***A Study in Pink***

***Part 2 – Crime Scene***

*http://www.bbc.co.uk/programmes/products/8193*

*http://arianedevere.livejournal.com/43794.html*

**Teacher’s Notes**

Level: Pre-advanced – Advanced

Time: 90 minutes

Focus: listening, speaking

Introduction:

This is a follow-on from Part 1 of *A Study in Pink*, but since the storyline is not connected, you could also watch it as a stand-alone lesson.

Scene 1:

Before watching this scene, ask students to discuss how the suicides could be connected.

*Answers: 1. Either rache = the German for revenge, or rache = part of the name Rachel. Sherlock prefers the second option. 2. Her wedding rings were dirty on the outside, but clean on the inside, since she often removed them when meeting her lovers. 3. Her suitcase. 4. The case is missing, so the murderer must have taken it. 5. There’s always something to look forward to, you have to wait for them to make a mistake. 6. Pink.*

Scene 2:

Before watching this scene, ask students to discuss why Sherlock sent the text to the dead woman’s phone. Who will receive it? What are they likely to do?

*Answers: 1. The restaurant owner, who Sherlock once helped avoid a murder charge by proving he was guilty of burglary elsewhere at the time. 2. The possibility of a romantic attachment between him and Sherlock. 3. It stopped in Northumberland Street, but no one got in or out – it could have been the murderer trying to check out the meaning of the text message. 4. The passenger had just arrived from Los Angeles, so couldn’t have been the murderer. 5. That his limp is psychological, not physical, and that he will take the room because he is enjoying solving crimes with Sherlock so much.*

Scene 3:

Before watching this scene, ask students to look up the words in a dictionary and explain them to each other.

*Answers: 1. In 221B Baker Street – Sherlock’s flat. 2. He must be the murderer, because he has the phone. 3. He wants to know what the cabbie said to his victims to persuade them to kill themselves. 4. He recognised him when he chased the cab, and he’d been warned about him by a “fan” so he’d looked at Sherlock’s website. 5. It’s open because the cleaners are in; it’s a nice quiet spot for a murder. 6. One contains poison, the other is harmless. The victim chooses one bottle, and the cabbie takes the pill from the other bottle. 7. It’s not chance, Mr Holmes, it’s chess. It’s a game of chess, with one move, and one survivor. 8. Love: the cabbie has a sponsor who will give money to his children for every murder he carries out. 9. His sponsor and Sherlock’s fan. 10. He asks him which bottle he would have chosen – wants to know if he could have beaten him. 11. Anything to avoid being bored. 12. The name of his sponsor: Moriarty.*

Detailed Listening:

Put students in pairs and assign one of each pair to listen to Sherlock’s lines, and the other to listen to the cabbie’s lines. Give them each a corresponding handout. Watch the section of the conversation with the cabbie where they “play the game” (from 1:17:23 to where the cabbie screams “Moriarty!”). Students fill in the gaps in their version of the conversation. This may require watching this section more than once. Afterwards, pairs can check together since they have the correct version of each other’s lines.

Drama:

In pairs, students use the script they have created to act out this section of dialogue. Encourage them to copy the accents and body language as much as possible, and to follow the stage directions if there is space in the room.

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***Part 2 – Crime Scene***

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**Scene 1: Sherlock examines the body of the latest suspected suicide. (23:01 – 30:34)**

*The police are struggling to find an explanation for a string of suicides, apparently connected by the fact that the people all took the same poison, were all found in places where they had no reason to be, and had all shown no sign of suicidal tendencies beforehand.*

*Now they have called in Sherlock to help find the explanation. He is about to examine the dead body of a woman who seems to have committed suicide.*

1. About the message scratched by the dead woman, what two interpretations does Sherlock consider, and which does he prefer?
2. How does Sherlock know the woman has had a series of affairs?
3. What item does Sherlock keep mentioning that gets Lestrade confused?
4. How does Sherlock know it’s murder, not suicide?
5. What comments does Sherlock make about serial killers and how to deal with them?
6. What does Sherlock say is a mistake?

**Scene 2: Sherlock chases the murderer. (48:17 – 56:19)**

*Previous to this scene, Sherlock has found the suitcase, but the woman’s phone is still missing. He sends a text to her number, saying:* What happened at Lauriston Gardens? I must have blacked out. 22 Northumberland St. Please come.

1. Who is Angelo?
2. What suggestion does John keep resisting?
3. Why did they chase the taxi?
4. Why was it unsuccessful?
5. What point was Sherlock proving to John?

**Scene 3: Talking to the cabbie. (1:00:56 – 1:21:45)**

*This scene starts with Sherlock in an embarrassing situation: the police are searching his flat, apparently for drugs, but they have also found the pink suitcase and accused Sherlock of withholding evidence, or even being the murderer. However, thanks to the information gathered by the police in Cardiff, Sherlock realises that “Rachel” is a password to a smartphone, and uses this to log into the phone company website and locate the phone with GPS.*

*Meanwhile Mrs Hudson, the landlady, is trying to tell Sherlock that the taxi he ordered has arrived.*

*Useful vocabulary:*

*Student A: cabbie Student B: shaving foam*

 *copper estranged*

 *double bluff outlive*

 *aneurism branch out*

1. Where is the phone?
2. What does Sherlock realise about the cabbie?
3. Why doesn’t Sherlock call the police?
4. How did the cabbie know who Sherlock was?
5. Why does the cabbie take him to a college?
6. What’s going on with the two bottles?
7. It’s not ……….. , Mr Holmes, it’s ……………. . It’s a …………….. of ……………… , with one ………….. , and one ………………….. .
8. What is the motivation for the serial killings?
9. The cabbie suggests that there is a link between which two people?
10. How does the cabbie get Sherlock to come back to the game?
11. What does the cabbie say Sherlock is addicted to?
12. What information does Sherlock finally get out of him?

**The Cabbie’s Lines**

*http://arianedevere.livejournal.com/43794.html*

JEFF: …………………………..

*(Sherlock looks down to the bottles, his eyes moving from one to the other.)*

SHERLOCK: What if I don’t choose either? I could just walk out of here.

*(Sighing in a combination of exasperation and disappointment, Jeff lifts up the pistol and points it at Sherlock.)*

JEFF: You can take your …………………….….. , or I can ………………………………..

*(Sherlock smiles calmly.)*

JEFF: Funnily enough, ……………………………. gone for that option.

SHERLOCK: I’ll have the gun, please.

JEFF: ………………………. ?

SHERLOCK *(still smiling)*: Definitely. The gun.

JEFF: You don’t want to …………………………………. ?

*(Sherlock smiles confidently.)*

SHERLOCK: The gun.

*(Jeff’s mouth tightens, and slowly he squeezes the trigger. A small flame bursts out of the end of the muzzle. Sherlock smiles smugly.)*

SHERLOCK: I know a real gun when I see one.

*(Calmly Jeff lifts the pistol/cigarette lighter and releases the trigger. The flame goes out.)*

JEFF: …………………………………. did.

SHERLOCK: Clearly. Well, this has been very interesting. I look forward to the court case.

*(He stands up and walks towards the door. Jeff puts the gun onto the desk and calmly turns in his seat.)*

JEFF: Just before you go, ………………………….... ?

*(Sherlock stops at the door and half-turns towards him.)*

JEFF: Which one’s the ……………………………….. ?

SHERLOCK: Of course. Child’s play.

JEFF: Well, ………………………… , then?

*(Sherlock opens the door a little but shows no sign of leaving the room.)*

JEFF: Which one …………………………………………………… , just so I know whether ……………………………………………………….?

*(Sherlock closes the door again.)*

JEFF *(chuckling)*: Come on. …………………………………………...

**Sherlock’s Lines**

*http://arianedevere.livejournal.com/43794.html*

JEFF: Time to choose.

*(Sherlock looks down to the bottles, his eyes moving from one to the other.)*

SHERLOCK: What if ………………………………………. ? I could just ……………………………………...

*(Sighing in a combination of exasperation and disappointment, Jeff lifts up the pistol and points it at Sherlock.)*

JEFF: You can take your fifty-fifty chance, or I can shoot you in the head.

*(Sherlock smiles calmly.)*

JEFF: Funnily enough, no-one’s ever gone for that option.

SHERLOCK: ………………………………….. , please.

JEFF: Are you sure?

SHERLOCK *(still smiling)*: …………………………………………….

JEFF: You don’t wanna phone a friend?

*(Sherlock smiles confidently.)*

SHERLOCK: ………………………………………...

*(Jeff’s mouth tightens, and slowly he squeezes the trigger. A small flame bursts out of the end of the muzzle. Sherlock smiles smugly.)*

SHERLOCK: I know ………………….. when …………………………..

*(Calmly Jeff lifts the pistol/cigarette lighter and releases the trigger. The flame goes out.)*

JEFF: None of the others did.

SHERLOCK: ………………….. Well, ……………………………………….. I look forward to …………………………………….

*(He stands up and walks towards the door. Jeff puts the gun onto the desk and calmly turns in his seat.)*

JEFF: Just before you go, did you figure it out ...

*(Sherlock stops at the door and half-turns towards him.)*

JEFF: ... which one’s the good bottle?

SHERLOCK: …………………………… . …………………………………

JEFF: Well, which one, then?

*(Sherlock opens the door a little but shows no sign of leaving the room.)*

JEFF: Which one would you ’ave picked, just so I know whether I could have beaten you?

*(Sherlock closes the door again.)*

JEFF *(chuckling)*: Come on. Play the game.