



Universidad de Jaén

Centro de Estudios de Postgrado

**USING LITERATURE IN
THE ELT CLASSROOM:
BRADBEER'S FILM *ENOLA HOLMES*
(2020) AND BLASCO'S GRAPHIC NOVEL *AN
ENOLA HOLMES MYSTERY: THE CASE OF THE
MISSING MARQUESS* (2015)**

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Dpto: Filología Inglesa

Junio, 2023

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ABSTRACT

The main objective of this Master's thesis is to develop a didactic unit based on the use of literature and culture in the classroom, focusing specifically on the use of films and graphic novels. For this purpose, the film *Enola Holmes* (2020) by Harry Bradbeer and the graphic novel *An Enola Holmes Mystery: The Case of the Missing Marquess* (2015) by Serena Blasco, both based on Nancy Springer's novel *Enola Holmes: The Case of the Missing Marquess* (2006), have been used. This work is divided into two main parts: a literature review and a didactic proposal. In the first part, general aspects of literature, films and graphic novels in the classroom are highlighted, in addition to a more exhaustive analysis of the two materials to be used in the classroom; while the second part focuses on the most relevant aspects of the law, the sessions and their methodology.

Key Words: Enola Holmes, ESL, film, literature, graphic novel

RESUMEN

El principal objetivo de este Trabajo de Fin de Máster es desarrollar una unidad didáctica basada en el uso de la literatura y la cultura en clase, enfocándose específicamente en el uso de películas y de novelas gráficas. Para ello, se han utilizado la película de *Enola Holmes* (2020) de Harry Bradbeer y la novela gráfica *An Enola Holmes Mystery: The Case of the Missing Marquess* (2015) de Serena Blasco, ambas basadas en la novela de Nancy Springer *Enola Holmes: The Case of the Missing Marquess* (2006). Este trabajo se divide en dos partes fundamentales: una revisión de la literatura y una propuesta didáctica. En la primera parte, se remarcan aspectos generales de la literatura, las películas y las novelas gráficas en clase, además de realizar un análisis más exhaustivo de los dos materiales a utilizar en clase; mientras que, en la segunda, se enfoca en los aspectos más relevantes de la ley, las sesiones y su metodología.

Palabras Clave: Enola Holmes, ESL, película, literatura, novela gráfica

Introduction

The objective of this dissertation of the Master Degree in *Teaching of Secondary Education, Post-obligatory Education, Professional-Technical Education and Modern Languages* is to support the effectiveness of literature in the ELT classroom. The main objective of this Master's Thesis is the acquisition of knowledge through a foreign language, specifically through English. The knowledge the student will be exposed to will be related to Bradbeer's film *Enola Holmes* (2020) and to Blasco's graphic novel *An Enola Holmes Mystery: The Case of the Missing Marquess* (2015). Both stories are based on the literary work by Nancy Springer, concretely on *Enola Holmes: The Case of the Missing Marquess* (2006).

The structure of this Master's dissertation will be divided into two different parts. The first one will be dedicated to the literature review and all of the ideas I have gathered throughout my research, such as the perception of literature through time, the advantages and disadvantages of using literature, films, and graphic novels in class, while also focusing on the matter of study that will be used in class, which will be the film *Enola Holmes* (2020) created by Harry Bradbeer alongside the graphic novel of *An Enola Holmes Mystery: The Case of the Missing Marquess* (2015) by Serena Blasco. Both the film and the graphic novel are based on Nancy Springer's *Enola Holmes: The Case of the Missing Marquess* (2006) book.

The second part will be focused on the didactic proposal, which will compile all of the relevant aspects for this didactic unit's application in an ELT classroom for a bilingual group in 4th CSE. Moreover, these sessions have been designed according to the *Spanish Organic Law for the Improvement of Educational Quality* (LOMCE). Throughout the sessions, the students will have to work with the film and the graphic novel already mentioned while also learning about other cultural and historical events regarding the Victorian era. Additionally, students will work vocabulary related to the film and they will be expected to practise reported speech through the prepared exercises.

1. PART I: LITERATURE REVIEW

1.1. The use of literature in ESL classrooms through history

It is known that nowadays, literature is not the main focus when teaching a language, regardless of this, in the past, it used to be the main source of information for language teachers. Throughout the 20th century, according to Krash and Krash (2000, pp. 553-573), literature used to be taught for many different reasons; therefore, it could be said that it used to be used to promote literacy or moral education, to disseminate diverse ideals amongst society, to increase inspiration within humanists along with others. The Grammar- Translation Method was the primary method used to achieve this.

Over the years, the Grammar-Translation Method started to disappear. Moreover, Structural Approaches began to criticise literature and considered it useless as an ELT material (Rabb Khan & Alasmari, 2018, p. 168). On the one hand, this led to a further separation of literature, which, according to Davis¹ (2000, as cited in Rabb Khan & Alasmari, 2018, p. 168), divided it into two different branches: teaching of literature and teaching of language. Conversely, Savvidou (2004, p. 2), after giving consideration to Carter and Nash² (1990) ideas, suggests that literature and language should not be separated from each other since “we ought to consider the variety of text types along a continuum with some being more literary than others” (Savvidou, 2004, p. 2), considering literature as language and language as literary.

Despite this, literature, though forgotten, remains a crucial piece of learning a new language. Furthermore, it should be noted that literature in ELT classrooms continues to benefit language learning. In spite of being believed that literature cannot be used in other methodologies apart from the Grammar-Translation Method, several methodologies can benefit from it. Evidence for this appears in Khatib (2011, p. 258-262), in which it is stated that, in order to combine literature with, specifically, a Communicative Approach, it is essential to emphasise the idea that literature should not be taught the way it used to be taught; therefore, teachers need to innovate in order not to emphasise only aspects related to rhetorical or stylistic analyses but instead focus on the plot, the settings, the characters and other elements of the book itself. Since this didactic unit will have its main focus on this methodology, it is important to bear in mind this previous statement.

¹ Davis, J. N. (2000). *Perspective on An Age: Forty-five Years of NECTFL Reports*. In R. M. Terry (Ed.). *Agents of change in a changing age*. Lincolnwood, IL: National Textbook Co.

² Carter, R. & Nash, W. (1990) *Seeing through Language*. Oxford: Blackwell.

In order to motivate the students to find pleasure in using literature as a tool for learning a new language, a literary text that they could identify with or a text in which they find the story entertaining should be used. It is discussed by Khatib (2011, p. 260) that when the student is involved personally or is presented with a captivating story they can picture themselves in, their language skill has been seen to rise in the classroom. ESL learners' motivation is directly connected to language teachers' performance during the sessions. Therefore, instructors need to promote the idea that literature is practical and can also be a source of enjoyment for the student. Moreover, language teachers must express to the students that literature has many shapes and not only books are the only source of literature. Therefore, aside from poetry, drama and fiction, short stories, such as fables, as well as songs, graphic novels, and films could also be considered part of this group despite being understood as a different type of art. The idea of including films in this group is controversial, yet films and literature, though separated in most cases, could work as a different form of literature when students work with the film's script and not only with the audio-visual material itself. Moreover, film adaptations from books still use the books as primary sources, though later on, the original story might be modified.

1.1.1. Benefits of literature in ELT classrooms

Incorporating literature in ESL classrooms can bring about numerous benefits. As per McKay (1982), it can enhance and nurture reading skills, encourage tolerance, and boost creativity (pp. 530-531). Moon³ acknowledges that literature "helps enhance learners' interests and involvement, stimulates their critical thinking, and transform the entire teaching process into a lively exercise" (2010, as cited in Rabb Khan and Alasmari, 2018, p. 169). Moreover, Demetriou and Ruiz Mas (2009, p. 2) emphasize the significance that of literature in the ELT classroom provides students exposure to diverse types of language, from descriptions to dialogues, in different contexts and language styles that may vary according to the characters. Additionally, it must be mentioned that literature can be a powerful tool for learning a new language as it also promotes cultural enrichment. Peck⁴ (1998, as cited in Thanasoulas, 2001, p. 10) states that:

Culture is all the accepted and patterned ways of behavior of a given people. It is that facet of human life learned by people as a result of belonging to some particular group; it is that part of learned behavior shared with others. Not only does this

³ Moon, J. (2010). *Using Story in Higher Education and Professional Development*. Routledge Taylor & Francis Group: London.

⁴ Peck, D. (1998). *Teaching Culture: Beyond Language*. Yale: New Haven Teachers Institute.

concept include a group's way of thinking, feeling, and acting, but also the internalized patterns for doing certain things in certain ways....not just the doing of them. This concept of culture also includes the physical manifestations of a group as exhibited in their achievements and contributions to civilization. Culture is our social legacy as contrasted with our organic heredity. It regulates our lives at every turn. (2001, p. 10).

We can learn about diverse cultures through literary texts. Each literary piece is based on different contexts that represent place, time and manners alongside values from a specific society. As a result, foreign language students may benefit from the diversity of contexts presented in the literature in the ELT classroom, promoting their learning of other cultural aspects they may not have known before. Considering language and culture as one is fundamental for the students in order to comprehend language. Therefore, ESL students might find themselves in situations where they encounter a foreign English speaker. Nonetheless, this speaker might belong to a different culture and even use a different accent than they might be used to, making it difficult for both to comprehend each other because of cultural differences. Thus, literature can prove to be an advantageous tool for ESL students.

As mentioned, literature is the primary tool for improving students' reading skills. Nevertheless, this is not the only skill fostered, as listening, writing and speaking can experience a boost. In regards to this Master's Thesis, the majority of these skills can be practised mainly by employing the film and the graphic novel, as they can find complementation in the exercises presented in the second part of this thesis. This will be explained in more detail afterwards.

1.1.2. Films in ELT classrooms: benefits and disadvantages

Throughout the years, films have been considered a source of entertainment rather than a tool for teaching. At first, using them in class was complicated since only some schools had the resources to play them in classrooms. Nevertheless, our current society has entered a new world full of technologies in which computers, digital boards, tablets and mobile phones have become increasingly crucial in and out of our classes. Students nowadays are considered digital natives, which can draw a connection between their own motivations and new technologies in many aspects of their lives. Therefore, videos and songs have been considered practical tools for ELT classrooms in order to provide other sources for students that could also motivate them in the process of learning a foreign language (Berk, 2009, pp. 5-6; Tafani, 2009, pp. 81-95; Sánchez-Auñón & Férez-Mora, 2021, pp. 50-51). However, it has been seen that films are used mainly as a reward for students instead of as a teaching tool for ELT.

Both Kaiser (2011, p. 234) and Jurkovič and Mertelj⁵ (2015, pp. 15-33, as cited in Sánchez-Auñón & Férez-Mora, 2021, p. 50) coincide in that the main problem foreign language teachers face is that they do not have the necessary information on how to properly implement this material in classrooms, leading to ineffective use of this material. Not a lot of research has been conducted on this topic, hence the lack of information in regard to this type of material for the ELT classrooms. Therefore, several researches conducted, such as the ones by Klean (2013, p. 159), Sánchez-Auñón and Férez-Mora (2021, pp. 53-56), and Xhemaili (2013, p. 65) have provided more information on the benefits and disadvantages found when including films in the foreign language teaching classroom.

Meanwhile, using films in ELT classrooms can have several benefits. According to a study carried out by Sánchez-Auñón and Férez-Mora (2021, p. 53-56), authentic audio-visual materials have significantly been useful not only for teachers trying to teach a foreign language, but also for students who are learning it. If we analyse the research by Sánchez-Auñón and Férez-Mora *Films for the EFL: Exploring the perceptions of a high school teacher* (2021), it should also be considered that the use of films in ELT classrooms in high schools can have three main benefits within “the linguistic dimension, the inter/cultural dimension and the motivation dimension” (2021, p. 50).

Firstly, regarding the linguistic dimension, Sánchez-Auñón and Férez-Mora describe in their study *Films for the EFL: Exploring the perceptions of a high school teacher* (2021) the idea that listening skills are highly improved (p. 50). This is mainly achieved thanks to being combined with the paralinguistic information provided by audio-visual materials that, otherwise, could not be seen by the student. Therefore, not only would the student work on their listening, but they would also associate certain gestures or physical expressions to it, making it easier for the student to comprehend the context. Researchers such as Sokoli (2006, p. 3), Xhemaili (2013, p. 65), and Sánchez-Auñón and Férez-Mora (2021, pp. 50-51) agree that reading skills are also practised through films. On this, Xhemaili (2013, pp. 64-65) remarks that the experimental group of his research improved their reading skills more than the control group. For this purpose, subtitles will be the main focus in order to achieve this improvement, and these, alongside the audio, will be provided in English. As the audio plays, the students would have to adjust at the audio’s pace; therefore, their reading ability would be enhanced. Sokoli (2006, p. 4) promotes the unusual idea that it should be the students finding and uploading the subtitles making use of their Information

⁵ Jurkovič, V., & Mertelj, D. (2015). Pedagogical uses of authentic video in ESP classrooms for developing language skills and enriching vocabulary. *Scripta Manent*, 9(2), 15-33.

and Communication Technologies (ICT) knowledge, as opposed to the traditional teachers, who would in turn be focused on their processes and learning methods.

Second, speaking skills are also improved by encouraging students to express their opinions regarding the film. Furthermore, even the most introverted students who might find it challenging to participate in the discussion are encouraged to participate, by mimicking certain characters they might like from the film. In this way, they might be found to imitate their speech, voice, accent, etc. (Sánchez-Auñón & Férez-Mora, 2021, p. 51). Klean (2013, pp. 159-160) agrees with Sánchez-Auñón and Férez-Mora (2021, p. 51) in that students' imitation of the characters' speech will be beneficial for them since it will help them to know how to pronounce certain words they might not have known how to pronounce previously. Aside from this, Lonergan⁶ (1984) (as cited in Sánchez-Auñón & Férez-Mora, 2021, p. 51) mentions that: “audio-visual materials have been shown to be highly practical in order to teach grammar, vocabulary and pragmatics because they provide learners with a large amount of authentic L2 input” (p. 51). In the study conducted by Klean (2013, pp. 159-160), the improvement of speaking skills through watching films in the foreign language classroom is also highlighted, thus in agreement with the conclusions drawn by Sánchez-Auñón and Férez-Mora (2021, p. 51) related to the improvement of fluency, vocabulary, comprehension and grammar.

Furthermore, using films in ELT classrooms has brought about significant improvements, particularly in the intercultural dimension (Sánchez-Auñón & Férez-Mora, 2021, p. 51). Regardless of the film genre, students will find authentic material unlike the ones found in textbooks. Additionally, films provide a visual context that cannot be replicated in a classroom setting while serving as an entertaining source that increases students' engagement and raises their awareness of other cultures and situations. The possibilities and opportunities films offer are limitless since they connect with students on a personal level through the plot or characters. Moreover, they may identify with a particular culture represented or create connections with their own culture. Furthermore, films offer an opportunity for foreign language learners to learn about specific cultural facts or gestures that may otherwise create misunderstandings (Sánchez-Auñón & Férez-Mora, 2021, p. 51).

The last benefit considered is regarding the motivation dimension. The motivation dimension plays a crucial role in foreign language teaching. This has consequences in the learning process since the students will be more attentive in class and, at the same time, their anxiety will be reduced, increasing the chances of learning

⁶ Lonergan, J. (1984). Video in language teaching. Cambridge University Press.

and understanding the study material better. Films are usually associated with entertainment rather than study; therefore, students tend to become more active and engaged in the lesson. Through this, students can also express their emotions and reactions while watching the film, which further increases their involvement with the lesson. In addition to this, they are used to associating the visualisation of a video in class with having to fill an information gap later, allowing for better focus during the session. On this, Alwehaibi⁷ (2015, pp. 121-126), Berk⁸ (2009, pp. 1-21), Chen and Li⁹ (2011, pp. 71-80), Harness and Drossman¹⁰ (2011, pp. 829-849), Salas¹¹ (2002, pp. 311-322), and Tafani¹² (2009, p. 81-95) (as cited in Sánchez-Auñón and Férez-Mora, 2021, p. 51) listed the following benefits as the main ones:

(i) Learners experience aesthetic pleasure; (ii) they learn to cope with emotions; (iii) they are exposed to realistic language; (iv) learners enhance their creative and critical thinking skills; (v) this kind of material is a source of non-trivial topics; (vi) students may even be requested film scripts they themselves have developed. (p. 51).

Meanwhile, we should also consider the disadvantages of using films as the focal point of the lesson. Kaiser (2011, p. 234) considers some of the following disadvantages. To begin with, teaching film to students can be a challenging task for language teachers. Unlike printed text, films can be overwhelming for students to comprehend due to its fast-paced nature. While printed text allows students to analyse and compare different passages, the films offer no such luxury. The information on the screen moves too quickly, leaving little time for reflection. Students

⁷ Alwehaibi, H. O. (2015). The impact of using YouTube in EFL classroom on enhancing EFL students content learning. *Journal of College Teaching & Learning (TLC)*, 12(2), 121-126. doi: <https://doi.org/10.19030/tlc.v12i2.9182>

⁸ Berk, R. A. (2009). Multimedia teaching with video clips: TV, movies, YouTube, and mtvU in the college classroom. *International Journal of Technology in Teaching and Learning*, 5(1), 1-21.

⁹ Chen, C., & Li, K. (2011). Action to acquisition– boost students' English learning motivation with a filmmaking project. *Journal of Educational Technology Development and Exchange*, 4(1), 71-80. doi: <https://doi.org/10.18785/jetde.0401.06>

¹⁰ Harness, H., & Drossman, H. (2011). The Environmental education through filmmaking project. *Environmental Education Research*, 17(6), 829-849. doi: <https://doi.org/10.1080/13504622.2011.618626>

¹¹ Salas, M. M. R. (2002). Selecting appropriate authentic video material for an EFL classroom. *Repertorio Americano*, 13-14, 311-322.

¹² Tafani, V. (2009). Teaching English through mass media. *Acta Didactica Napocensia*, 2(1), 81-95.

may struggle to understand the language used in a film. Even if they recognize some words, the rapid speech delivery can make it difficult to comprehend the overall meaning. In contrast, with written text, students can refer back to the text and analyse unfamiliar words or grammatical structures. Thus, teaching film requires a different approach. In conclusion, despite the disadvantages found, most of the studies conducted agree that using films in ELT classrooms has mostly beneficial results for students.

1.1.3. Graphic novels: history, benefits and disadvantages

Nowadays, thanks to the Internet and the globalization it entails, the idea of graphic novels, comics, mangas, and even webtoons has become very popular. Mori (2007), considering Sabin's¹³ ideas, states that "the term *graphic novel* is said to have dated back to the 1940s" (2007, p. 29). Nonetheless, this term was popularised mainly by Will Eisner when he published his work *A Contract with God and Other Tenement Stories* (1978) (Weiner¹⁴, 2003, as cited in Mori, 2007, p. 29). Throughout the years, the term started to divide itself into diverse subtypes, in which comics and manga stand out. It is necessary to remark that comics and manga are two completely different things despite belonging to the graphic novel genre. While comics are usually related to the idea of superheroes such as Spider-Man or Superman, mangas are particularly related to Japanese culture, and their artistic style is entirely different from comics' style. It should be highlighted that one of the main differences between them is that mangas are read from right to left since the Japanese write from right to left. Nonetheless, comics are designed to be read from left to right.

Graphic novels indeed encompass comic books and manga, yet nowadays, this has started to change. Despite these two main subtypes found, comics have been seen to transform throughout the years. In the past, comics were associated mostly with children, yet this has changed since authors started to focus on young adults and adults as their new targets. Therefore, the term *comic* was also changed into *graphic novel* whenever they focused on this target audience. Usually, when people hear the word *graphic novel*, it is not as linked to the idea of comic books as it used to be in the past. Nowadays, comics are linked back to the idea of being for children, while graphic novels can vary depending on their genre.

Graphic novels, such as *The Complete Persepolis* (2000) by Marjane Satrapi or *Heartstopper* volumes (2019-2023) by Alice Oseman aside from classical adaptations such as *The Little Mermaid* by Hans Christian Andersen with illustrations by Benjamin

¹³ Sabin R. (1996). *Comics, commix & graphic novels: A history of comic art*. London: Phaidon.

¹⁴ Weiner, S. (2003). *Faster than a speeding bullet: The rise of the graphic novel*. New York: Nanther.

Lacombe, which was published by Edelvives, or *1984* (2020) by George Orwell, which was adapted and illustrated by Fido Nesti, have become really popular amongst young adults and teenagers. Debating topics that students might find a connection with through images and text, and it being an easy way to promote reading is one of the main benefits of this type of literature. Nonetheless, many criticise this type of literature because of how easy it is, stating that it should not even be considered literature at all (Shea¹⁵, 2007, pp. 16-17; Thompson¹⁶, 2006, pp. 182-183, as cited in Mori, 2007, pp. 29-30). Nevertheless, despite being criticised, it should not be forgotten that one of the main problems that young students face in our current society is the lack of motivation for literature. Therefore, if they want to begin reading more complex texts, this type of literature should be considered a great starter for this hobby. Moreover, this type of literature should be more included in the ELT classrooms because of this.

Not only students in the ELT classroom might find it easier to understand and learn this type of input, but they might also find it more eye-catching, promoting their motivation throughout the learning process instead of being exposed to a reading that might make them lose their focus. Aside from that, since they are exposed to images, the students might find it easier to internalise certain cultural aspects that might be reflected in the pictures rather than in the words. Furthermore, they can also connect vocabulary with images, increasing the chances of learning some words.

1.2. Detective fiction

The first detective story is thought to be *The Murders in the Rue Morgue* (1841) by Edgar Allan Poe. From this point on, this type of fiction became increasingly popular throughout the years. Aside from Poe, authors such as Agatha Christie (1890-1976), Dashiell Hammett (1894-1961) and Sir Arthur Conan Doyle (1859-1930) are some of the most renowned writers of detective fiction. C. Auguste Dupin, Hercules Poirot, Sam Spade and Sherlock Holmes, alongside his friend Dr Watson, are well-known figures of literature that are still relevant in our current society because of their cultural impact. This only leads us to one question: Why is detective fiction so popular?

In order to have a proper understanding, it is necessary to know what detective fiction and its elements are. Connelly (2019) considers detective fiction “a subgenre of formula fiction” (p. 2) that typically involves a crime, usually a murder, and a

¹⁵ Shea, R. (2006). Comics in the classroom. *Teacher Magazine*, 18(2), 16-17. Retrieved, February 01, 2007 from Academic Search Elite database.

¹⁶ Thompson, T. (2007). Embracing reluctance when classroom teachers shy away from graphic books. *Library Media Connection*, 25(4), 181-188.

protagonist, often a detective, who works to solve the mystery and bring the perpetrator to justice. Routledge (2019, para. 1) states in the Encyclopedia website that this genre is considered very popular because of a series of factors that are extremely characteristic.

To commence, Routledge (2019, paras. 11, 12) states that the protagonist described is perceived as a strong and smart character since they usually have success and solve the mystery at hand. Despite its eccentricities, the character is still memorable to the reader. In fact, those eccentricities make the protagonist more memorable to the reader. At the same time, thanks to the use of interior monologues or dialogues throughout the story, the reader's imagination keeps being engaged in the plot. Likewise, the story created tends to have a proper closure. In spite of being a chaotic world with many struggles and surprises for the characters, Routledge (2019, paras. 5, 6) states that the ending is always a closed one. Whenever the reader finishes the story, they do not feel uncomfortable or wonder what will happen. Lastly, Routledge (2019, paras. 6, 12) emphasises that detective fiction can provide a reflection of society's attitudes towards crime and justice. Furthermore, it can also present insight into several cultural concerns and conditions. Apart from these factors already mentioned, there are also other patterns that the website Enciclopedia Britanica (2020, para. 1) considered since they are repeated throughout detective fiction. The first one considered by this website was the scene of a wrong accusation towards a specific character, leading to previous assumptions and suspicions from the reader. Following that, it is also highlighted by the Enciclopedia Britanica (2020, para. 1) the clumsy police officer characteristic from this genre, and lastly, the final scene in which the detective explains all of his previous observations and reveals the real identity of the culprit.

1.2.1. Nancy Springer's *An Enola Holmes Mystery: The Case of the Missing Marquess* (2006), Harry Bradbeer's *Enola Holmes* (2020) and Serena Blasco's graphic novel *An Enola Holmes Mystery: The Case of the Missing Marquess* (2015)

Once the effects that literature and its other forms, such as films and graphic novels, have in the ELT classroom and the type of fiction that will be the main focus of the second part of this Master's Thesis have been discussed, it is time to proceed with the subject matter: Enola Holmes.

This part will discuss and compare three versions of the same story. The original story was the one created by Nancy Springer. She is an award-winning American author born in 1948. Despite having written over fifty books, her most notorious work is *The Enola Holmes Mysteries* (2006-2023), which has released eight out of the nine books of the saga. The first book in this series is *The Case of the Missing Marquess*

(2006), in which she introduces Sherlock Holmes and Mycroft Holmes' younger sister, Enola.

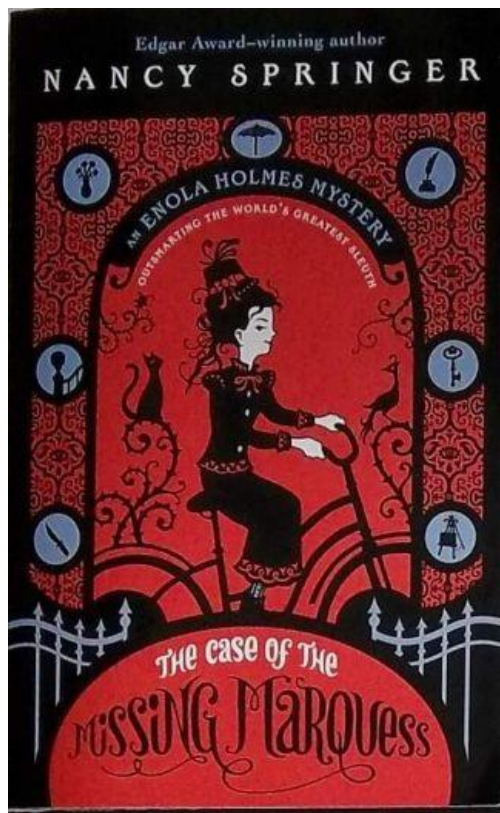


Figure 1: An *Enola Holmes Mystery: The Case of the Missing Marquess* (Springer, 2006).

Enola Holmes is a teenager described as “the youngest sibling in the Holmes family but with the boldest personality [...] she is a headstrong young woman who defies societal expectations without batting an eyelash” (Nicholas, 2022, para. 2). Moreover, she is as eccentric as her older brothers. Despite being Sherlock Holmes' sister, she still aims to achieve a sense of greatness by becoming an undefeated detective in Victorian society, which is constantly trying to lock her up in its already established rules.

In the original book (Springer, 2006), Enola's mother, Eudoria, disappears, leaving her alone at home. Her older brothers have barely been part of her life, being her mother the most important person to her since she is the one who has taught her everything she knows. After Eudoria's disappearance, Enola decides to call her brothers and ask them for help searching their mother. Nevertheless, their brothers do not care about Enola's wishes, and they only focus on how she has not been educated as a proper Victorian lady. Enola, when faced with the idea of being forced to wear a corset, escapes from home by disguising herself as a widow and starts a new

adventure in London, in which she meets Lord Tewksbury, a young Viscount who has also escaped from his family and has been kidnapped.

It is noticeable how in this story, Springer modifies some of the detective fiction factors, yet it remains a detective novel. Moreover, she uses the cultural influence of Sherlock Holmes but, in order to reach a younger public, decides to create a teenage sister, Enola, who seems to be, at first, extremely clever, but also has interior struggles or insecurities that a teenager girl might have.

Aside from this book, Enola's story has also been adapted into a film and a graphic novel. While the graphic novel remains loyal to the original storyline, the film's plot has undergone modifications due to artistic purposes. Regarding the graphic novel created by Serena Blasco, *An Enola Holmes Mystery: The Case of the Missing Marquess* (2015) is another version created of the original story. In this novel, Blasco designed a more accessible novel combining both illustrations and simplified language in order to reach a younger public.

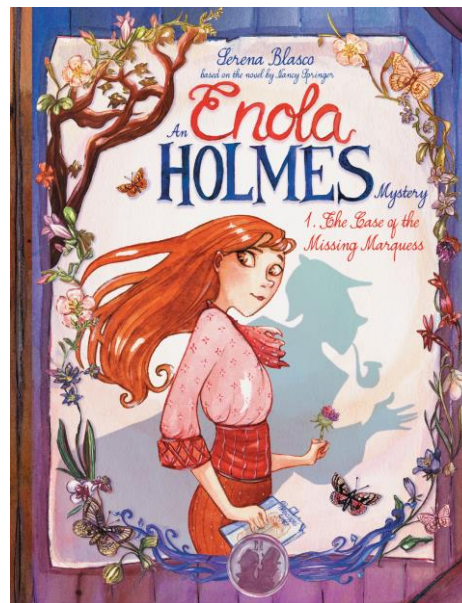


Figure 2: *An Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015).

Lastly, the *Enola Holmes* (2020) film by Harry Bradbeer, as previously mentioned, changes the story Springer originally created. While basic events still remain the same, the kidnapping that occurred in the books does not happen in the film. In it, it is mostly portrayed how Enola tries to find Lord Tewksbury while trying to find her mother. In this film, the kidnapping does not happen, but instead, other events happen, such as Enola being locked up in a ladies' school, Tewksbury and Enola bonding and getting to know each other more compared to the original story in the first book or even scenes in which an assassin tries to murder not only Tewksbury, but also Enola. Most importantly, at the end of the film, two events are completely

different from the books, the real culprit behind Lord Tewksbury's assassination attempts and Eudoria's conversation with Enola at the end of the film.



Figure 3: *Enola Holmes* (Bradbeer, 2020).

It is fascinating to observe how the film adaptation of *Enola Holmes* (Bradbeer, 2020) and Springer's book (2006) are bringing the story close to the realm of detective fiction, yet not entirely. While both Springer's book (2006) and Bradbeer's film (2020) include essential elements, such as a closed ending or a mystery to solve, none of them include a murder case to solve, but rather an attempted murder or a kidnapping. Furthermore, in Bradbeer's film (2020), there is a suspect who is not the real culprit. Nonetheless, no such scene is described in Springer's book (2006).

1.2.2. An in-depth analysis: Enola Holmes in the ELT classroom

Once the general aspects of all three materials have been discussed, a further analysis of the applications in the ELT classrooms will be made.

Though the main purpose of this didactic unit is to improve students' ESL skills, there are other aspects that should not be forgotten. The first thing that comes to mind when watching or reading *Enola Holmes* is the gender dimension. One of the main objectives of this didactic unit in the ELT classrooms is to increase awareness of the differences between men and women throughout history, most specifically during the Victorian period. Although it is true that this is during the late 19th century, and students might think that it is not something they might go through on a day-to-day basis, there are still differences based on gender in our current society. Therefore, if this didactic unit fulfils to promote students' reflections regarding this issue, one of the objectives would be achieved. This dimension is, as the studies conducted by Flegar (2022) and Paananen (2021, pp. 25-26) confirms, easily perceived in film and books, which could lead to a further debate in which students might have to use their critical thinking skills while practising ESL in the classroom.

Another aspect that this didactic unit wanted to focus on is the link between culture and ESL learning. In *Enola Holmes* (2020), a very specific historical event is presented, the Third Reform Act (1884), which, according to the official website of the UK Parliament, “established a uniform franchise throughout the country and brought the franchise in the counties into line with the 1867 householder and lodger franchise for boroughs” (*Third Reform Act 1884*, 1884). In other words, this allowed every man, regardless of status, the right to vote as long as they owned a house. Therefore, it is intended to create a session where students can use ICT in order to conduct research and create a group project in which they can explain to their classmates the data they have found and even connect it with their own culture so as to promote the interculturality dimension.

Furthermore, I will mention that the principal materials the students will use for the ESL sessions will most likely be the film and the graphic novel. Springer’s book has shown a complexity not only in vocabulary, but also in sentence formation that students at this level might not understand. In order to support this reasoning, here are some excerpts taken from the book:

The only light struggles from the few gas street-lamps that remain unbroken, and from pots of fire suspended above the cobblestones, tended by old men selling boiled cockles outside the public houses. The stranger, all dressed in black from her hat to her boots, slips from shadow to shadow as if she were no more than a shadow herself, unnoticed. (Springer, 2006, p. 1).

This device was duly ordered, and the seamstress began to produce prim, dim-coloured dresses with high whalebone-ribbed collars to strangle me, waistbands designed to choke my breathing, and skirts which, spread over half a dozen flounced silk petticoats, trailed on the floor so that I could barely walk. (Springer, 2006, p. 67).

But our enemies, who knew their way, reached shore just as we did, only a stone’s throw behind us. I could see the blood on Squeaky’s head and the rage in his squinty eyes. I could see the hair in the big cutthroat’s ear and the wrath reddening his platter face. Blood on the moon, an ill omen. (Springer, 2006, p. 133).

Meanwhile, the film, despite taking into consideration the speed of speech and that students will not understand every single word they might hear, and the graphic novel is more suitable for the students’ level. Both can provide students with visual aids, helping them in understanding the context and what has been said. Moreover,

the film will also have subtitles and, if really needed, they could also use the Spanish subtitles for a third watch of the film clip. In regards to the graphic novel, the language has been simplified into, avoiding these complex structures or extremely elaborated vocabulary. Nonetheless, it is still a decent level for the students. Therefore, the graphic novel could be used as a focus for what is considered traditional exercises in the ELT classroom. Here are some examples of both the film and the graphic novel:



Figure 4: Conversation between Enola and her house maid, Mrs. Lane, from *An Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015, p. 7).



Figures 5 and 6: Subtitles in English and Spanish for *Enola Holmes* (Bradbeer, 2020).

Another relevant aspect of the ELT classroom is that, in *Enola Holmes* (2020) film, the protagonist is a teenager. Throughout the film, Enola tends to connect with the audience through her inner monologues, which are recorded as if they were vlogs, just as current teenagers do with ICT, such as YouTube, Twitch, Instagram and other social media. The use of these clips in the ELT classroom could increase the students' attention unconsciously as the format the scene is recorded is very similar to what they are used to watching at home. Additionally, this also benefits the ELT teacher since it could be helpful material for other activities for the session, such as preparing

your own introduction as the protagonist, Enola, has done in the film. Furthermore, another application that should be considered for *Enola Holmes* (2020) film in the ELT classroom is an exercise focused on dubbing certain scenes from the film. This could be directed in two different ways: firstly, the students might receive from the foreign language teacher the script for that scene and they will have to replicate it, working their reading skills and speaking skill (pronunciation and intonation); lastly, the teacher could give the students freedom to create their own dialogue for the scene, in which they could create whatever output they might prefer (Sánchez-Auñón & Férez-Mora, 2021, pp. 55-56).

Another worth mentioning aspect is the use of gamification. Since *Enola Holmes* is considered detective fiction targeting younger audiences, some of the riddles from its story could be introduced into the ELT classroom. For instance, the teacher could use anagrams, which are really important in *Enola's* story, to create some activities through gamification, promoting the students' motivation and participation in the ELT classroom. Moreover, a gymkhana could also be created by the ELT teachers for their students, simulating a mystery which the students have to solve. Aside from this, as *Enola Holmes* has been adapted to a film, a theatre play could also be done in the ELT classroom with the students. As Demetriou and Ruiz Mas (2009, p. 5) stated, some of the main advantages that can be found if this activity were to be carried out in the ELT classroom are the following ones:

- A development of self-esteem and expression amongst the students.
- It contributes to the students' creativity while also working on their memorization and improvisation skills.
- It encourages the improvement of vocalization alongside communication, both orally and written, while also working their grammar, vocabulary and even working on paralinguistics.
- It promotes team work, improving the students' personal relationships.

Finally, after all the examples provided, it should be considered that using, not only traditional literature, but also different types of literature, has more advantages rather than disadvantages in the ELT classroom. Besides, thanks to the new technologies, the teacher can innovate more in the ELT classroom and, by using these materials, students might also improve their ESL skills while also enjoying the sessions.

2. PART II: DIDACTIC PROPOSAL

2.1. Introduction

This didactic proposal has been designed according to the *Spanish Organic Law for the Improvement of Educational Quality* (LOMCE). This didactic unit is named *Enola through time*. By means of this topic, students will be encouraged to learn and debate about several ideas and certain grammatical aspects regarding Bradbeer's film *Enola Holmes* (2020) and Blasco's graphic novel *An Enola Holmes Mystery: The Case of the Missing Marquess* (2015) both being based on Nancy Springer's book *Enola Holmes: The Case of the Missing Marquess* (2006). Therefore, this didactic unit's main aim is to promote the use of English as a second language (ESL) through this film and novel. This didactic unit will focus on description and representation of characters, vocabulary related to both materials and Victorian slang, learning about important historical events during the Victorian era, learning about Victorian era and connect it with their own culture, learning about the women's suffrage movement, learning how to use reported speech, knowing about the main events from both the film and the graphic novel, and lastly, encouraging students to read and watch the materials provided by the teacher in English.

2.2. Justification of this didactic unit

It should be noted that this didactic unit is based on the *Common European Framework of Reference for Languages* (CEFR) by which it is established a series of methodologies and objectives foreign language learners have to reach in order to obtain a specific level in a foreign language. Moreover, this didactic unit has been created considering the *Spanish Organic Law for the Improvement of Educational Quality* (LOMCE), as it is directed to 4th CSE students.

The main drive of this Master's Thesis is to prove that literature in its different forms, specifically films and graphic novels, are powerful materials that should remain in the ELT classroom. Students are used to artificial output from textbooks and foreign language teachers tend focus on those materials instead of using other resources. This only leads to an abandonment of the subject for the students' part in many cases. This didactic unit intends to promote literature as it provides more authentic materials for the students while also being more appealing to them because of the stories they contain. Furthermore, they will also entangle with cultural elements and historical events regarding both materials, Bradbeer's film *Enola Holmes* (2020) and Blasco's graphic novel *An Enola Holmes Mystery: The Case of the Missing Marquess* (2015), connecting them with our current society despite of the differences. Since these teaching materials are not so often seen, as mainly graded readers or poetry are the most seen materials in literary didactic units, I wanted to prove that literature has

many shapes and that those shapes can also be suitable for the ELT classroom. Because of popular culture, graphic novels and films tend to be devaluated; nonetheless, they provide a wide range of possibilities for teaching materials.

2.3. Contextualisation

Regarding the contextualisation of this lesson plan, it is thought to be implemented in Sagrada Familia (SAFA), a bilingual high school in Andújar (Jaén). The high school is a charter school located in an urban area in which middle-class and upper-class families live; therefore, this high school has enough resources to make this didactic unit possible.

This school is made up of five buildings, two of them are independent and three of them are connected. Each building is used for different purposes, and there is one building for the Compulsory Secondary Education with the Non-Compulsory students, a building for primary education students, another one for kindergarten students and, lastly, one for vocational training. Its facilities include a large courtyard with a small cafeteria, two football pitches, an indoor basketball gymnasium with bleachers, a small gymnasium, several computer rooms, a laboratory, a large assembly hall, several rooms for variable use, a school canteen and a small library with a study room.

This didactic unit is aimed at a group of 24 students of 4th CSE, 13 girls and 11 boys. The classroom has a curricular level of B1, according to the CEFR¹⁷, since this classroom is the bilingual group. Nevertheless, there are three fast-learners, one high-capacity student with a higher level (B2) besides from five slow learner students. It should be noted that one student in this classroom is on a wheelchair. Moreover, the didactic unit is divided into 8 sessions of 55 minutes each, and it is placed during the third term, lasting for three weeks, since it will begin on May, 7th:

May, 7th - May, 20th (3 weeks - 8 lessons/ 8 days)

MONDAY (May, 6 th)	TUESDAY (May, 7 th)	WEDNESDAY (May, 8 th)	THURSDAY (May, 9 th)	FRIDAY (May, 10 th)
X	X	-	Session 1	Session 2
MONDAY (May, 13 th)	TUESDAY (May, 14 th)	WEDNESDAY (May, 15 th)	THURSDAY (May, 16 th)	FRIDAY (May, 17 th)

¹⁷ Council of Europe. Common European Framework of Reference for Languages: Learning, Teaching, Assessment. Cambridge: University of Cambridge, 2001.

Session 3	Session 4	-	Session 5	Session 6
MONDAY (May, 20 th)	TUESDAY (May, 21 st)	WEDNESDAY (May, 22 nd)	THURSDAY (May, 23 rd)	FRIDAY (May, 24 th)
Session 7	X	X	X	X

Table 1. Students' timetable

Regarding the location of these sessions, all of them will be given in the normal classroom, which is organised in four rows of six people each with individual desks placed in pairs, except for session 3, which will be done in the computers room, and session 7, which will be done in the assembly hall as it is more suitable and will ensure to provide a better outcome of the session. It should be mentioned that the students with a lower level will be seated next to students with a higher level in the ELT classrooms as means to help them during the sessions.

Moreover, the classroom to be used has a whiteboard, a projector connected to the computer, speakers and internet connection. Additionally, the computer room has enough computers for every student so as to be used individually aside from having a main computer for the teacher along a whiteboard, a projector and speakers. This high school has a lift for the wheelchaired student so as to provide some help in order for the student to get into the classroom. Aside from this, the student will also be placed close to the door so as to give him extra space.

2.4. Key Competences and Decree

The Key Competences that are going to be developed in this lesson plan are taken from article 2 of *Royal Decree 1105/2014*, of December 26th.

- Competence in Linguistic Communication (CLC)
- Social and Civic Competences (SCC)
- Sense of Initiative and Entrepreneurship (SIE)
- Digital Competence (DC)
- Cultural Awareness and Expression (CAE)

2.5. Objectives

2.5.1. Stage Objectives

In accordance with article 11 of *Royal Decree 1105/2014*, this didactic unit reaches these stage objectives:

- Objective b: 'To promote individual or cooperative work in order to succeed in the learning tasks'
- Objective e: 'To develop basic skills when using ICT such as critical thinking'
- Objective g: 'To foster entrepreneurial spirit and participation, initiative, assertiveness, among others'
- Objective i: 'To understand and to learn how to express their own ideas in the second language'

2.5.2. Foreign Language Objectives

This lesson plan will be focusing on the following objectives taken from the *Order of 15th January of 2021*:

1. To listen and comprehend key ideas in oral and written texts
6. To learn and improve students' pronunciation in the second language
9. To correctly use different learning strategies, ICT and audiovisual support in order to communicate orally or writing using the second language

2.5.3. Didactic Objectives

The Didactic Objectives I have considered including for this didactic unit are the following ones:

- To understand oral and written information about the film.
- To learn about another culture.
- To encourage collaborative work.
- To learn how to express their opinions in relation to the film or the graphic novel.
- To improve the students' interaction and speaking skills.
- To learn about an important historical event seen in the film.
- To reflect on gender equality according to the context provided by the film and to debate about the topic.

2.6. Contents

Comprehension and Production Strategies			
Block 1: Oral Texts Comprehension	Block 2: Oral Production: Expression and Interaction	Block 3: Written Comprehension	Block 4: Written Production: Expression and Interaction
Activating previous information on the task type and subject matter. Listening and understanding short oral messages related to classroom activities: instructions, questions, comments, dialogues. Inferencing and formulating hypothesis regarding meanings based on understanding of significant linguistic and paralinguistic elements.	Understanding of the message with clarity, distinguishing its main idea(s) and its basic structure. Expressing the message with sufficient clarity and coherence, structuring it appropriately and adjusting (...) to the models of each type of text, using frequently used phrases and expressions.	Understanding of instructions for the correct resolution of activities. Inferencing meanings from the understanding of meaningful and linguistic elements (inference of meanings from context, by comparison of similar words or phrases in the languages they know, for example) Reading texts from a variety of situations, related to their interests,	Production of written texts on paper and digital media. Expressing the message with sufficient clarity according to the models and formulas of each type of text.

		experiences and needs. Reformulation of hypotheses from the understanding of new items.	
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Table 2. Comprehension and Production Strategies

Linguistic-Discursive Structures			
Block 1: Oral Texts Comprehension	Block 2: Oral Production: Expression and Interaction	Block 3: Written Comprehension	Block 4: Written Production: Expression and Interaction
Commonly used oral lexicon (reception): activities of daily life; family and friends; work and occupations; free time, leisure and sports; transport; language and communication; environment and nature.	Defining or paraphrasing a term or expression.	Understanding instructions for the correct resolution of activities.	

Table 3. Linguistic-Discursive Structures

Communicative Functions			
Block 1: Oral Texts Comprehension	Block 2: Oral Production: Expression and Interaction	Block 3: Written Comprehension	Block 4: Written Production: Expression and Interaction
Requesting and offering help, information, opinions and views. Expressing knowledge, certainty, doubt and conjecture. Expressing interest, approval, confidence, surprise and their opposites.	Describing physical and abstract qualities of people, everyday objects, places and people, everyday objects, places and activities, in a simple way.	Describing physical and abstract qualities of people, everyday objects, places and people, everyday objects, places and activities, in a simple way. Expressing knowledge, doubts, certainty and conjecture. Expressing interest and surprise.	Describing physical and abstract qualities of people, everyday objects, places and people, everyday objects, places and activities, in a simple way. Narrating past events, describing present situations, and expressing future events. Requesting and offering information, opinions and points of view.

Table 4. Communicative Functions

Sociocultural & Sociolinguistic aspects			
Block 1: Oral Texts Comprehension	Block 2: Oral Production: Expression and Interaction	Block 3: Written Comprehension	Block 4: Written Production: Expression and Interaction
Use of the appropriate register according to the communicative situation, values, beliefs and attitudes, interest and initiative in carrying out communicative exchanges with learners of the foreign language, participation in short, simple conversations in the classroom and simulations related to personal experiences and interests. Knowledge of some of the historical and geographical features of the countries where the foreign language is spoken, obtaining the information by different means, including the Internet and other information and communication technologies (ICT), appreciating the foreign	Describing physical and abstract qualities of people, everyday objects, places and people, everyday objects, places and activities, in a simple way.		

language as an instrument for communication.			
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Table 5. Sociocultural & Sociolinguistic aspects

2.7. Materials and Resources

In all the sessions, as stated in *Order of January 15th of 2021*, an active methodology will be followed. Moreover, as in the law is reflected, the teacher will be the counsellor of the proper students' development by paying attention to diversity and the diverse learning rhythms.

Considering the materials needed for these sessions, it will be necessary:

- Whiteboard
- Worksheets and pen
- Projector
- Computer and speakers
- Mobile phones
- Educational tools: YouTube
- *Enola Holmes* (Bradbeer, 2020)
- *An Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015)

2.8. Interdisciplinary

Interdisciplinarity intends to cover diverse elements related to other subjects in order to provide a wider spectrum of knowledge to the students. In this regard, this didactic unit will be related to the following subjects:

- Culture/History: As previously stated, this didactic unit focus on a wide variety of elements surrounding the Victorian era. Moreover, in Bradbeer's film *Enola Holmes* (2020) there are two specific historical moments that have been a before and after in British culture: the women's suffrage movement and the

Third Reform Act (1884). Additionally, several elements regarding to other cultures during this period will be discussed.

- Literature: Both Bradbeer's film *Enola Holmes* (2020) and Blasco's graphic novel *An Enola Holmes Mystery: The Case of the Missing Marquess* (2015) are adaptations based on Springer's book *The Case of the Missing Marquess* (2006). Therefore, these materials are part of a literary piece while also being both literatures. Overall, all of the exercises provided in this didactic unit use videos, scripts, fragments and vocabulary taken from these materials while working on the different versions of the story provided by them.

2.9. Cross-Curricular Issues/Transversality

This lesson plan promotes what is established in:

- Article 6. Cross-curricular elements of the *Royal Decree 1105/2014*:
 1. The promotion of reading comprehension, audiovisual communication, the use of ICT, and oral and written skills
 2. The promotion of effective equality between men and women, the prevention of gender violence or violence against people with disabilities and the values inherent in the principle of equal treatment and non-discrimination for any personal or social condition or circumstance
 3. The development of creativity, entrepreneurship, respect and equality among students
- Article 6. Cross-curricular elements of the *Decree 111/2016*:
 - b) The development of personal competencies and social skills for the exercise of participation, from the knowledge of the values that support freedom, justice, equality, pluralism, politics and democracy
 - c) The promotion of coexistence and respect in interpersonal relationships, self-esteem and self-concept in order to prevent abuse, bullying and discrimination in the lessons
 - d) The promotion of values and actions necessary to promote real and effective equality between women and men, the recognition of the contribution of both sexes to the development of our society and to the knowledge accumulated by humanity, the analysis of the causes, situations and possible solutions
 - g) The development of communication in order to maintain a dialogue with other speakers
 - h) The promotion of using ICT and audiovisual support in students' learning process

2.10. Attention to Diversity

This didactic unit aims to meet the needs of every student. Thus, as it is reflected in the *Order of 15th January of 2021*, the teacher is going to guarantee inclusion by paying attention to all learning styles, and motivating the students by bringing interesting topics related to both *Enola Holmes* (Bradbeer, 2020) and *An Enola Holmes Mystery: The Case of the Missing Marquess* (2015). History, Culture and Literature will be the focal points of these sessions while also practising and improving the students' ESL skills. As it has been previously mentioned in the contextualisation, there are It should be noted that, there are three fast-learners, one high-capacity student with a higher level (B2), five slow learner students, and one wheelchair student.

Throughout the sessions, the fast learners and the slow learners will have extra materials to work with, mostly related the grammatical point seen in this didactic unit (reported speech). In the drive folder provided for the students, the teacher will upload diverse PDFs with more exercises and a more detailed grammatical explanation specially planned for the slow learners. These exercises can be used both as reinforcement exercises or as supplementary exercises depending on the student. Moreover, the high-capacity student will be assigned an extra task, which will be related to Springer's *Enola Holmes: The Case of the Missing Marquess* (2006) original book. The student will be asked to listen to the audiobook provided by the teacher and, throughout the sessions, he will have to complete the exercises from the sessions considering the three materials: the one's provided for the whole class, which are the graphic novel and the film, and Springer's book. It should be mentioned that, during session 7, the plays presented by the students will take place in the assembly hall in order to provide more space, specially for the wheelchair student. In this assembly hall, no problems regarding access will arise since there is a ramp.

2.11. Methodology

In this didactic unit, the main methodology applied is a communicative approach since the foreign language teacher will provide exercises in which contextualisation will play an important role. Moreover, in every exercise the students will be asked to communicate on diverse topics regarding the main plot of the film and the graphic novel used. Nevertheless, it should be noted that there are other approaches used in several exercises. For instance, gamification has been introduced by using online puzzles or a task based learning (TBL) methodology has been developed through group projects as the ones seen in session 3, and in the final project in which the students have play some scenes of the film of the graphic novel in session 7.

2.12. Lesson Plan: Step-by-step Account

This lesson plan consists of 7 sessions of 55 minutes each. In order to make more visual, a series of tables compiling the main elements of each exercise from each session will be provided. Therefore, all the exercises will include timing, materials, and skills, amongst others. For the column of interactive pattern, the following abbreviations will be used:

- IW: Individual Work.
- PW: Pair Work.
- GW: Group Work. Groups of 4 people working together.
- WC: Whole Class.

It should be noted that students will be previously warned they have to watch beforehand Bradbeer's *Enola Holmes* (2020) film. Hence, once this didactic unit begins, they will have basic knowledge for the sessions. The materials provided by the teacher will be found in the following link:

LESSON PLAN CLIPS

The established level is B1 according to the CEFR. Aside from this, there are three fast learners, one high-capacity student with a higher level (B2) and five slow learner students. Additionally, one student in this classroom is on a wheelchair. Depending on the development of the classroom, the fast learners and the high-capacity student will have extra exercises if they were to finish the ones given during the class faster than the rest of their classmates, while the slow learners will have reinforcement exercises if they were to need them.

- 1st session:

Exercise	Skill	Materials and resources	Timing	Interactive Pattern	Competences (LOMCE)
WARM-UP	Speaking and interaction	Worksheet, computer, projector, speakers and	10'	WC	CLC, DC

		whiteboard			
EX.1	Reading and interaction	Worksheet	10'	IW-PW	CLC
EX.2	Listening, reading and writing	Worksheet, computer, projector, speakers and whiteboard	15'	IW-WC	CLC, DC
EX.3	Listening, reading and interaction	Worksheet, whiteboard and mobile phone	17'	IW-GW	CLC, DC
HW	Speaking and reading	Mobile phone and computer	3'	IW	CLC, DC

Table 6. Session 1 outline

Warm-up (WC) (Speaking and interaction) – 10': some general questions

The teacher will begin the session by asking the students the following questions. Regardless of the number of students that did or did not watch the film at home, the teacher will project a video with a brief summary of the film in class for all of them to see it to make sure that everyone will follow the session (mins 0:00-2:37).

- *Have you watched the film Enola Holmes (2020) before?*
- *What genre is the film?*
- *Who wrote the original story?*
- *What historical period is the film based on?*
- *What do you think about the film?*
- *Who was your favourite character?*
- *Was there anything you found surprising?*

[Enola Holmes \(2020\) summary](#)

Exercise 1 (IW-PW) (Reading and interaction) - 10': matching exercise

After watching the video in class, the teacher will give the students the following exercise in which they will have to match the characters with their descriptions. Once the exercise is finished, in pairs, the students will compare their answers with their classmates. After the completion of the exercise, the teacher will ask for their answers to be said out loud.



a) This character is strict, traditional and obsessed with good manners.
She runs an academy to teach ladies how to behave appropriately.



b) This character is incredibly intelligent, but very eccentric.
He is very well-known in London for solving many mysteries.



c) This character is smart, capable of defending herself, passionate and adventurous.
She is in a search for her mother and won't stop until she finds her.



d) This character doesn't want to follow his family's footsteps. He loves botany and wants to spend as much time as possible with Enola.

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¹⁸ Figs. 7, 8, 9 and 10: Enola Holmes, Lord Tewksbury, Sherlock Holmes, and Miss Harrison, respectively

ANSWERS: 1-c, 2-d, 3-b, 4-a

Exercise 2(IW-WC) (Listening, reading and writing) - 15': fill-in the gaps

The teacher will explain the instructions to the students and give them part of the script from the film with missing words. First, the teacher will give the students some time to read the whole script, and once they have read it, the teacher will play the following clip, which contains the first 2 minutes of the film where Enola introduces herself. The teacher will play the video twice, and afterwards, the teacher will check the students' answers by asking the whole class. Suppose any vocabulary doubts arose after the correction of the exercise. In that case, the teacher will explain how to use the computer and show them images or translate the words.

CLIP 1 – SESSION 1

STUDENTS WORKSHEET:

- [Enola] Now, where to begin? The first thing you need to know is that my mother named me _____. She insisted on it, in fact!
- [Eudoria] Enola... Enola.
- [Enola] I know it's an unusual name, but my mother is rather a fan of _____ games.
- [Eudoria] On your marks.
- [Enola] Get set.
- [Eudoria] Go!
- [Enola] And Enola spelled backwards reads, well, "_____."
- [Eudoria] Yes!
- [Enola] She would continually tell me...
- [Eudoria] You'll do very well on your own, Enola. Mm-hmm.
- [Enola] And yet we were always _____.
- [Eudoria] No. No.
- [Enola] Yes!

- [Enola] My father died when I was _____. I don't really remember him. And both my _____ left home soon after. I barely remember them, either. So then it was just the two of us, and it was _____. She was not an _____ mother. She didn't teach me to string seashells or practice my _____. We did different things. Reading, _____, sports, all sorts of exercise, both physical.....and _____. Mother said we were free to do anything at Ferndell...
- [Eudoria] Oh. Sorry, Grandpa.
- [Enola] ...and be anyone. She was my whole _____.

ANSWERS: Enola, word, alone, together, young, brothers, wonderful, ordinary, embroidery, science, mental, world

Exercise 3 (IW-GW) (Listening, reading and interaction) – 17': brief research

The teacher divides the students into six groups of four people and then plays another clip from the film with subtitles:

CLIP 2 – SESSION 1

Once the students have seen the video, the teacher will assign them one of the writers Enola mentions in the video and will ask them to find information about them with their mobile phones. Then, they will have to answer the following questions:

- *When was this writer born?*
- *What did he/she write?*
- *Why is he/she important?*
- *What is his/her most famous work?*
- *Why do you think Eudoria (Enola's mother) made her read those books?*

Homework (IW) (Speaking and reading) – 3':

Before the session ends, the teacher will send the students the following tasks for home:

1. Present yourself as Enola does in the film. Record a brief video and introduce yourself, you must include the following things:

- Name
- Age
- Where were you born?
- Is there any reason why you are named like that? (If possible)
- Talk about your family
- Talk about your hobbies

Upload your videos in this folder – **DEADLINE (23:59 May, 18th)**:

VLOG PRESENTATIONS (HOMEWORK)

2. The teacher will also send as homework for the students to read from page 3 to page 30 of the graphic novel:

SERENA BLASCO'S GRAPHIC NOVEL

An Enola Holmes Mystery: The Case of the Missing Marquess (2015)

- **2nd session:**

Exercise	Skill	Materials and resources	Timing	Interactive Pattern	Competences (LOMCE)
WARM-UP	Reading and writing	Worksheet	7'	IW	CLC
EX.1	Reading and interaction	Worksheet and graphic novel	15'	IW-WC	CLC
EX.2	Listening, reading and writing	Worksheet, computer, projector, speakers and	15'	IW-WC	CLC, DC

		whiteboard			
EX.3	Listening, reading	Worksheet, computer and speakers	15'	IW-GW	CLC, DC
HW	Writing	Pen and paper	3'	IW	CLC

Table 7. Session 2 outline

Warm-up (IW) (Reading and writing) – 7': word search

The teacher will begin the session giving the students a word search with the characters from the film so as they remember them.

STUDENTS WORKSHEET:



[educima.com](https://www.educima.com)

Basilwether
Enola
Lestrade
MissHarrison
Sherlock

Edith
Eudoria
Linthorn
Mycroft
Tweksbury

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¹⁹ This is the link the teacher will use to project the word search on the whiteboard with the answers:
www.educima.com/wordsearches/enola_holmes_characters-795e510299a91c8f6d1129436aa4a91b

ANSWERS: See Appendix 1

Exercise 1 (IW-WC) (Reading) – 15': multiple choice

The teacher will give the students a worksheet with some of Blasco's graphic novel (2015) pages²⁰, they will have to read them in class, and then the students will have to choose the correct answers. Once the students have finished this exercise, the teacher will check their answers out loud with the whole class.

STUDENTS WORKSHEET:

1. What is the name Enola chooses for herself?
 - a) Enola Holmes
 - b) Ivy Meshle
 - c) Ivy Meshol
2. What does she dress up as?
 - a) As a boy
 - b) As a widow
 - c) As herself
3. Who has disappeared?
 - a) A Viscount
 - b) A Duchess
 - c) Sherlock Holmes
4. What is the surname of the child who has disappeared?
 - a) Gazette
 - b) Holmes
 - c) Basilwether
5. What did the household staff think it happened at first?
 - a) They thought there was a kidnapping
 - b) They thought there was a robbery

²⁰ See Appendix 2. Pages 30 – 38 from the graphic novel

- c) Options a and b are correct
- 6. What does Madame Laelia Sibyl de Papavar do for a job?
 - a) She is a spiritist
 - b) She is an investigator
 - c) Options a and b are correct
- 7. Who does Enola meets when she is leaving the cabin?
 - a) Inspector Lestrade
 - b) Madame Laelia Sibyl de Papavar
 - c) Caroline, Marchioness of Basilwether

ANSWERS: 1-b, 2-b, 3-a, 4-c, 5-b, 6-c, 7-a

Exercise 2 (PW) (Reading, writing and listening) – 15': fill-in the gaps

The teacher presents the students the vocabulary that will be studied in this didactic unit by using a list of words and idiomatic expressions. Subsequently, the teacher will ask the students to work in pairs to figure out what their meanings could be according to the sentences provided from the film.

VOCABULARY	EXAMPLES
endanger	Enola: You have not escaped. There is a man in a brown bowler hat currently on this train searching for you, and once he finds you, he will think I helped hide you, and I will be endangered by this. Therefore, I ask you to get out of this carriage.
seldom	Enola: I placed it in the personal advertisements column of The Pall Mall Gazette, which my mother seldom missed.

disguise	Enola: I've been thinking. You need to disguise yourself a little. How do you feel about your hair?
cut off	Tweksbury: I've never cared for it. Cut it off with a knife. Of course you will.
vanish	Mycroft: No one on the trains, no one on the boats, no one anywhere. The girl has simply vanished .
persuade	Sherlock: We could never persuade you to put any trousers on. Your bottom was always bare.
on someone's tail	Enola: In the morning, we'll have to move fast. The bowler hat man will be hot on your tail .

Table 8. Exercise 2 – Session 2

Once they have discussed about the possible meanings, the teacher will play the following videos:

- Endanger: <https://www.youtube.com/shorts/hmFIU8hGa-c>
- Seldom: <https://www.youtube.com/shorts/pOgP0A96LXo>
- Disguise and cut off: <https://www.youtube.com/shorts/LBOshpgxos8>
- Vanish: https://www.youtube.com/shorts/4JaX_F9eydU
- Persuade: <https://www.youtube.com/shorts/1vQPHU9emGg>
- On someone's tail: <https://www.youtube.com/shorts/oqXsbhzeNRM>

Once they have finished watching the videos, the students will have to fill in the gaps with the vocabulary they have just seen. The correction will be done orally for the whole class afterwards.

STUDENTS WORKSHEET:

- 1) Enola: When looking to travel incognito, it's safest to travel as a widow. People are always anxious to avoid conversations about death. Widows scare them, and there's no better _____ than fear.
- 2) Enola and Lord Tewksbury decided to _____ his hair because they were being followed by Linthorn.
- 3) Linthorn was _____ Tewksbury's _____ as he wanted to murder him.
- 4) Enola always _____ Tewksbury because he always does what she wants.
- 5) Sherlock and Mycroft _____ visited Enola and Eudoria back in Ferndell.
- 6) Enola: Mother was able to _____ from Ferndell, and so must I, in the clothes Sherlock himself grew up in.
- 7) Enola would never do anything to _____ her loved ones.

ANSWERS: disguise, cut off, on sb's tail, persuades, seldom, vanish, endanger

Exercise 3 (IW-WC) (Listening) – 15':

The teacher will play the following clip (0:56:00-1:00:00) and the students will have to choose whether the statement is true or false. This part will be played twice, first without subtitles and then with English subtitles.

- a) It is not safe to travel as a widow.*
- b) People are scared of death.*
- c) Enola is an assistant.*
- d) Lestrade believes Enola.*
- e) Lestrade is investigating Tewksbury disappearance.*
- f) Sherlock's favourite tobacco is Pack Shag.*
- g) Sherlock's favourite musician is Paganini.*
- h) Sherlock's favourite case is the one before.*
- i) Sherlock's loves to play chess with anyone.*

Afterwards, the teacher will correct the exercises with the students out loud.

Homework (IW) (Writing): short essay – 3': DEADLINE (23:59 May, 18th):

The teacher will ask the students to prepare the following exercises:

1. The students will have to write a short essay (max. 200 words) about the film in which they can talk about some of the following points:
 - What they liked or disliked about the film
 - What their favourite moments were
 - What surprised them the most
 - What things have and have not changed when we compare the film's society with our current society

WRITINGS - SESSION 2 (FILM)

DEADLINE: MAY, 18TH

2. The teacher will send as homework for the students to read from page 39 to page 58 of the graphic novel:

SERENA BLASCO'S GRAPHIC NOVEL

An Enola Holmes Mystery: The Case of the Missing Marquess (2015)

- 3rd session - COMPUTER ROOM

The teacher will take the students to the computer room for this session since they will have to do group research about historical facts related to the Victorian era and some characteristics from that period.

Exercise	Skill	Materials and resources	Timing	Interactive Pattern	Competences (LOMCE)
WARM-UP	Writing	Whiteboard	5'	WC	CLC
EX.1	Reading, writing, speaking and interaction	Computer	47'	GW-WC	CLC, DC

HW	Writing	Computer	3'	IW	CLC, DC
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Table 9. Session 3 outline

Warm-up (WC) (Writing) – 5': anagrams

The teacher will write on the whiteboard some anagrams with the vocabulary studied in the previous session for the whole class so as to remember the vocabulary.

- angenerd
- coff ut
- isomalto se none
- hasvin
- adepseur
- mesold
- dugissei

ANSWERS: endanger, cut off, persuade, seldom, on someone's tail, vanish, disguise

Exercise 1 (GW-WC) (Reading, writing, speaking and interaction) – 47': research assignment and explanation

The teacher will assign four people in six different groups and each group will have a topic to look into with their computers. The teacher, beforehand, will have explained the two countries they will focus on (United Kingdom and Spain). Since the film is set on the Victorian era, the teacher will ask them to search for the following topics:

- Victorian era: clothing and social events that were celebrated
- Victorian era: social classes in which society was divided into and the problems they faced
- Victorian era: most important historical events during that period
- Victorian era: literature, its characteristics, and famous writers
- Victorian era: famous artists and their works, such as painters, sculptors, music...
- Victorian era: inventions

Each group will write down the most relevant aspects of their topics and will explain and discuss them with the rest of the class, comparing between both countries the similarities and differences. Once the debate has finished, the teacher will project first this short clip from the film and the following image on the whiteboard:

CLIP 3 – SESSION 3

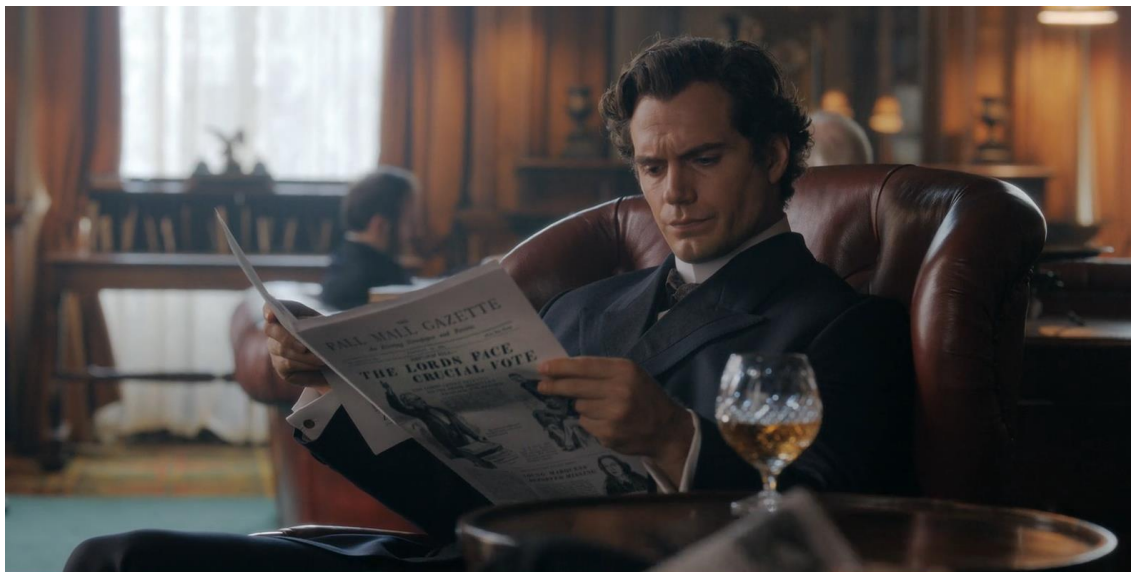


Figure 12. *Enola Holmes* (Bradbeer, 2020)

Then, the teacher will ask the students to take a closer look to the picture and, after hearing about what their classmates have discussed, the teacher will ask them what the historical event the newspaper refers to.

Homework (IW) (Writing) – 3': writing about the women's suffrage movement

At the end of the session, the teacher will ask the students to take a look at the drive folder (SESSION 3: HOMEWORK). In there, the students will find a short clip and some pictures from the film in which more cultural elements from the film relevant to nowadays are discussed. They will have to upload a short writing on the topic (max. 200 – 300 words) in the following folder:

FEMINIST MOVEMENT HOMEWORK²¹

The students will have to upload their writings in the following folder:

WRITINGS – SESSION 3 (CULTURE)

DEADLINE: MAY, 20TH

²¹ See Appendix 3

- 4th session:

Exercise	Skill	Materials and resources	Timing	Interactive Pattern	Competences (LOMCE)
WARM-UP	Reading and interaction	Whiteboard , projector and computer	5'	WC	CLC, DC
Grammatical explanation	Listening and reading	Whiteboard	15'	WC	CLC
EX.1	Reading, writing and interaction	Worksheet	20'	IW-PW-WC	CLC
EX.2	Listening and writing	Computer and projector	12'	IW-WC	CLC
HW	Writing	Worksheet	3'	IW	CLC

Table 10. Session 4 outline

Warm-up (WC) (Reading and interaction) – 5': introduction to the unit's grammar

The teacher presents the whole class to read the following statements projected in the whiteboard:

- Enola: 'I must admit, London isn't quite what I imagined.'
- Tewksbury: 'Do you have to be quite so brutal with the hair?'
- Mycroft [to Sherlock]: 'Your job, I made clear, was to find Mother.'
- Mycroft: 'You never cared about her before.'

After reading these sentences, the teacher asks the students why these sentences are written this way. Then, the teacher proceeds to the grammatical explanation: direct and indirect/reported speech.

Grammatical explanation (WC) (listening and reading) – 15':

The teacher explains to the class the grammar they will be tested on later on the exam, focusing on the structures and the differences between them (reported speech,

reported commands, reported questions). The teacher also provides a list with reporting verbs for the students which contains the following verbs:

<i>complain</i>	<i>recommend</i>
<i>admit</i>	<i>refuse</i>
<i>suggest</i>	<i>offer</i>
<i>deny</i>	<i>agree</i>
<i>advise</i>	<i>promise</i>

Aside from this, the teacher will give the students a table²² with other relevant changes they need to consider when changing between direct and reported speech.

Exercise 1 (IW-PW-WC) (Reading, writing and interaction) - 20':

The teacher gives the students several sentences from the graphic novel and they will have to change from direct to reported speech. The correction will be done in pairs and later with the whole class.

1. Enola said, '*So, what do you want to do now?*'
Enola _____ Tewksbury _____
2. Tewksbury said, '*Don't call me that!*'
Tewksbury _____ Enola _____
3. Enola said, '*We need to find some place to hide!*'
Enola _____ Tewksbury _____
4. Cutter asked Squeaky, '*Where did they go?*'
Cutter _____ Squeaky _____
5. Squeaky said, '*I recognize her!*'
Squeaky _____
6. Tewksbury said, '*To Scotland Yard, please.*'
Tewksbury _____
7. The London Gazette said, '*The famous medium, Madame Laelia Sibyl de Papavar senses that the victim is being held hostage.*'

²² See Appendix 4

The London Gazette said _____

8. Tewksbury said, *'I must go home. I can't let these villains steal from my family.'*

Tewksbury said _____

9. Cutter asked, *'Where is he? Where is Lord Tewksbury?'*

Cutter _____

10. Enola said, *'I need a new disguise.'*

Enola _____

11. Enola said, *'This mut be the money Mycroft sent her.'*

Enola _____

12. Enola said, *'Sherlock was cultured, a scholar, a chemist and a brilliant violinist.'*

Enola _____

Exercise 2 (IW-WC) (Listening and writing) – 12':

As the previous exercises are more mentally draining for the students, the teacher will play a short interview from the film's cast talking about Victorian slang. As the students watch, they will have to write the Victorian slang meaning and later, they will correct it with the whole class.

[MILLIE BOBBY BROWN, HENRY CAVILL, + SAM CLAFLIN GUESS VICTORIAN SLANG | ENOLA HOLMES | NETFLIX](#)

- | | |
|-----------------------------------|-------------------------|
| ○ <i>Bags o' mystery:</i> | ○ <i>Meater:</i> |
| ○ <i>Bricky:</i> | ○ <i>Nanty narking:</i> |
| ○ <i>Bang up to the elephant:</i> | ○ <i>Skilamalink:</i> |
| ○ <i>Butter upon bacon:</i> | ○ <i>Sauce box:</i> |
| ○ <i>Chuckaboo:</i> | ○ <i>Take the egg:</i> |

Homework (IW) (Reading and writing) – 3':

The teacher will send the students some exercises²³ for the next day related to the grammatical point seen in class.

- 5th session:

Exercise	Skill	Materials and resources	Timing	Interactive Pattern	Competences (LOMCE)
HW	Reading, writing and listening	Whiteboard and worksheet	15'	IW-WC	CLC
EX.1	Reading	Worksheet	15'	GW-WC	CLC
EX. 2	Listening	Computer and worksheet	15'	IW-WC	CLC, DC
EX. 3	Speaking and interaction	Cards	15'	PW-GW	CLC

Table 11. Session 5 outline

Homework correction in class (IW-WC) (Reading, writing and listening) – 15':

The teacher begins the session with the homework sent last sessions. The students are asked individually for their answers and they will have to write them on the whiteboard for the whole class. If doubts were arisen, the teacher would stop to explain in detail the mistakes made while writing them on the whiteboard in order to make it clearer for the students.

Exercise 1 (IW-PW-WC) (Reading) – 15': place the excerpts in the right place

The teacher will give the students some pages²⁴ from the graphic novel and the students will have to place the fragments in the right places. Once they have written down their answers, they will have to compare them with their classmates in pairs. Then, the teacher will choose four students in the class, each one representing a character that appears in those scenes to provide their answers for the whole class.

²³ See Appendix 5

²⁴ See Appendix 6 for the worksheet and the answers.

Exercise 2 (IW-WC) (Listening) – 15': order the script

The teacher will give the students part of the script with some gaps which they will have to place the sentences in the correct order according to the clip played (minutes 01:45:40 - 1:51:38). The audio will be played twice, both without subtitles, and afterwards, for the correction, the clip will be played with subtitles so that they can see the answers. Once this is done, they will have to match the sentence with the character who has said it. The correction will be done orally with the whole class.

STUDENTS WORKSHEET:

Please, Mother.

Oh, can I just--

Yes. I suppose it sets your face off nicely.

Congratulations. You finally look like _____. No. You look good. This is... good.

The vote is in an hour. It's, um... It's quite the thing.

I'm not supposed to bow or anything, am I, now that you are whatever you are?

Well, arguably, you always had to bow. You just... chose not to.

So, uh, are you safe? Are you... Are you-- are you comfortable?

No. I used the reward money your mother gave me...

Which you reluctantly took.

...and found somewhere new.

Well, Mother has said that there's, um... there's... there's always room for you with us.

And what if it was I that... asked you to stay?

A kind offer, but one I must refuse.

I... How will I... How... When will I see you again?

You're not rid of me yet, _____

Thank you.

Thank you

Mother. _____ Numbers turn into letters,
which forms into... Five, two, five, five, three, three, one. One, one, one.
"Meet me Royal Academy five tonight Mother."

Thank you. There are three thoughts that immediately occur.

One is that Mother wouldn't have signed _____

And two, the Royal Academy is an institution that has consistently neglected to include women. _____ And my final thought is that I may have revealed my hand in front of my brother when checking the newspaper.

_____ And yet, facts don't distract from hope.

I'll pay you five pounds to swap clothes with me.

Anything?

Nothing at all.

Oh, I do believe she thought it me,

Unfortunately, you were wrong.

Sentences the students will have to use for the listening:

- a) but I also believe that she'd be too intrigued not to be here all the same.
- b) Don't. I'm trying to have these men's respect. It's quite the style, you know.
- c) Viscount Tewkesbury, Marquess of Basilwether.
- d) Mother wouldn't have suggested it as a meeting place.
- e) You're not still living in that terrible lodgings house, are you?
- f) May I borrow your pencil? Thank you.
- g) "Mother," but "Chrysanthemum."
- h) the nincompoop you were born to be
- i) Well, that's unexpected.
- j) She beat you once before, little brother, and now she may have done so again.

k) Your mother clearly hasn't spent enough time with me.

l) This is Sherlock Holmes's doing.

Answers: See Appendix 9

Exercise 3 (PW - GW) (Speaking) – 15': who is this character?

The teacher will divide the students into groups six groups of four people. These four people will be, at the same time, divided in pairs and they will compete with the other members of their group. Each group will have two set of cards²⁵ with photos of the characters from the film and each pair will have to figure out which character the other pair has by asking questions about them. The teacher, throughout the game, will be walking around the class and ensuring the students are doing the game correctly.

- 6th session:

Exercise	Skill	Materials and resources	Timing	Interactive Pattern	Competences (LOMCE)
EX.1	Speaking, interaction, reading and writing	Whiteboard , pen and paper	15'	PW-WC	CLC
EX.2	Listening, reading and writing	Computer	15'	IW-WC	CLC, DC
EX.3	Reading and speaking	Computer and mobile phones	15'	PW-GW	CLC, DC
EX.4	Reading, interaction and speaking	Worksheet	10'	PW	CLC

Table 11. Session 6 outline

²⁵ See Appendix 7

Exercise 1 (PW-WC) (Speaking, interaction, reading and writing) – 15': questions about the film and the graphic novel

The teacher will begin the session by presenting the students general questions to discuss in pairs with their classmates. Furthermore, they will also have to write their answers. Later, the teacher will ask for their partner's answers and the students will have to use reported speech.

- *Which characters only appear in the graphic novel? And in the film?*
- *Was it more interesting the film's ending or the graphic novel's ending?*
- *Do you think that the Third Reform Act (1884) was important? Why?*
- *Do you think the women's suffrage movement has had any consequences in our current society?*
- *Who did you think was the culprit before knowing the ending of the film?*
- *Was there any character that you hated? Why?*

Exercise 2 (IW-WC) (Listening, reading and writing) - 15':

The teacher will play a short clip from the film and the students will have to identify and change the words out of context in sentences taken from the film's script. The first time they hear the audio, they will have to identify the wrong word and the second time, they will have to correct it.

CLIP 5 – SESSION 6

The next time you meet your friends, they will have reason to be proud of him.

Welcome. Boys, you are there for one reason and two reason only. You are here to be made into old ladies.

How don't we laugh? We laugh impolite. Ha, ha, ha.

You all have the capacity, but you are untapped, tested and most of all, untrained. Walk as we show you to.

Hands up! Up, up, up! Upspeak as we tell you to.

What whim led white Whitney to whittle?

Act, unthink, be as we tell you, and you'll become unacceptable wives and responsible fathers. Follow the path of so little girls who once stood where you do now. And just as we changed them so shall we you.

ANSWERS: *Friends-Brothers, him-you, boys-girls, there-here, two-one, old-young, do-don't, politely-impolite, capacity-possibility, untested-tested, Hands-eyes, Speak-up-speak, unthink-think, unacceptable-acceptable, fathers-mothers, little-many, changed-molded*

Once the exercise has been completed, the teacher will focus on the tongue twister (*What whim led white Whitney to whittle?*) from the clip. The students will have to say this tongue twister and some more:

- Betty's big bunny bobbled by the blueberry bush.
- Fresh fried fish.
- Fred fed Ted bread and Ted fed Fred bread.

Exercise 3 (Reading and speaking) (PW-GW) – 15': puzzle game

In this exercise, the teacher will ask the students to use their mobile phones as to copy these links or take a photo of the QR codes²⁶:

<https://puzzel.org/en/jigsaw/play?p=-NfGl3X3JWE9nH0YRuqO>

<https://puzzel.org/en/jigsaw/play?p=-NfGl3X3JWE9nH0YRuqO>

<https://puzzel.org/en/jigsaw/play?p=-NfGl3X3JWE9nH0YRuqO>

These puzzles are some examples, but there will be around 12 different puzzles. In the classroom there are 24 students, which will be divided into 6 groups of 4 people. Each group will have two different puzzles that will have to solve in pairs and then they will tell the other pair in their group the sentence that appears in their puzzles using reported speech. Once they have done the puzzle, the students will be assigned a different puzzle so as to continue with the exercise.

²⁶ See Appendix 8

Exercise 4 (PW-WC) (Reading and speaking) – 10': timeline

The teacher will give the students a worksheet in which they will have to organize in pairs the events from the film and the events from the graphic novel in two different timelines. Afterwards, the teacher will ask the whole class for their answers.

Before finishing the session, the teacher will explain the project their students will have to prepare during the weekend for the next, and last, session

- 7th session:

Exercise	Skill	Materials and resources	Timing	Interactive Pattern	Competences (LOMCE)
EX.1	Listening and speaking	Computer and speakers	43'	IW-PW-GW-WC	CLC, DC
EX.2	Reading and writing,	Worksheet	12'	GW-WC	CLC, DC

Table 13. Session 7 outline

Exercise 1 (IW-PW-GW-WC) (Listening and speaking) – 43': representing scenes from the film or the graphic novel

The session will begin with the students representing some scenes for the film or the graphic novel in which they had to be one character that appears in it. If the scene they choose has too much script for one character, then two students might divide this character's script and play it. The students might organise however they decide; therefore, during this exercise we could see monologues, and dialogues between 2, 3 or more characters.

This exercise will be done in the assembly hall, since they will have more space to perform and a better music quality for the background of the scene. Moreover, the teacher will ask students to bring whatever extra materials they find useful for the scene, such as clothing or objects from the film that the characters interact with.

Exercise 2 (IW-WC) (Reading and writing) – 12': mini test with events from the film and the graphic novel

After watching the scenes the students have represented for their classmates, the teacher will give a worksheet with the some questions related to both the graphic novel and the film so as to close this didactic unit and to check if they have completed it successfully. Once they have finished, they will all share their answers with the rest of the class out loud:

1. *Why does Eudoria leave Enola in the film?*
2. *What historical event is seen in the film?*
3. *What are Enola's brothers named?*
4. *In what period are the film and the graphic novel based on?*
5. *What are Enola disguises in the film and in the graphic novel?*
6. *Who is Miss Harrison?*
7. *Who is the real culprit for Tewksbury assassination attempt in the film? And in the graphic novel?*
8. *How does Enola escape from the school?*
9. *What does Mycroft think about the women's suffrage movement?*
10. *What does Enola use to communicate with her mother?*

2.13. Evaluation

In accordance with *Order of 15th January of 2021*, the evaluation of this didactic unit will be based on the following assessment criteria and assessable learning standards which are taken from the *Royal Decree 1105/2014*. Additionally, the sessions will be graded according to the following percentages:

- Activities: 30%
- Homework: 25%
- Daily observation: 20%
- Theatre play + mini test: 25%

Regarding the theatre play, a rubric²⁷ will be used to evaluate the students.

²⁷ See Appendix 10

2.13.1. Evaluation Criteria and Assessable Learning Standards

In the following tables, the evaluation criteria and the assessable learning standards are illustrated:

Block 1: Oral Texts Comprehension	
Evaluation Criteria	Assessable Learning Standards
1.1. To identify the essential information, the main points and the most relevant details in short and well-structured oral texts, transmitted orally or by technical means and articulated at slow or medium speed, in a formal, informal or neutral register, and that deal with everyday affairs in habitual situations or on general topics or the field of interest in which personal, public, and educational spheres, as long as the acoustic conditions do not distort the message and it can be heard again what has been said. DC, L2L, CLC 1.2. To know and know how to apply the most appropriate strategies for understanding the general meaning, the essential information, the main points and ideas or the relevant details of the text. CLC 1.6. To recognize commonly used oral lexicon related to daily affairs and general topics or related to one's own interests, studies and occupations, and infer from the context and co-text, with visual support, the meanings of less	1. Captures the main points and relevant details of short, articulate directions, announcements, messages, and announcements slowly and clearly (e.g., over the public address system, or on an answering machine), provided acoustic conditions are good and the sound is not distorted. 2. Understands relevant information in relation to daily and structured transactions and procedures (for example, in hotels, shops, hostels, restaurants, leisure spaces or study centers). 4. Understands, in an informal conversation in which he participates, descriptions, narratives, points of view and opinions formulated in a simple way on practical matters of daily life and on topics of interest to him, when spoken clearly, slowly and directly and if the interlocutor is willing to repeat or reformulate what was said.

frequently used or more specific words and expressions. L2L, SIE 1.7. To discriminate sound, stress, rhythmic and intonation patterns in common use, and recognize the meanings and general communicative intentions related to them. CLC	
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Table 14. Block 1: Oral Texts Comprehension (Evaluation Criteria and Assessable Learning Standards)

Block 2: Oral Production: Expression & Interaction	
Evaluation Criteria	Assessable Learning Standards
2.1. Produce short and understandable texts, both in face-to-face conversation, such as by phone or other technical means, in a neutral or informal register, with a simple language, in which it is given, requests and exchanges information on topics of importance in daily life and affairs acquaintances or of personal or educational interest, and briefly justify the reasons for certain actions or plans, despite eventual interruptions or hesitations, obvious pauses, discursive reformulations, selection of expressions and structures and repetition requests by the interlocutor. CLC, DC, SIE 2.2. To know and know how to apply the most appropriate strategies to produce short monological or dialogic oral texts with a simple and clear structure, using,	1. Makes brief and rehearsed presentations, following a linear and structured outline, on specific aspects of topics of interest or related to their studies, and answers brief and simple questions from listeners about their content. 3. Participates appropriately in informal face-to-face or other technical conversation on familiar or less familiar topics, exchanges information and briefly expresses and justifies opinions and points of view; narrating and describing past events or real or imagined plans for the future with coherence; expresses and justifies feelings, and describes concrete and abstract aspects of topics such as music, film, literature or current affairs.

among others, procedures such as adapting the message to patterns of the first language or others, or the use of approximate lexical items if more precise ones are not available. CLC 2.5. To show control over a limited repertoire of commonly used syntactic structures, and use simple cohesion and coherence mechanisms to communicate that are sufficiently adjusted to the context and communicative intention (lexical repetition, ellipsis, personal, spatial and temporal deixis, juxtaposition, and connectors and very frequently used conversational markers). CLC, SIE, L2L 2.6. To know and use a sufficient oral lexical repertoire to communicate brief, simple and direct information, opinions and points of view in habitual and everyday situations, although in less common situations the message must be adapted. CLC, L2L	
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Table 15. Block 2: Oral Production: Expression & Interaction (Evaluation Criteria and Assessable Learning Standards)

Block 3: Written Comprehension	
Evaluation Criteria	Assessable Learning Standards
3.1. To identify the essential information, the most relevant points	1. Identifies, with the help of the image, general operating instructions and

and important details in texts, both in print and in digital format, brief and well-structured texts, written in a formal or neutral register, dealing with everyday issues, topics of interest or relevant to the own studies and occupations, and that contain simple structures and vocabulary of common use. CLC, DC, L2L, CMST 3.3. To know, and use for the comprehension of the text, the sociocultural and sociolinguistic aspects related to daily life (study and work habits, leisure activities, including artistic manifestations such as music or the cinema), living conditions and environment, relationships interpersonal (between men and women, in the work, in the educational center, in the institutions), and social conventions (customs, traditions). SCC, CLC, CAE 3.4. To distinguish the most relevant communicative function or functions of the text and a repertoire of its most common exponents, as well as frequently used discursive patterns related to the textual organization (introduction of the topic, development and thematic change, and text closure). CLC	handling of everyday devices (eg, a photocopier), as well as clear instructions for carrying out activities and basic safety regulations (eg, in a leisure space). 2. Understands simple personal correspondence in any format in which one talks about oneself; people, objects, and places are described; Past, present and future events, real or imaginary, are narrated, and feelings, desires and opinions on general, familiar or interesting topics are expressed in a simple way.
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Table 16. Block 3: Written Comprehension (Evaluation Criteria and Assessable Learning Standards)

Block 4: Written Production: Expression and Interaction	
Evaluation Criteria	Assessable Learning Standards
4.1. To write, on paper or in electronic support, short, simple texts with a clear structure on everyday topics or topics of personal interest, in a formal or neutral register, adequately using basic cohesion resources, basic spelling conventions, and the most common punctuation marks, with reasonable control of simple expressions and structures and a frequently used vocabulary. CLC, DC, L2L 4.2. To know and apply appropriate strategies to prepare short written texts with a simple structure, e.g. copying conventional formats, formulas and models specific to each type of text. CLC, L2L 4.5. To master a limited repertoire of commonly used syntactic structures, and use to communicate simple mechanisms sufficiently adjusted to the context and communicative intention (lexical repetition, ellipsis, personal, spatial and temporal deixis, juxtaposition, and very frequent connectors and discursive markers). CLC, SIE 4.6. To know and use a sufficient written lexical repertoire to communicate brief, simple and direct information, opinions	3. Takes notes and messages with simple and relevant information about current affairs and specific aspects related to personal or professional affairs within his specialty and area of interest. 4. Write notes and messages, in which he makes brief comments or gives instructions and instructions related to activities and situations of daily life and their interest, respecting the conventions and norms of courtesy and netiquette.

and points of view in habitual and everyday situations, although in less common situations and on less known topics the message must be adapted. CLC, SIE 4.7. To know and apply, in order to produce formally correct written texts, elementary punctuation marks (e.g., period, comma) and basic orthographic rules (e.g., use of upper and lower case letters, or separation of words at the end of a line), as well as the most common orthographic conventions used in the writing of texts in electronic support. CLC, L2L	
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Table 17. Block 4: Written Production: Expression and Interaction (Evaluation Criteria and Assessable Learning Standards)

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4. Appendix

4.1. Appendix 1

ENOLA HOLMES CHARACTERS



educima.com

Basilwether

Enola

Lestrade

MissHarrison

Sherlock

Edith

Eudoria

Linthorn

Mycroft

Tweksbury

Figure 13. Answers for the word search

4.2. Appendix 2

READING SESSION 2



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Figure 14. *An Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015, p. 30)



Figure 15. An Enola Holmes Mystery: The Case of the Missing Marquess (Blasco, 2015, p. 31)



Figure 16. An Enola Holmes Mystery: The Case of the Missing Marquess (Blasco, 2015, p. 32)



Figure 17. An *Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015, p. 33)



Figure 18. An *Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015, p. 34)



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Figure 19. *An Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015, p. 35)



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Figure 20. An *Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015, p. 36)



Figure 21. An *Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015, p. 37)

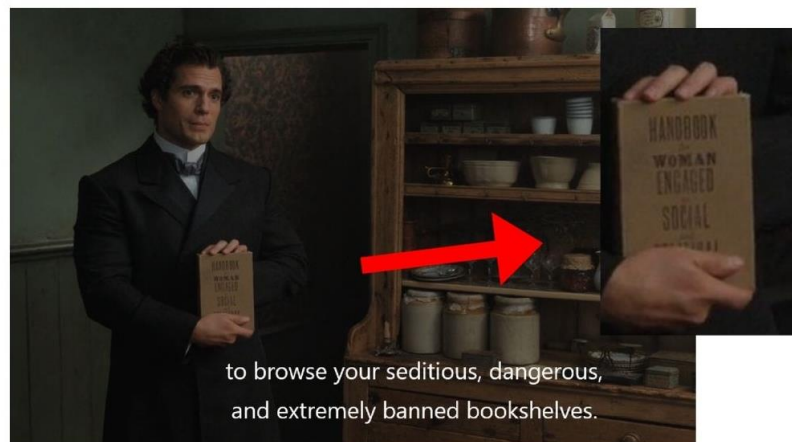
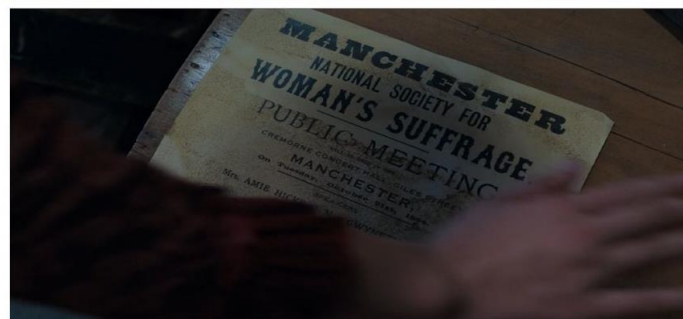


Figure 22. *An Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015, p. 38)

4.3. Appendix 3

HOMEWORK SESSION 3

Watch the clip (CLIP 4 - SESSION 3) in this folder and look at the following pictures from Bradbeer's *Enola Holmes* (2020):



Search for information about those books and write a brief summary of the feminist movement during the Victorian era (**max. 200-300 words**). After this, answer the following question under your writing's document: **Why do you think that these books are important?**

Figure 23. Homework for session 3

4.4. Appendix 4

Pronouns			
Direct Speech	Indirect Speech		
	Masculine	Feminine	Plural
I	he	she	-
You (Subject)	he	she	they
you (Object)	him	her	them
your	his	her	their
my	his	her	their
myself	himself	herself	themselves
we	-	-	they
us	-	-	them

Denoting Time and Position	
Direct Speech	Indirect Speech
this	that
these	those
now	then
ago	before
last night	the previous night
next day	the following day

Denoting Time and Position	
Direct Speech	Indirect Speech
today	that day
yesterday	the previous day
tomorrow	the next day
next week	the following week
last week	the previous week
here	there

Figure 24. Picture with elements to consider in reported speech by Jawaharlal Nehru (Brainkart)

Image taken from: https://www.brainkart.com/article/Grammar--Determiners,-Reported-Speech_42235/

4.5. Appendix 5

HOMEWORK SESSION 4²⁸

Reported 'Wh' Questions: Present Simple

Change the direct questions into reported questions.

1. "Where is the post office?"

She asked me _____

2. "Why is Julie sad?"

She asked me _____

3. "What's for dinner?"

She asked me _____

Reported Yes / No Questions: Present Simple

Change the direct questions into reported questions.

1. "Is John at home?"

She asked me if _____

2. "Am I late?"

She asked me if _____

3. "Is it cold outside?"

She asked me if _____

²⁸ Exercises taken from:

<https://agendaweb.org/verbs/reported-speech-worksheets-lessons>

www.perfect-english-grammar.com

www.english-practice.at

Reported Requests and Orders

Change the direct speech into reported speech.

1. "Please help me carry this"

She asked me _____

2. "Please come early"

She _____

3. "Please buy some milk"

She _____

4. "Could you please open the window?"

She _____

Reported Statements Mixed Exercise

Change this direct speech into reported speech.

1. "He works in a bank"

She said _____

2. "We went out last night"

She told me _____

3. "I'm coming!"

She said _____

4. "I was waiting for the bus when he arrived"

She told me _____

Make reported commands from the sentences below!

1. The teacher said, "You can't leave the room!"
The teacher ordered us _____ .
2. Mom told me, "Don't spend too much money on clothes".
Mom warned me _____ .
3. I said to her, "Speak more slowly!"
I told her _____ .
4. The doctor said, "You mustn't eat any sweets."
The doctor forbade me _____ .
5. Don said, "I won't tell anyone."
Don promised _____ .

4.6. Appendix 6

READING SESSION 5 AND ANSWERS

FRAGMENTS GIVEN TO THE STUDENTS

- a) Don't worry, you knocked him out. Hurry! Untie me before he wakes up!
- b) This neighborhood doesn't give me a good feeling.
- c) At least they didn't search under my dress. The rest of my things are still in my corset.
- d) You're here to find him, aren't you? Don't lie to me!
- e) We know what to do with the boy, but what about the girl?
- f) And may I ask what a girl wearing black mourning clothes is doing here?
- g) Good. I was heading for the docks myself when I ran into the girl.
- h) Yes, I've seen your portrait! You're Tewky!!!!
- i) Stop rockin' the boat!
- j) Shoot. I didn't think to wear a fake wedding ring.
- k) Help! Help me!!!
- l) If I can get one of the whalebones out of my corset, I could try to cut the rope...
- m) Have you been in this hole for a while?

ANSWERS IN ORDER

- b) This neighborhood doesn't give me a good feeling.
- d) You're here to find him, aren't you? Don't lie to me!
- k) Help! Help me!!!
- h) Yes, I've seen your portrait! You're Tewky!!!!
- f) And may I ask what a girl wearing black mourning clothes is doing here?
- c) At least they didn't search under my dress. The rest of my things are still in my corset.
- j) Shoot. I didn't think to wear a fake wedding ring.
- m) Have you been in this hole for a while?
- e) We know what to do with the boy, but what about the girl?
- g) Good. I was heading for the docks myself when I ran into the girl.
- l) If I can get one of the whalebones out of my corset, I could try to cut the rope...
- i) Stop rockin' the boat!
- a) Don't worry, you knocked him out. Hurry! Untie me before he wakes up!



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Figure 25. *An Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015, p. 41)



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Figure 26. *An Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015, p. 42)



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Figure 27. *An Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015, p. 43)



Figure 28. *An Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015, p. 44)



Figure 29. *An Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015, p. 45)



Figure 30. *An Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015, p. 46)



Figure 31. *An Enola Holmes Mystery: The Case of the Missing Marquess* (Blasco, 2015, p. 47)

4.7. Appendix 7

SET OF CARDS SESSION 5





4.8. Appendix 8

QR CODES FOR THE PUZZLES



PUZZLE 1



PUZZLE 2



PUZZLE 3

4.9. Appendix 9

ANSWERS EXERCISE 2 SESSION 5:

- b) Don't. I'm trying to have these men's respect. It's quite the style, you know.
- h) the nincompoop you were born to be
- e) You're not still living in that terrible lodgings house, are you?
- k) Your mother clearly hasn't spent enough time with me.
- c) Viscount Tewkesbury, Marquess of Basilwether.
- f) May I borrow your pencil? Thank you.
- i) Well, that's unexpected.
- g) "Mother," but "Chrysanthemum."
- d) Mother wouldn't have suggested it as a meeting place.
- l) This is Sherlock Holmes's doing.
- j) She beat you once before, little brother, and now she may have done so again.
- a) but I also believe that she'd be too intrigued not to be here all the same.

4.10. Appendix 10

RUBRIC SESSION 7

CATEGORY	4	3	2	1
Listens to Others	Always listens attentively to other storytellers. Is polite and does not appear bored or make distracting gestures or sounds.	Usually listens attentively to other storytellers. Rarely appears bored and never makes distracting gestures or sounds.	Usually listens to other storytellers, but sometimes appears bored. Might once or twice accidentally make a gesture or sound that is distracting.	Does not listen attentively. Tries to distract the storytellers, makes fun of them, or does other things instead of listening.
Acting/dialogue	The student uses consistent voices, facial expressions and movements to make the characters more believable and the story more easily understood.	The student often uses voices, facial expressions and movements to make the characters more believable and the story more easily understood.	The student tries to use voices, facial expressions and movements to make the characters more believable and the story more easily understood.	The student tells the story but does not use voices, facial expressions or movement to make the storytelling more interesting or clear.
Props/Costume	Student uses several props (could include costume) that accurately fit the period, show considerable work/creativity and make the presentation better.	Student uses 1-2 props that accurately fit the period, and make the presentation better.	Student uses 1-2 props which make the presentation better.	The student uses no props OR the props chosen detract from the presentation.
Voice	Always speaks loudly, slowly and clearly. Is easily understood by all audience members all the time	Usually speaks loudly, slowly and clearly. Is easily understood by all audience members almost all the time.	Usually speaks loudly and clearly. Speaks so fast sometimes that audience has trouble understanding.	Speaks too softly or mumbles. The audience often has trouble understanding.
Audience Contact	Student looks at and tells the story to all members of the audience.	Student looks at and tells the story to a few people in the audience.	Student looks at and tells the story to 1-2 people in the audience.	Student does not look at or try to involve the audience.

Made with RubiStar: <http://rubistar.4teachers.org/index.php>