# Sample Unit – English Standard – Year 11 – Module A Contemporary Possibilities

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| **Unit title** | Contemporary Possibilities | **Duration** | 40 hours |
| **Unit description** | In this unit, students engage in the study of multimodal texts, using the BBC TV series *Sherlock* (Season 1) and a selection of related multimodal texts, including the program’s website, as the focus of their study. Through a close engagement with these multimodal texts, students will consider the contemporary possibilities for storytelling across multiple platforms and media. They will analyse their own engagement as readers and active participants in the creation of meaning, and explain how the relationship between texts adds complexity to both the creation and reception of these texts.  This unit contains a range of resources and teaching and learning activities. It is not an expectation that all texts or activities are to be completed in order to achieve the learning intentions of this module. Teachers may select what is appropriate and relevant for their students. | | |
| **Outcomes**  **EN11-1** responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure  **EN11-2** uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies  **EN11-3** analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning  **EN11-4** applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts  **EN11-5** thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments  **EN11-6** investigates and explains the relationships between texts  **EN11-9** reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner | | | |
| **Essential questions**   * How do multimodal texts stimulate or demand audience engagement? * What new possibilities for storytelling exist in contemporary texts? * What is the enduring attraction of crime/detective fiction stories? | | | |
| **Course requirements**  In Year 11, students are required to study ONE complex multimodal or digital text in Module A. The selected set text for this unit is the BBC TV series *Sherlock*, Series 1 – ‘A study in pink’, ‘The blind banker’ and ‘The great game’.  Please note that this series is rated M. In selecting specific texts for study, teachers should consider the school’s policy relating to the use of film, DVDs, websites, TV materials, computer games and other media. | | **Assessment overview**  Students will compose a TED-Ed style mini lesson on the topic, ‘Multimodal murder mysteries: reader as detective’, using *Sherlock* (BBC), and one related multimodal text. | |

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| **Content** | **Teaching, learning and assessment** | **Resources** |
| **EN11-1** responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure  Students:   * identify and describe the contexts of composing and responding, for example personal, social, historical, cultural and workplace contexts, and consider how these contexts impact on meaning * explain how various language devices, for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes   **EN11-4** applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts  Students:   * appreciate and explain how composers (authors, poets, playwrights, directors, designers and so on) may transform and adapt texts for different purposes, contexts and audiences, for example appropriations in popular culture * investigate text structures and language features related to specific genres for different purposes and audiences   **EN11-6** investigates and explains the relationships between texts  Students:   * examine how genres and their conventions have changed and adapted over time * understand how texts conform to or challenge generic conventions through their language forms, features and structures * investigate the ways in which texts are influenced by other texts and by contexts   **EN11-9** reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner  Students:   * use and understand the value of writing as a reflective tool | **UNIT INTRODUCTION**  The teacher begins the unit with some discussion of the module title, ‘Contemporary Possibilities’. What does ‘contemporary’ mean? What new possibilities exist for composing and responding in the digital age? How are they new? The class could consider the history of printing and publication, and the changing patterns in consumption of texts. Discussion should focus on reader engagement and the interactivity of contemporary texts.  The teacher gives students the unit description as a cloze passage activity, and as a starting point to generate a glossary of key terms. Students add the following terms to this glossary:   * cross-platform content * interactivity * multimodal * nonlinear * reading path   Students watch the trailer for the 2009 film *Sherlock Holmes*. Students discuss their observations and then the teacher pre-tests students on their knowledge of crime fiction/murder mystery genre.  Students investigate the social and cultural context of Victorian crime fiction, and make a note of their initial observations about the differences in context between then and now. The class discuss the essential questions: What is the enduring attraction of crime/detective fiction stories? Why would a director in 2009 choose *Sherlock Holmes* as a text for adaptation?  The teacher leads students in a discussion of genre (crime fiction/murder mystery/procedural drama/detective stories) and generic conventions:   * complicated plot-lines/twists * misdirection * red herrings * eccentric/memorable detective figure * perpetrator/adversary who is often the intellectual equal of detective * use of logic/reason in solving crimes * suspense * themes of occult/supernatural   Students engage with some key written texts of the crime genre, such as:   * Agatha Christie, Poirot stories * Edgar Allan Poe, Dupin stories   After reading these texts, students identify and describe the generic features evident in the texts.  Extension homework task: students compose their own detective fiction text using the classroom as the setting for the crime. They annotate their work to demonstrate the generic conventions used.  The teacher introduces students to the iconic character of Sherlock Holmes, using a variety of visual sources. Students watch TED-Ed lesson, ‘Who is Sherlock Holmes?’, and discuss or journal their initial responses to the character of Sherlock Holmes.  After watching, students add these terms to the glossary and discuss:   * cultural icon * deduction * forensic criminology * adaptation * intertextuality   ***The formal assessment activity could be introduced at this point*** *(using the TED-Ed lesson above as a model for the task).* Students read some of the Sherlock Holmes stories, including ‘A study in scarlet’ (upon which the first episode of the BBC TV series is loosely based) which is available through the Project Gutenberg.  After reading, students engage in a ‘Think/Pair/Share’ activity on the question: How is the reader drawn into the story and intrigued by the character of Sherlock Holmes? Students identify and explain the purpose of specific language and structural features used by Doyle to allow the reader to try to ‘solve the crime’.  **Student response.** Students:  1) compose a review of the story, giving their opinion about the level of reader engagement and enjoyment.  OR  2) choose three moments from the story that they think best engage the reader. Annotate these extracts to demonstrate *how* this is achieved, with reference to specific language features used.  OR  3) record a podcast of 2–3 minutes explaining their opinion in response to the statement: ‘The most interesting thing about the stories is Holmes, not the crimes. Students express whether they agree or disagree and why.  **Consolidation of learning**  Students keep a process journal, or a blog, as they progress through each part of the unit. At this point, they reflect and respond using these sentence starters:  - What I’ve learnt about detective fiction so far is …  - I predict that a contemporary television adaptation of *Sherlock Holmes* might … (they should make predictions about *Sherlock*, and what they feel will be the main differences and similarities with the original text). | Teacher resources:  Amelia Wong, ‘The whole story, and then some: ‘digital storytelling’ in evolving museum practice’ (2015)  <http://mw2015.museumsandtheweb.com/paper/the-whole-story-and-then-some-digital-storytelling-in-evolving-museum-practice/>  ‘From Papyrus to Pixels’, essay in *The Economist*, <http://www.economist.com/news/essays/21623373-which-something-old-and-powerful-encountered-vault>  Film trailer: *Sherlock Holmes* <https://www.youtube.com/watch?v=J7nJksXDBWc>  Background knowledge:  British Library, ‘The Creation of the police and the rise of detective fiction’, <https://www.bl.uk/romantics-and-victorians/articles/the-creation-of-the-police-and-the-rise-of-detective-fiction>  A range of texts are available to download for free from  Project Gutenberg, <http://www.gutenberg.org/>  ‘Who is Sherlock Holmes?’ TED-Ed original, <http://ed.ted.com/lessons/who-is-sherlock-holmes-neil-mccaw>  ‘A study in scarlet’, Arthur Conan Doyle, available through the Project Gutenberg, <http://www.gutenberg.org/files/244/244-h/244-h.htm> |
| **EN11-1** responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure  Students:   * explain how various language devices, for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes   **EN11-2** uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies  Students:   * appreciate the ways mode, medium and technology affect meaning and influence personal response * explore the ways different media and technologies influence the experience of a text, for example how reading pathways in digital texts can offer responders (readers, listeners, viewers, an audience and so on) autonomy * experiment with and assess the effect of using multimodal and digital conventions, for example navigation, sound, and image * use and assess strategies for planning, drafting, editing and revising, correcting for errors, refining ideas and ensuring consistent and appropriate style   **EN11-3** analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning  Students:   * analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage; for example personification, voice-over, flashback and salience * use accurate spelling, punctuation, syntax and metalanguage * create cohesion in texts by strengthening the internal structure of paragraphs through the use of examples, quotations and substantiation of claims.   **EN11-4** applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts  Students:   * transfer knowledge of language and literary devices to engage with unfamiliar textual forms or texts in unfamiliar contexts   **EN11-6** investigates and explains the relationships between texts  Students:   * understand how texts conform to or challenge generic conventions through their language forms, features and structures   **EN11-9** reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner  Students:   * use ICT tools strategically to support learning * support the learning of others by objectively assessing their strengths and needs as learners and offering constructive feedback as appropriate * use and understand the value of writing as a reflective tool | **PART 1: The game is on!**  (including close study of Episode 1, ‘A study in pink’)  **Close study of text: editing and graphics**  The teacher leads students in an investigation of how editing and graphics are used in the television series as a way of engaging the viewers in the multimodal text.  The teacher explicitly teaches the following terms, and students add them to their glossary. Students identify examples of these from the first 7 minutes of the episode (including the titles sequence) and comment on the effect of the following:   * supertitles * crosscut * cross-dissolve * cutaway * J-cut (where the sound for next scene precedes the image) * time lapse * montage * jump cut   **Student response**  Students consider their engagement with these multimodal elements. Working in pairs, students evaluate and present an argument as to which technique (based on the 8 listed above) they believe is most effective and why.  Students compare/contrast the techniques used by Conan Doyle in ‘A study in scarlet’ with those used by the makers of *Sherlock.* They compose a written response in which they evaluate which text is more effective in capturing the audience’s attention.  **Literacy activities**  Revise academic persuasive writing and paragraph form. Students could complete a ‘sentence jigsaw’ by putting a model paragraph back together after it has been cut up and rearranged.  Explicitly teach a range of useful connective phrases for effective analytical writing:   * furthermore * in particular * likewise * for instance * alternatively * moreover * as revealed by * accordingly * given these points * as shown/discussed above * however * therefore   Students write an analytical paragraph, using accurate terminology and spelling, answering the question: How are editing and graphics used to engage the viewer? Students mark each other’s work for accuracy of paragraphing (logic and persuasion), terminology and spelling.  The class watch the remainder of Episode 1. The teacher provides scaffolds and/or instructions in note-taking skills, including: mind maps, tables, abbreviations, Cornell note-taking system.  While watching the episode, students take notes in a format of their choice, focusing on:   * characterisation * plot development * generic features * textual forms and features (camera, editing, sound and design)   **Close study of Sherlock’s characterisation**  After watching the episode, students describe how Sherlock Holmes has been characterised. This could be done as a mind map or a table, including specific evidence from the episode.  Students:  1) imagine that they are Mrs Hudson (Sherlock’s landlady). Write a short monologue of a phone conversation with a friend, describing in detail your new tenant, Mr Holmes.  OR  2) participate in a class debate on the topic: ‘Sherlock Holmes is a psychopath’ (statement by police officer in Episode 1 at 00:32:00).  OR  3) create a ‘character board’ using Coggle, Mindmaple or another mind mapping tool, with images, words and quotes that summarise Sherlock’s character.  Part of Sherlock’s attraction as a character is his uncanny gift of observation and deduction. Students consider how Sherlock’s powers of observation and deduction stimulate audience engagement in the text. As a class, they engage in a close guided study of Sherlock’s demonstration of deduction at 00:18:46-00:21:00. Students respond to what they have seen by answering the question – How has the composer used montage to effectively showcase Sherlock’s methods?  **Reading webpages: making meaning in a multimodal text**  After the discussion of Sherlock’s powers of deduction, students explore the BBC iWonder guide, ‘Could you solve a crime like Sherlock?’  Students identify the following features of the web content (and add the terms to their glossary):   * embedded videos * hyperlinks * frames * banners * text: font and size * hierarchy (titles and subtitles)   Students discuss the above features explaining how the website effectively engages them. The class could also read the research from the Nielsen Norman Group about how readers engage with websites to assist them in their explanation of their engagement with the iWonder guide.  **Close study of Watson’s characterisation**  Students consider how Watson is characterised in Episode 1, and how he changes when he becomes involved with Sherlock. They create a plot graph showing Watson’s thoughts, feelings, actions and character development over the course of the episode.  Students explore the John Watson’s blog (a ‘fictional’ blog created by the production team at the BBC). After reading the blog, they consider the following questions:   * How does the blog contribute to the characterisation of Watson? * Why have the producers chosen to give him a blog? Consider how the original stories by Conan Doyle were written from Watson’s perspective. * How does a blog supplement or deepen audience engagement in the television program? * Can you think of other texts that are echoed across multiple platforms for audience engagement? (Hint: think about fan fiction.) * Extension class debate: Can contemporary TV or Netflix series exist without an online community surrounding them?   **Viewer engagement and ‘solving’ the crime**  Students consider how they, as an audience, are being drawn into solving the crime in Episode 1 (almost like a detective themselves).  Students identify examples in Episode 1 of:   * misdirection (false clues or red herrings) * evidence given early on, the significance of which was not clear at time (eg the prevalence of cabs in the opening 5 minutes).   The class discuss how these specific examples stimulate audience engagement and participation in ‘making meaning’ from the text.  As a class, create a cork pin board of clues and suspects, using string and post-it-notes to make links and try to solve the crime (this could be done physically or digitally).  **Creative writing opportunity**  Students revisit one or two of Conan Doyle’s stories and explore the role of Watson. What role does he play in engaging the reader?How would readers connect to Holmes and engage in the process of deduction if Watson was not there?  OR  Students could rewrite a segment of one of the stories with Watson removed and reflect on how they tried to engage the reader without using him.  **Consolidation of learning**  Students read over their reflections from the end of the Unit Introduction. They then reflect and respond to the question: How do multimodal and cross-platform texts bring old texts to new life? | Cornell Note Taking  <http://coe.jmu.edu/learningtoolbox/cornellnotes.html>  Example mind mapping tools:  <https://coggle.it/>  <http://www.mindmaple.com/>  BBC ‘iWonder’ guide: ‘Could you solve a crime like Sherlock?’  <http://www.bbc.co.uk/guides/zcx2hv4>  Website Reading, *Nielsen Norman Group*, <https://www.nngroup.com/articles/website-reading/>  John Watson’s blog, <http://www.johnwatsonblog.co.uk/> |
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Student review their initial research into Victorian crime fiction in order to respond to the following question: Is it possible to adapt an old text, without carrying its old values with it?  Students construct a comparison table on the context of Conan Doyle’s Holmes (late Victorian England), and the BBC Holmes (early 21st -century London). They should consider:   * technology * approaches to crime/law and order * values around gender * values around class * values around race   Class watch the opening 7 minutes of Episode 2.  The teacher leads students in a discussion and close analysis of the opening of Episode 2, with a focus on the ‘traditional’ setting of a museum, and the stereotypical attitudes towards ‘oriental’ culture. The teacher encourages students’ personal responses through journaling or blogging.  Extension activity: students write a critical response comparing the attitudes to race, class and gender in Doyle’s original and the BBC adaptation.  Students watch Episode 2, taking notes on how the ‘old’ (traditional crime fiction settings and plot-lines) are represented alongside the ‘new’ (contemporary 21st century world, technology). This can be done as a comparison table or Venn diagram, or by using one of the note-taking methods developed as they prepared to watch Episode 1.  **Close study of villainy**  Students consider if and why the villain(s) in this episode are effective. They keep a log of their reactions/thoughts about the villain while watching the episode, perhaps by using post-it notes, or a plot-timeline. These reactions should consider:   * what makes the villain(s) seem scary? * if the portrayal of the villain(s) is racist? * the gender of the arch-villain, Shan? (The class could watch the BBC3 ‘Do you have a gender bias’ video as a primer.) * why and how the villain has power * the ways that ‘villainy’ has been established.   **Close study of (non)characterisation: Moriarty**  Moriarty is not formally introduced until the end of Episode 3, but there are ‘hints’ of him all the way through the first two episodes.  Students write a detailed analysis (in a structured paragraph) of the final scene involving Shan speaking into a computer screen, to explore how Moriarty is represented/characterised. Students closely analyse the effect of:   * the use of graphics * camera techniques (slow zoom, cold lighting, close up) * sound effects * editing/cutaway   The teacher scaffolds and/or models paragraph structure and the class may complete a joint construction.  Students engage in a class discussion of the power of an ‘unseen character’ using the following questions as prompts:   * Why do Conan Doyle and the producers of *Sherlock* decide to leave Moriarty in the shadows until the end? * How does this increase or decrease his power as a villain? * What effect does an ‘unseen character’ have on audience engagement?   Students could also explore examples from other texts of powerful ‘unseen characters’ (or important characters who are only revealed at the end of a text). Students compare the representation of such characters in the original text and in adapted versions of the original. Some examples include Sauron from *The Lord of the Rings* trilogy, Big Brother in *1984*, the wizard in *The Wizard of Oz*, Rebecca in *Rebecca*, Ben Loman in *Death of a Salesman*, and Boo Radley in *To Kill a Mockingbird.*  **Consolidation of learning**  Students revisit their previous reflections from the Unit Introduction and Episode 1. They reflect using the following prompts:   * At first, I assumed the villain was male/female … because … * Conan Doyle was writing in a time when people assumed that ‘the East’ was … *Sherlock* is set in the 21st century, and represents this as… These are similar/different… * New adaptations of old texts always carry baggage. I believe this is true/not true because … | Cornell Note Taking  <http://coe.jmu.edu/learningtoolbox/cornellnotes.html>  Venn diagram  <https://www.gliffy.com/uses/venn-diagram-software-template/>  *Do you have a gender bias?*, BBC3 video via Twitter:  <https://twitter.com/bbcthree/status/839883748514512896> |
| **EN11-1** responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure  Students:   * analyse how texts are created in and for a variety of contexts, audiences and purposes * explain how various language devices, for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes   **EN11-2** uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies  Students:   * locate suitable information sources, skimming for general meanings and scanning for specific information, note-taking, summarising, paraphrasing and using graphic organisers to collect and collate information   **EN11-3** analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning  Students:   * analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage; for example personification, voice-over, flashback and salience * explore the ways text structures, language features and stylistic choices are used in different types of texts * use accurate spelling, punctuation, syntax and metalanguage * create cohesion in texts by strengthening the internal structure of paragraphs through the use of examples, quotations and substantiation of claims.   **EN11-4** applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts  Students:   * examine and evaluate the cohesion of syntax and content in familiar and unfamiliar texts * investigate text structures and language features related to specific genres for different purposes and audiences   **EN11-5** thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * analyse how vocabulary, idiom and rhetoric are used for different purposes and contexts * select, interpret and draw conclusions about information and ideas in texts * use evaluative language, including emotive language and modality for particular purposes and effects. * make connections between information and ideas and synthesise these in a range of critical and creative texts * compose logical, ordered and cohesive texts that build effective arguments in response to the ideas generated through texts * select and apply appropriate textual evidence to support arguments   **EN11-6** investigates and explains the relationships between texts  Students:   * understand how texts conform to or challenge generic conventions through their language forms, features and structures   **EN11-9** reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner  Students:   * use ICT tools strategically to support learning * use and understand the value of writing as a reflective tool | **PART 3: I’d be lost without my blogger**  (including close study of Episode 3, ‘The great game’)  The class watch Episode 3. The teacher asks students to take notes on how suspense is built throughout the episode, with a close focus on:   * sound (music and sound effects) * editing and graphics (including the countdown, for example)   **Cliffhangers and the serialised text**  Immediately after finishing the episode, students express their initial reactions to the end of the episode (and therefore of the first series). Did they like it? Why/why not? The class specifically discuss the following questions:   * What is the purpose of a cliffhanger? * Why are these particularly relevant to ‘serialised’ texts? (Students consider the serialised publication of early Victorian crime fiction, as well as the rise of the television procedural drama.)   **Contemporary possibilities in crime plots**  Students consider the episode as a whole, and how elements of the contemporary world are a key feature of the plot in this episode:   * popular culture:   + celebrity deaths   + cosmetic surgery * communications/technology   + blogging   + fan sites   + online forums * politics and current affairs   + terrorism   + police integrity   How do these elements adapt traditional generic features in new ways? Students work in groups on ONE of the above subheadings, and present back to the class with examples from the episode and how it displays or adapts the traditional generic features of murder mysteries.  **Blogging, online forums and solving crimes**  Sherlock ironically declares that he’d be ‘lost without his blogger’, and he goes on to communicate with the villain by posting messages on an online fan forum for murder mysteries.  Students spend time exploring the extended virtual world of *Sherlock* that has been created by the BBC production team, starting with John Watson’s blog and following various hyperlinks out of this.  Students consider the following questions:   * How have online communities changed the way audiences engage with texts? * How does the virtual world of Watson’s blog and associated links add to the audience’s experience of *Sherlock*? * Do the students engage with associated web content of TV series that they watch? Why/why not?   **Responsible digital citizenship**  Students consider the ethics involved around crime and technology and examine how technology and the contemporary world have changed the way crimes are committed and solved.  Students investigate how the internet and social media have changed the way that crimes are committed and solved. The class could be split into groups to read and summarise one of the resources listed below and then report back to the class:   1. ‘6 ways law enforcement uses social media to fight crime’ 2. ‘Technologies that are changing the way police do business’ 3. ‘How social media is changing the way people commit crimes and police fight them.’ 4. ‘Social media use in law enforcement’   The class also explores the Twitter feed from one law enforcement agency, such as the NSW Police or the Federal Police.  Students consider their personal role and responsibilities as ‘digital citizens’. The class participate in an Agree/Neutral/Disagree activity by standing at various ends of the classroom depending on their opinion on statements given by the teacher. Sample statements that could be used are:   * If I see a friend post something that could be illegal on social media, I should contact them privately and tell them to take it down. * If I see someone post something that could be illegal on social media, I have a responsibility to report it to the authorities/police. * Social media accounts that are private should not be used by police in solving crimes. * Profile pictures of criminals should never be taken from social media and used by the press in reporting on crime. * If I think a social media page or account is encouraging criminal behaviour, I have a responsibility to report it to the administrator. * If I think a social media page or account is encouraging criminal behaviour, I should report it to the authorities/police.   **The power of language (Literacy in context)**  Sherlock begins in this episode by criticising a young man’s use of poor grammar when being interviewed. Students identify what mistakes the boy makes, and create a quiz for classmates, testing their knowledge of these grammatical conventions.  The teacher provides students with an extract from one of Conan Doyle’s Sherlock stories, containing examples of characters who speak in colloquialisms or dialect. What does Doyle suggest about these characters, specifically in relation to social status and reliability? Do students notice the same distinctions today? The teacher facilitates a class debate on the statement: ‘People are unfairly judged on their use of grammar’.  **Consolidation of learning**  Students revisit their previous reflections from the Unit Introduction and Episodes 1 and 2. They then reflect and consider their responses to the following statements/assertions, considering to what extent they agree or disagree with each:   * *Sherlock* demands audience engagement because of the way it successfully incorporates elements of the contemporary world. * New technologies provide better ways to tell old stories.   Students choose ONE of these statements and compose a structured critical response, using evidence from Episode 3.  The teacher provides scaffolds/guidance as required to support students in developing this response, with reference to:   * effective structure (introduction and thesis, TEEL paragraphs, conclusion) * formal academic language (eg use of connectives, nominalisation and modality) * use and analysis of evidence (how students can explain the immediate effect of techniques, and the wider effect on meaning/purpose) | John Watson’s blog, <http://www.johnwatsonblog.co.uk/>  and associated links.  ‘6 Ways Law Enforcement uses Social Media to Fight Crime’, Mashable post, <http://mashable.com/2010/03/17/law-enforcement-social-media/#_jo079Ewakq4>  *‘*Technologies that are changing the way police do business’, blog post from *The Balance*,  <https://www.thebalance.com/technologies-that-are-changing-the-way-police-do-business-974549>  ‘How social media is changing the way people commit crimes and police fight them’, blog post from London School of Economics US Centre, <http://blogs.lse.ac.uk/usappblog/2016/01/28/how-social-media-is-changing-the-way-people-commit-crimes-and-police-fight-them/>  ‘Social media use in law enforcement’, Lexis Nexis research paper (PDF) <https://www.lexisnexis.com/risk/downloads/whitepaper/2014-social-media-use-in-law-enforcement.pdf> |
| **EN11-1** responds to and composes increasingly complex texts for understanding, interpretation, analysis, imaginative expression and pleasure  Students:   * investigate, appreciate and enjoy a wide range of texts and different ways of responding * explain how various language devices, for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes * compose texts that integrate different modes and media for a variety of audiences and purposes   **EN11-3** analyses and uses language forms, features and structures of texts, considers appropriateness for purpose, audience and context and explains effects on meaning  Students:   * analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage; for example personification, voice-over, flashback and salience * explore the ways text structures, language features and stylistic choices are used in different types of texts   **EN11-4** applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts  Students:   * transfer knowledge of language and literary devices to engage with unfamiliar textual forms or texts in unfamiliar contexts * appreciate and explain how composers (authors, poets, playwrights, directors, designers and so on) may transform and adapt texts for different purposes, contexts and audiences, for example appropriations in popular culture   **EN11-5** thinks imaginatively, creatively, interpretively and analytically to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * understand how the contexts of composers (authors, poets, playwrights, directors, designers and so on) and responders influence their perspectives and ideas   **EN11-6** investigates and explains the relationships between texts  Students:   * investigate the ways in which texts are influenced by other texts and by contexts * examine how genres and their conventions have changed and adapted over time * understand the uses and purposes of intertextuality, for example references to or appropriations of other texts * understand how texts conform to or challenge generic conventions through their language forms, features and structures * describe and explain the connections between texts including the ways in which particular texts are influenced by other texts   **EN11-9** reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner  Students:   * use ICT tools strategically to support learning * use and understand the value of writing as a reflective tool | **Conclusion: Above and beyond the text**  *This section of the program could be run concurrently with Parts 1, 2 and 3 above if the teacher wanted to deliver it in this way.*  **Audience participation in the digital age**  The teacher leads students in an investigation of the way the BBC used Twitter in January 2017 as another platform for audience engagement in the story of *Sherlock*. Begin by reading the BBC blog about the event #SherlockLive. Students follow the links from the official *Sherlock* website to read the transcript of the #SherlockLive Twitter experiment.  Students consider the following question:   * How is the Twitter experiment an effective extension of the generic conventions of crime fiction? (Consider questions of audience engagement and generic conventions of clues and misdirection.)   **Intertextuality and adaptation – Sherlock lives on**  Students consider questions of intertextuality and adaptation by exploring a range of textual spin-offs of Sherlock Holmes.  Introductory activity: watch the trailer for the game, ‘Crimes & Punishments: Sherlock Holmes’, and discuss initial responses. Is it similar/different to the television adaptation? How does it aim to engage the viewer?  Students conduct a Google search for ‘Video games: Sherlock Holmes’ and make a list outlining the variety of games available, and who they believe is the target audience for each. Students play at least one of the games. Students reflect on their own experience of gaming and do a ‘SWOT’ analysis of how computer gaming encourages reader engagement with texts and meaning-making.  The teacher provides students with time to explore and engage with a variety of textual adaptations/spin-offs of *Sherlock Holmes*, including graphic novels, computer games, film trailers, mobile apps, short stories and fan fiction. They should keep a ‘reading log’ of the texts they explore, keeping a note of:   * context, audience and purpose: when was this text created, and/or where/when is it set? Who was this text created for? Why? * textual forms and features: how have the generic conventions of crime fiction/murder mystery been maintained or adapted?   Students pick ONE adaptation/spin-off that they enjoyed most, and create a digital presentation (using Keynote, PowerPoint, Prezi or other tools) to showcase the text and explain their response.  **UNIT CONCLUSION**  Students look back over their reflections at the end of each part of the program and summarise their insights and learning as a one-page visual representation (a mind map or table, or other form of their choice). Their reflections should be centred on the unit’s essential questions:   * How do multimodal texts stimulate or demand audience engagement? * What new possibilities for storytelling exist in contemporary texts? * What is the enduring attraction of crime/detective fiction stories? | ‘About BBC’ blog by Jo Pearce on launch of #SherlockLive, <http://www.bbc.co.uk/blogs/aboutthebbc/entries/88a1f58e-77b5-4b24-9ff7-69fda868d59a>  ‘Sherlock Live’ transcript and overview, <http://www.bbc.co.uk/events/efwwhn/live/c36g9r>  Trailer for game, ‘Crimes & Punishments: Sherlock Holmes’ (Frogwares) <http://store.steampowered.com/app/241260/>  Apps:   * *Sherlock The Network* * *Sherlock Holmes Lost Detective* * *Sherlock Holmes Adventure Free*   ‘Sherlock Holmes: pastiches’, Wikipedia entry, <https://en.wikipedia.org/wiki/Sherlock_Holmes_pastiches>  Sherlock-inspired texts/spin-offs:   * ‘A Study in Emerald’, short story by Neil Gaiman. <http://www.neilgaiman.com/mediafiles/exclusive/shortstories/emerald.pdf> * *Elementary*, CBS TV series * *Mrs Hudson and the Spirits’ Curse*, novel by Martin Davies * *Moriarty*, novel by Anthony Horowitz * *The Final Solution*, novel by Michael Chabon * *A Slight Trick of the Mind,* novel by Mitch Cullin * *The Beekeeper’s Apprentice*, novel by Laurie R King * *Young Sherlock Holmes: Death Cloud*, novel by Andrew Lane * *S(her)lock web series*, series teaser: <https://vimeo.com/142970359> |

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| **Reflection and Evaluation** |