listen to the teacher.</p> <p>To ask questions.</p> <p>To ask about pronunciation.</p>
Activate	35 minutes	<p>The students will form groups of 3 and will gather the material</p>	<p>To organize the groups.</p> <p>To answer questions.</p> <p>To go around</p>	<p>To work in groups.</p> <p>To share ideas.</p> <p>To ask questions.</p>

		requested from the teacher on the previous session to start making posters with a Facebook format to include the personal information of one of the character, likes, friendship, relationship status, work, relationship with the other characters, etc.	the classroom and see if someone needs help.	To bring the materials. To have fun.
Closure	10 minutes	The students will be asked to make a short presentation of their projects, explain and share the information they gathered to make the profile. Then, the teacher, with the help of the students, will put the profiles on the walls as a classroom decoration.	To answer questions. To correct pronunciation and spelling. To hand the posters on the walls.	To work in groups. To explain the poster. To hand them in the walls.

Material Lesson II

The image shows a template for a Facebook profile page. At the top is a blue navigation bar with the Facebook logo and links for Friends, Applications, Inbox (1), Home, and a search box. Below the navigation bar, the profile header includes tabs for Wall, Info, and Photos. A row of action buttons includes Update Status, Write Note, Add Photos, and Video. A text input field for a status update is followed by a Post button. The main content area is divided into sections: Likes (with All Posts and Wall Posts links), About Me, and Relationship Status. Each of these sections contains several horizontal lines for text input. On the left side, there are three menu items: Friends, Groups, and Games, each with a pencil icon for editing. A large rectangular box at the top left of the profile area contains the text "INSERT PICTURE HERE".

References

- Acocella, Joan. *Queen of Crime: How Agatha Christie Created the Modern Murder Mystery*. The New Yorker 16 August, 2010. 12 Online magazine <http://www.newyorker.com/magazine/2010/08/16/queen-of-crime>
- Belsey, Catherine and Moore, Jane. *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. 2nd ed. Basil Blackwell, 1989, Print.
- Bolin, Alice. *Miss Marple vs. the Mansplainers: Agatha Christie's Feminist Detective*. Hero, 2015. 1-9. Print.
- Bottino, Olga. *Literature and Language Teaching*. Lisboa: University of Lisboa. 211-214. Print.
- Cuddon, J.A. *The Penguin Dictionary of Literary Terms and Literary Theory*. 4th ed. London: Penguin, 1999. 131-192-193. Print
- Culler, Jonathan D. *Literary Theory: A very Short Introduction*. Oxford: Oxford UP, 1997.148. Print
- Dover, J. Kenneth. *We Must Have Certainty: Four Essays on the Detective Story*. Sellingsgrove, Pa: Susquehanna UP, 2005. 9-20. Print.
- Eagleton, Terry. *What is Literature, Literary Theory, An Introduction*. 3rd ed. Hoboken: John Wiley & Sons, 2011. 248. Print
- Eco, Umberto. *The Sign of Three: Dupin, Holmes, Peirce*. 1st edition. Bloomington: Indiana UP, 1988. 250. Print
- Fish, Stanley. *Interpreting the Variorum*. 3rd ed: Vol.2 Chicago: University of Chicago, 1976. 468. Print.
- Foster, Eugie. *The Ages and Stages of Children's Literature*. 2006. Web. <http://www.writing-world.com/children/stages.shtml>

Hansen, Arlen. *Short Story: Literature*. Encyclopedia Britannica Online. Encyclopedia Britannica, 14. Aug. 2015. Web. <http://www.britannica.com/art/short-story#toc51050>

Hunt, Peter. *Understanding Children's Literature. Key Essays from the International Companion Encyclopedia of Children's Literature*. London: Routledge, 1999. Print.

Lamkin, Travis, and McCarthy, Phillip: *The Hierarchy of Detective Fiction: A Gramulator Analysis*. Memphis: U of Memphis, 2011. 257-258. Print

Meyer, Jim. *What is Literature. A Definition Based on Prototypes* 1997

Moore, Lorrie. *Why We Read (And Write) Short Stories*. Literary Hub. 6. Nov.2015. Web. <http://lithub.com/why-we-read-and-write-short-stories/>

Mulvey, Laura. *Visual Pleasure and Narrative Cinema*. 1975. Print.

Stephens, John. *Language and Ideology in Children's Fiction*. London:Longman, 1992. Print.

Strickland, Ashley. *A brief History of Young Adult Literature*. CNN Cable News Network, 15 April.2015.Web.<http://edition.cnn.com/2013/10/15/living/young-adult-fiction-evolution/>

Suits, Bernard. *The Detective Stories: A case study of games in Literature*. Vol.12. Chicago: University of Chicago, 1985, 200-219. Print.

Widdowson, Peter. *Literature: The New Critical Idiom*. London: Routledge, 1999. 18. Print.

Wimmer, Joshua. *Short Stories: Definition, Characteristics and Examples*. Web. <http://study.com/academy/lesson/short-stories-definition-characteristics-examples.html>

Wright, Sharry. *Crossing the Borders Between Young Adult, New Adult and Adult Books*. 3 Feb. 2014:1. Print

Xu,Xiang. *The Plot Construction in Agatha Christie's Novels*. Asian Social Sciences ASS 5.3 (2009): 133-136. Print.

APPENDIX

Encuesta

Ésta encuesta tiene como objetivo fundamental conocer las percepciones de los alumnos con respecto a la asignatura de inglés y sus formas de aprendizaje y práctica en el idioma. Así mismo, ésta encuesta busca conocer los intereses de los alumnos con respecto a las actividades, gustos y motivaciones personales, y como éstas los ayudan en su desarrollo personal y académico.

Nombre: _____ Curso: _____ Género: _____

1.- Dentro de las siguientes actividades a realizar en la clase de inglés, ¿en cuál te gusta participar?

- a) presentaciones orales
- b) discusiones grupales
- c) actuación e interpretación de canciones o diálogos.
- d) desarrollo de actividades manuales
- e) otro: _____

2.- Dentro de las siguientes actividades a realizar en la clase de inglés, ¿cuál crees que es más difícil?

- a) ejercicios gramaticales
- b) presentaciones orales (speaking)
- c) ejercicios de vocabulario
- d) creación de diálogos
- e) otro: _____

3.- Dentro de las siguientes habilidades en inglés, ¿ con cuál te sientes más cómodo/a trabajando?

- a) escuchar (listening)
- b) hablar (speaking)
- c) leer (reading)
- d) escribir (writing)

4.- Dentro de las siguientes habilidades en inglés, ¿cuál te cuesta más y crees que necesitas reforzamiento?

- a) escuchar (listening)
- b) hablar (speaking)
- c) leer (reading)
- d) escribir (writing)

5.- Dentro de las siguientes actividades, ¿cuál te gusta realizar en tu tiempo libre?

- a) leer un libro
- b) escuchar música
- c) bailar
- d) ver películas/televisión
- e) jugar videojuegos

6.- Dentro de los siguientes géneros, ¿cuál es tu favorito?

- a) comedia
- b) romance
- c) drama
- d) misterio
- e) fantasía
- f) ciencia ficción

7.- En relación a la pregunta anterior, ¿qué libro o película crees que mejor representa este tipo de género?

R:

8.- Dentro de los siguientes tópicos, ¿con cuál de ellos te gustaría trabajar y aprender un poco más?

- a) discriminación
- b) racismo

c) feminismo

d) igualdad de género

e) otro: _____

9.- ¿De qué manera ejercitas el aprendizaje del inglés fuera del colegio?

a) escucho música en inglés

b) veo películas en inglés con subtítulos en español

c) hago ejercicios gramaticales

d) hago ejercicios de vocabulario

10.- ¿Te gustaría participar de un taller de inglés para ayudarte a mejorar tus habilidades en el idioma?

a) Sí

b) No

11.- ¿En qué horarios sería más cómodo para ti poder participar?

R: _____

12: ¿Cuánto tiempo debiese durar cada sesión del taller?

a) 45 min

b) 70 min

c) 90 min

d) 120 min