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A GUIDE TO



HOLMES & WATSON
BY JEFFREY HATCHER

CONTENTS

- 2 - Setting
- 2 - Synopsis
- 2 - Characters
- 3 - About the Playwright
- 4 - About the Author
- 4 - Sherlock Holmes: A History
- 5 - The Art of Adapting
- 6 - Names to Know in the World of Sherlock
- 7 - Mystery: the Genre of Intrigue
- 8 - Seeing the Play: Being a Good Audience Member
- 8 - After the Show
- 9 - Glossary
- 10 - Careers and Jobs in Theater
- 13 - Reading List
- 13 - Teacher Resources

SETTING

An asylum on an island off the coast of Scotland several years after Sherlock Holmes' apparent death at the Reichenbach Falls.

SYNOPSIS

Sherlock Holmes is dead. Or so it is assumed. The world knows the great detective went over the falls at Reichenbach with his nemesis Professor Moriarty. But as Holmes' body was never retrieved, a number of frauds, fakes, and charlatans have come forward since to lay claim to his identity, and it falls to Dr. Watson to disprove them. Then a telegram arrives informing Watson that three men, each claiming to be Holmes, have been committed to a remote asylum off the coast of Scotland. Now Watson must discover if one of the mad men is the real Sherlock Holmes.

CHARACTERS

Watson - Sherlock Holmes' steadfast companion. A former military surgeon, he writes about his cases with Sherlock Holmes and has been asked to identify many a would-be Sherlock Holmes in the time since Holmes' apparent demise at Reichenbach Falls several years prior to the start of the play.

Dr. Evans - The doctor at the asylum. He requested John Watson's assistance in identifying which of the three patients is the real Sherlock Holmes.

Matron - The head nurse. In the Victorian Era, the Matron at a hospital was the most senior member of the nursing staff and oversaw patient care and the day-to-day operations of the hospital.

Orderly - An attendant at the asylum. Orderlies work under the supervision of the nursing staff to provide care to patients.

Holmes 1 - The first patient. He is a quintessential Sherlock Holmes, who acts as though no time has passed between the events at the Reichenbach Falls and the current day.

Holmes 2 - The second patient. He is a Sherlock Holmes somewhat unhinged by his experience at Reichenbach and wears a straightjacket.

Holmes 3 - The third patient. This Sherlock Holmes does not speak or hear, and his head is completely shaved.

Moriarty - Sherlock Holmes' arch nemesis. He was part of the incident at the Reichenbach Falls that led to Sherlock Holmes' apparent demise.

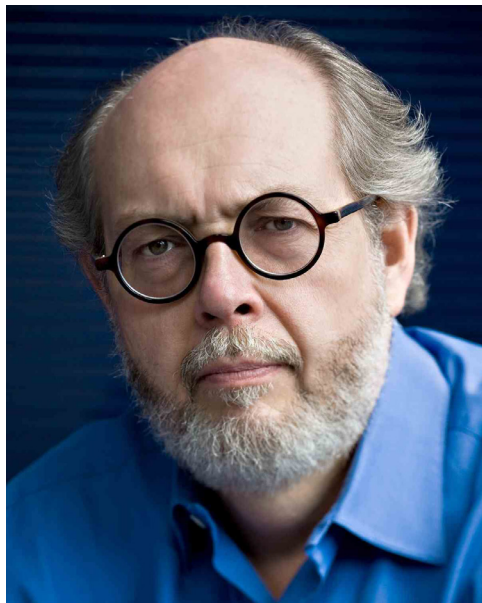
The Woman - A mysterious woman that Sherlock Holmes holds in high regard.

The Client - A criminal who hired The Woman to steal a document from Signor Fonseca.

Signor Fonseca - The man in possession of the document The Woman was hired to steal.

The Inspector - A one-time friend of Sherlock Holmes who works for Scotland Yard

ABOUT THE PLAYWRIGHT



Jeffrey Hatcher is an award-winning writer for stage, screen, and television. Born in Steubenville, Ohio, dozens of his plays, original and adaptations have been produced on Broadway, Off-Broadway, and in theaters around the world. They include the book for the Broadway musical *Never Gonna Dance*, *Three Viewings*, *A Picasso*, *Scotland Road*, *The Turn of the Screw*, *Tuesdays with Morrie* (with Mitch Albom), *Ten Chimneys*, *Sherlock Holmes and the Adventure of the Suicide Club*, *Compleat Female Stage Beauty*, *Mrs. Mannerly*, *Murderers*, *Ella*, *Mercy of a Storm*, *Smash*, *Armadale*, *Korczak's Children*, *John Gabriel Borkman*, *Brand*, *An Enemy of the People*,

Pillars of Society, *The Government Inspector*, *The Good Soldier*, and *Dr. Jekyll and Mr. Hyde*. His film adaptations of Sherlock Holmes include *Mr. Holmes* (2016), starring Sir Ian McKellan.

ABOUT THE AUTHOR



Arthur Conan Doyle was born on May 22, 1859 in Edinburgh, Scotland and died on July 7, 1930. His penchant for storytelling was nurtured by his mother, Mary Doyle – in his autobiography, Doyle notes that, “the vivid stories she would tell me stand out so clearly that they obscure the real facts of my life.” In addition to working as an author, Doyle worked as a physician, serving as doctor on two different expeditions and running largely unsuccessful practices in different areas of England.

Doyle met the inspiration for Sherlock Holmes, Dr. Joseph Bell, while training to be a physician at the University of Edinburgh Medical School. Bell was known for his proficiency in observing a patient’s condition in minute detail, and,

in an 1892 letter to Bell, Doyle credited Bell’s “deduction and inference and observation” as the basis for Sherlock Holmes’ deductive reasoning. By the time of Doyle’s death in 1930, he had published 56 short stories and 4 novels featuring Sherlock Holmes.

SHERLOCK HOLMES: A HISTORY

Timeline of Doyle’s writings and Sherlock Holmes

The first story featuring Sherlock Holmes, *A Study in Scarlet*, was published in Beeton’s Christmas Annual in 1887. Beeton’s Annual was a yearly paperback magazine that featured multiple stories (a surviving copy of the 1887 edition sold for over \$150,000 in 2007). The character of Sherlock Holmes gained international fame when Doyle’s stories started getting published in *The Strand Magazine* in 1891. Between 1891 and 1893 *The Strand* carried twenty six separate stories featuring the adventures of Sherlock Holmes. In the story *The Final Problem*, published in the December 1893 issue, Holmes battles his arch nemesis, Professor Moriarty, at Reichenbach Falls and is presumably killed. In the years following the story everyone, including Watson, thought Holmes was deceased. This period is known to Sherlockians as The Great Hiatus. In 1903 Doyle published *The Hound of the Baskervilles* and resumed writing Sherlock Holmes stories until 1927. In total, there are 56 short stories and four novels that make up the Holmes canon. The adventures of Sherlock Holmes were reprinted in the United States and all over the world within months of first appearing in issues of *The Strand* magazine.

Authorized and unauthorized collections of Holmes stories were published and sold world wide. Sherlock Holmes was the first internationally famous recurring character in literature.

A complete chronology of the Holmes stories can be found here: [https://www.dfw-sherlock.org/uploads/3/7/3/8/37380505/the_sherlock_holmes_canon_timeline -- april 2015.pdf](https://www.dfw-sherlock.org/uploads/3/7/3/8/37380505/the_sherlock_holmes_canon_timeline_-_april_2015.pdf)



The Strand

The Strand magazine was a British monthly magazine published between 1890 and 1950. The Strand featured general interest articles and short fiction. The magazine was very popular and quickly gained a circulation of almost half a million readers. Foreign editions of *The Strand* were published in the United States, Australia and New Zealand.

The Great Hiatus

The Great Hiatus began when Arthur Conan Doyle, weary of writing stories of his most popular character, decided to kill Sherlock Holmes in the 1893 story *The Final Problem*. The reaction of the reading public was astonishing. Twenty thousand readers canceled their subscriptions to *The Strand* in protest. Londoners wore black armbands in mourning for Sherlock Holmes. For eight years Doyle resisted continuous pleas to bring back Sherlock Holmes. Then, in 1903 the Holmes stories returned with the novel *The Hound of the Baskervilles*. Holmes' stories continued to be published for almost twenty five more years.

A big problem with killing off your main character is then creating a plausible explanation for his return. For Sherlockians, *The Great Hiatus* was a three year gap in the stories when Holmes traveled the world, often in disguise, dismantling Moriarty's criminal network. The play, *Holmes and Watson*, set during *The Great Hiatus*, offers an explanation for Holme's actions.

THE ART OF ADAPTING

Sherlock Holmes is considered by many to be one of the greatest literary characters of all time. The character and Doyle's canon have inspired thousands of adaptations in the last century.

What does it mean to adapt something?

To adapt something is to transform a work from one medium to another, or to change a work in the same medium to serve a new purpose.





The first actor to portray Sherlock Holmes was Charles Brookfield, an English actor who played the detective in the musical parody *Under the Clock* in 1893 (a play that Doyle did not enjoy). Since then, hundreds have taken on the role on stage, film, and television, from Benedict Cumberbatch in BBC's mini-series *Sherlock* (2011) to Sir Ian McKellen in *Mr. Holmes* (2015), a movie written by playwright Jeffrey Hatcher. Recently, Henry Cavill played the detective in the *Enola Holmes* films released in 2020 and 2022. For most folks today, an adaptation serves as the first introduction to the character of Sherlock Holmes.

As noted above, the play *Holmes and Watson* takes place in the period of time following the events in *The Final Problem*, in which Arthur Conan Doyle killed both Holmes and his nemesis Moriarty by sending them to

their deaths at the Reichenbach Falls. This adaptation puts forward many different versions of Sherlock Holmes, from the classic, true-to-Doyle sleuth to a man scarred by years on the run. As you watch the show, consider the following questions:

- What makes an adaptation successful? What makes one unsuccessful?
- If you were writing a Sherlock Holmes adaptation in the same time period, what would the story be? How would you bring Sherlock back from the dead?

NAMES TO KNOW FROM THE WORLD OF SHERLOCK

John Watson:

Dr. Watson was introduced to Holmes by a mutual friend. At the time, Holmes was looking for someone to split the rent at 221B Baker Street and Watson was looking for lodgings having recently returned from the Afghan war. The two become "flatmates". All but four of the Sherlock Holmes stories are written as remembrances by Watson. Watson was Holmes' investigative partner and it is through their conversations that Holmes' process of deduction is often shared with the reader. Besides aiding and documenting Holmes' adventures, Watson was married (either two or three times, depending on the authority), had a successful medical practice and carried a pistol.



Irene Adler:

Irene Adler, known to Sherlockians as “The Woman”, appeared in the first Sherlock Holmes short story, *A Scandal in Bohemia*. In the story, Adler was an opera singer who had an alleged affair with the King of Bohemia. She possessed a “compromising” photo that the King employed Holmes to recover to avoid a public scandal. Adler is able to out maneuver Holmes, keep the photo for “insurance” and even tricks Holmes into serving as best man at her wedding. At the end of the story, Holmes refuses payment from the King but asks for a photo of Adler as a keepsake. Sherlockians agree Adler was the one woman Holmes could respect as an intellectual equal.

James Moriarty:

Professor James Moriarty appears directly in only one Holmes story, *The Final Problem*, and is referenced in several others. Moriarty was chair of mathematics at a small university. Though brilliant he had a “criminal thread that ran through his blood”. Described as a “Napoleon of crime” and “a spider in the center of his web” many seemingly unrelated crimes were, in fact, part of Moriarty’s criminal

MYSTERY: THE GENRE OF INTRIGUE

Doyle’s contribution to the genre of detective fiction/mystery is often summarized in the “formula” he developed for his Holme’s stories. This sequence of storytelling events has had a huge impact of subsequent authors. Author CW Hawes summarized the formula as: *The Sherlock Holmes Mystery Formula*.

The formula that Doyle created for his genius sleuth endures to this day. It’s the formula all traditional mysteries follow. With stylistic variations, of course.

Here’s Doyle’s Sherlock Holmes Mystery Formula:

1. We meet the detective at home or in his office and learn that he is a genius.
2. The client enters, tells the detective a tale of woe, and the detective decides to take the case.
3. The detective hunts for clues to solve the murder (or other crime, if the story isn’t a murder mystery).
4. The detective, having gathered enough clues finally knows who did it, and either catches the killer himself, or tells the police how the murder was done.

The significance of the Sherlock Holmes Mystery Formula is that the story’s focus is on the sleuth and the puzzle he is trying to solve.

<https://www.cwhawes.com/the-sherlock-holmes-mystery-formula/>

SEEING THE PLAY: BEING A GOOD AUDIENCE MEMBER

Experiencing theater is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allows the rest of the audience to enjoy the show. We invite you to laugh when it is funny, cry when it is sad, gasp when it is shocking, but refrain from talking during the show, as it disturbs audience members and performers alike.

HERE ARE SOME HELPFUL GUIDELINES ON HOW TO ENJOY THE PERFORMANCE:

- Leave cell phones, tablets, hand held games, and other distracting and noise-making electronic devices at home or turn them completely off.
- Do not text during the performance. The light and the motion is very distracting to those around you, on stage, and the tech crew behind you.
- Gum and food must stay in the lobby. Drinks are only allowed if they have a lid.
- The lights dimming and going out signal the audience to quiet down and settle in your seats: the play is about to begin.
- Don't talk with your neighbors during the play. It distracts people around you and the actors on stage.
- Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.
- Get involved in the story. Laugh, cry, sigh, gasp – whatever the performance draws from you. The more emotionally involved you are, the more you will enjoy the play.
- Remain in your seat during the play. Please use the restroom before or after the show, as well as during intermission.
- During the curtain call, remain in your seat and applaud because this is part of the performance too. The actors will come out on stage one more time to say thank you for your participation as an audience member.

AFTER THE SHOW

Discussion Questions:

- *Holmes and Watson* is a theatrical adaptation featuring Sherlock Holmes, a literary character. How does shifting the artistic medium change the way a story is told? How does it impact meaning?
- What are the core characteristics of Sherlock Holmes that are consistent throughout the adaptations? Would you choose the same characteristics, or different?
- What plot elements lead to a satisfying conclusion of a mystery? In what ways did *Holmes and Watson* have a satisfying ending? What would you have changed?

Activities:

- Choose a novel you recently read. How would you adapt it to the stage? What important character traits/themes/ideas would you want to highlight? What story would you tell with those characters? Write a short theatrical adaptation and perform it.
- Using the Sherlock Holmes Mystery Formula above, write your own 1-2 page mystery. Find a group of friends and have them adapt your short story into a short play or movie. Perform it and see what changes!

GLOSSARY

Blackjack: A short, concealable weighted club or baton

Derringer pistol: a small handgun that is not a revolver or semi-automatic pistol; a generic term for any pocket pistol.

Deus ex machina: a Latin phrase meaning, literally, "god from the machine." It is a plot device in which a seemingly unsolvable problem is resolved quickly by some unlikely action.

The Flying Scotsman: the passenger train connecting London and Edinburgh. In Holmes and Watson, it's referred to as "the Scotsman"

Garotte: a wire or cord used to strangle someone.

King's Cross: the main train station into and out of London

The Lake District: a mountainous region in northwest England; it is one of the most visited national park in England

Oedipus Rex: a Greek classic play by Sophocles in which Oedipus kills his father and marries his mother; here it is referenced as a double feature with *Puss in Boots*, a popular fairy tale from the 1500's that features a clever cat who gains favors on behalf of his master.

Penny dreadful: cheap, popular literature produced throughout the 1800's in Great Britain. They were typically published in weekly installments (serials) that were only a penny per issue.

Plumber's rocket: a small rocket that releases a puff of smoke. Victorian plumbers used them in pipes to detect leaks in homes.

Police cutter: a single-masted boat operated by the police

Scotland Yard: the London metropolitan police

Shallop: a light sailboat typically used for fishing in coastal regions

Skiff: a flat-bottomed boat with a pointed bow and square stern that can be handled by one person

St. Bart's: St. Bartholomew's Hospital in Smithfield, London, where Sherlock Holmes and John Watson first met in *A Study in Scarlet*.

Stiletto: a knife with a long, slender blade; stiletto heels are named after this type of knife.

Strychnine: a strong poison typically used as pesticide that causes muscle spasms and asphyxiation.

Surgery: in British uses, a surgery is a place where a doctor practices medicine

CAREERS AND JOBS IN THEATER

Theater is a highly collaborative art form that requires people from diverse backgrounds with an array of talents and skill sets working together to achieve a common goal. Because of this, a wide variety of careers and jobs are available in the theater. Whether you are a creative thinker, a performing or visual artist, have a mind for business, enjoy problem solving, or love working with your hands, a career in the theater can be exciting, rewarding, and fulfilling.

If you'd like to learn more about how you can get involved with *Constellation*, visit our website's "Get Involved" page at seeconstellation.org/get-involved/

PRODUCTION POSITIONS:

Director - the lead visionary on a production who collaborates with designers, actors, and technicians to craft a cohesive story. The Director of *Holmes and Watson* is J. Barrett Cooper.

Playwright - the writer of the play. The Playwright of *Holmes and Watson* is Jeffrey Hatcher.

Producer - is responsible for coordinating the business components of theatrical productions. *Constellation* is the producer for *Holmes and Watson*.

Voice & Dialect Coach - collaborates with the director to coach actors on any dialects used in a show, such as Scottish, Welsh, or Received Pronunciation (the standard English dialect). The *Holmes and Watson* Dialect Coach is John Armstrong.

Fight Director/Fight Choreographer - collaborates with the director to ensure that any fighting on stage or use of weapons on stage is safe for all participants, including actors, technicians, and audience members. The *Holmes and Watson* Fight Choreographer is J. Barrett Cooper.

Stage Manager - ensures the production runs smoothly each performance by coordinating when lights and sound cues go, where actors need to be, and generally managing anything happening on stage. The *Holmes and Watson* Stage Manager is Tab Burton.

Actor - brings characters to life by acting, singing, and/or dancing with help from the director and creative teams.

Scenic Designer - designs the physical world of the play, or the set. The *Holmes and Watson* Scenic Designer is Seth Howard.

Costume Designer - designs all clothing items the characters will wear on stage and uses clothing to give deeper insight to characters. The *Holmes and Watson* Costume Designer is Guy Clark.

Lighting Designer - designs how lights will interact with the set, the costumes, and everything else on stage to help convey mood and tell the story. The *Holmes and Watson* Lighting Designer is Jennifer Fok.

Sound Designer - designs all auditory elements of the show, like sound effects and, sometimes, composes original music for a production. The *Holmes and Watson* Sound Designer and the composer of its original music is Brandon Reed.

Props Master - coordinates with the scenic designer, costume designer, and director to design or buy all of the items that are smaller than set pieces that characters interact with, such as mugs, books, food etc. Constellation's Prop Master is Aubrey Krueger.

Master Carpenter - builds the sets based on the scenic design. Constellation's Master Carpenter is Andy Campbell.

Master Electrician - coordinates with the sound and lighting designers and the Production Manager to fulfill lighting and sound designs for productions, such as focusing lights on the correct points on stage and wiring speakers. Constellation's Master Electrician is Alaska Harris.

Scenic Charge Artist - paints the set using the scenic design and transforms it from blank wood to whatever it needs to be. Constellation's Scenic Charge Artist is David Wade.

ADMINISTRATIVE POSITIONS:

Artistic Director - plans and implements long-term vision for the company, hires performance and production talent, selects shows for seasons, and more! Constellation's Artistic Director is Chad Rabinovitz.

Associate Artistic Director - supports the Artistic Director in all things, including season selection, casting, active production oversight, new play readings, and more. Constellation's Associate Artistic Director is Daniella Wheelock.

Production Manager - manages the entire production process from beginning to end, from scheduling and budgets, to contracting people and making sure the technical needs are balanced with the design needs. Constellation's Production Manager is Tophér Rohrer.

Casting Director - leads the audition and casting process for each production. Constellation's Casting Director is Kate Galvin.

Managing Director - advances the relationship between the theater and various local and regional organizations, and oversees administrative operations such as marketing and audience services. Constellation's Managing Director is Gabe Gloden.

Director of Operations - creates and manages systems that keep the day-to-day operations of a theater running smoothly. Constellation's Director of Operations is Jennifer Lloyd.

Marketing Director - develops and distributes all marketing materials for every show, including posters, promo videos, social media, and more! Constellation's Marketing Director is Cassie Hakken.

House Manager - supervises ushers, concessions & bar staff, counts tickets, and makes sure the audiences are taken care of on the night of each performance.

Box Office/Audience Services Manager - manages all interactions with audiences and makes sure everyone has a fun experience, from buying tickets to setting delicious concessions menus. Constellation's Audience Services Manager is Jordan Stephens.

Development Director - plans, develops, organizes, and directs all fundraising efforts. Constellation's Development Director is John Armstrong.

Education Director - plans, develops, and implements all classes, camps, workshops, and educational outreach, both surrounding specific plays and in Constellation's general work. Constellation's Education Director is Eric Shelley.

Additional Theater Jobs:

Dramaturg	Lighting – Venue
Graphic Designer	Sound Rigger
Digital Designer	Deputy Stage Manager (DSM)
Playbill Designer	Assistant Stage Manager (ASM)
Production Electrician	Costume Maker
Board Operator (aka LX Operator)	Wig Maker
Followspot Operator	Wardrobe Maintenance Team
Rigger	Set Builder/Carpenter



READING LIST

- Any and all Sherlock Holmes stories! All of them are linked on the website of The Beacon Society (www.beaconsociety.com/the-60-stories-of-the-canon.html), a group managed by Sherlockian scholars with a huge amount of resources for the curious. Some good starting points for Sherlock stories include:
 - [A Study in Scarlet](#), Sherlock Holmes' debut
 - [The Final Problem](#), which launched the Great Hiatus with the fall of Sherlock and Moriarty at Reichenbach Falls
 - [A Scandal in Bohemia](#), which introduces the mysterious Irene Adler
- Sherlock Holmes Retellings/General Mysteries to check out the list below (short descriptions are linked at <https://tinyurl.com/4j3tar4m>)
 - *The Enola Holmes Mysteries* by Nancy Springer (novels and movies!)
 - *A Good Girl's Guide to Murder* by Holly Jackson
 - *I Hope You're Listening* by Tom Ryan
 - *The Name of the Star* by Maureen Johnson
 - *A Study in Charlotte* by Brittany Cavallaro
 - *The Sullivan Sisters* by Kathryn Ormsbee
 - *Truly Devious* by Maureen Johnson
 - *Death Cloud* by Andy Lane
 - *The Agathas* by Kathleen Glasgow
 - *A Study in Scarlet Women* by Sherry Thomas
 - *The Clockwork Scarab: a Stoker and Holmes Novel* by Colleen Gleason
 - *A Study in Silks* by Emma Jane Holloway
 - *Every Breath* by Ellie Marney
 - *Trouble is a Friend of Mine* by Stephanie Tromly
- More information on *Holmes and Watson*/study guides from other productions of the show:
 - [Indiana Repertory Theatre Study Guide](#)
 - [Milwaukee Repertory Theatre Study Guide](#)
 - [Arizona Theatre Company Study Guide](#)

TEACHER RESOURCES

Indiana State ELA Standards

11-12.RL.2.1: Analyze what a text says explicitly and implicitly as well as inferences and interpretations drawn from the text through citing textual evidence determining where the text leaves matters uncertain.

11-12.RL.2.2: Compare and contrast the development of similar themes across two or more works of literature and analyze how they emerge and are shaped and refined by specific details.

11-12.RL.3.1: Analyze and evaluate how an author's choices concerning how to structure specific parts of a work of literature (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall meaning and effect of a work.

11-12.RL.3.2: Analyze a work of literature in which the reader must distinguish between what is directly stated and what is intended (e.g., satire, sarcasm, irony, or understatement) in order to understand the perspectives.

11-12.RL.4.1: Analyze multiple interpretations or adaptations of a story and evaluate the extent to which multiple interpretations of a story, play, or poem stay faithful to or departs from the text or script, and analyze the impact of the interpretations on the audience.

11-12.RL.4.2: Analyze and evaluate works of literary or cultural significance in history for the way in which these works have used archetypes drawn from myths, traditional stories, or religious works, as well as how two or more of the works treat similar themes, conflicts, issues, or topics, and maintain relevance for current audiences.

11-12.W.3.3: Write narrative compositions in a variety of forms that –

1. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters.
2. Create a smooth progression of experiences or events.
3. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plotlines to develop experiences, events, and/or characters.
4. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome(e.g.,a sense of mystery,suspense,growth,or resolution).
5. Use precise words and phrases,telling details,and sensory language to convey a vivid picture of the experiences,events,setting, and/or characters.
6. Provide an ending that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

11-12.SL.1: Listen actively and adjust the use of spoken language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

11-12.ML.1: Critically analyze information found in electronic, print, and mass media used to entertain and transmit culture.

11-12.ML.2.1: Evaluate the intersections and conflicts between visual and verbal messages, and recognize how visual techniques or design elements carry or influence messages in various media.

11-12.ML.2.2: Analyze the impact of the media on the public, including identifying and analyzing rhetorical and logical fallacies.



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