

Dissecting Mysteries

An educational unit by Julie Summa

EdPsych Online

JEllis

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Student samples/advisor notes are in the side pockets of the unit folder.

Abstract

This unit on the mystery genre in short story form, more specifically the stories of Sherlock Holmes, was taught to two different groups of students at Central High School in St. Joseph, Missouri, between 9:11 a.m. and 10:38 a.m. Monday through Friday from November 1, 2007 to November 16, 2007.

The block schedule of the school provided for a two groups of students rotating through the classroom every other day – a larger class of 24 students and a smaller one of 16 students. This allowed me to try a lesson plan on one, and if it didn't work as well as I hoped – tweak it for the next class.

The unit introduced them to the history of the mystery genre and the elements of a mystery story. They worked through graphic organizers on two Sherlock Holmes stories, “The Adventure of the Beryl Coronet” and “The Lion’s Mane” and discussed them in class, connecting examples from the stories to their existing work on the literary terms packet they began work on this year with Ms. Brown.

Overall Unit Objectives:

- SWBAT read and discuss in groups the elements of a mystery in a short story. **MSMS7, SJCO1, NCTE3, GLER2BST, GLER2CST, GLELS1A/BST**

Formative-the graphic organizers

Summative-quizzes over reading

- SWBAT synthesize their knowledge about mystery stories by using the graphic organizers to write a mystery story that incorporates the key characteristics they have discussed as a class utilizing parts of speech, grammar and all literary concepts correctly. **MSMS2, SJCO2, NCTE6/7/8, GLEW2DST, GLEW2EST, GLE2FST**

- SWBAT work together in peer editing papers, making corrections before turning in a final paper. **MSMS1**

Formative-the outline for the mystery

Summative-the rough draft and final story

- SWBAT listen, identify and work towards understanding and solving problems related to cultural and social issues in period mysteries. **SJCO4, NCTE11, GLER1FST, GLER1HST**

Formative-knowing what clues are needed, working together

Summative-Solving of the final mystery

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

GLE=Communication grade Level Expectations

Core Unit Lesson Plans

Missouri Western Lesson Plan #1

The History of Mystery

Intro to Sherlock Holmes et. al (big class)

Name: Julie Summa

Grade Level: 9th

Date: Nov. 1

Content Area: Language Arts, short story unit

Lesson title: Where it all started....the History of Mystery

Are there any cultural contributions that you can identify in this lesson? If so, what are they?

The introductory lecture will acquaint students to eras and authors beginning with Edgar Allen Poe to the present.

Aside from literary conventions of mysteries, and basics like the parts of a story or the parts of speech, students will learn about another time in history where class was still a factor in society and will be able to compare it to present day.

How will you accommodate for the various cultural learning styles in your class?

The cultures represented in my classes can be classified several ways; the most obvious is Caucasian Midwest American, Indian, Hispanic and black – though I would add to the list things like geek, brain, athlete, cheerleader and Goth.

A definition of learning style is “....can be defined as the cognitive, affective, and physiological characteristics that influence how a person learns. Not to be confused with ability, learning style is a measure of preference or habit. It measures not potential, but propensities. One’s learning style is the manifestation of a predisposition to approach things in a characteristic way (Irvine & York, 1995).”

As the educational population of America grows, it assimilates more cultures and cultural identities as it goes. So instructors now must take into account for cultural background while planning lessons.

It seems that one overall idea will serve in this capacity – I will accommodate everyone by working to connect the information being taught with their everyday lives – helping students see the skills I’m trying to teach them aren’t obsolete ones and will be useful to them in future.

Irvine, J.J. (1990), & York, D.E. (1995). Learning styles and culturally diverse students: A literature review. In J.A. Banks & C.A.M. Banks (Eds), *Handbook of research on cultural education* (pp. 484-497). New York: Macmillan.

How will you accommodate this lesson for students with learning disabilities or special needs?

I am prepared to give students who want it, a copy of the PowerPoint presentation. But as they aren’t going to be quizzed over this information in any formal sense – I don’t anticipate that request being made. There are no sight- or hearing-challenged students in my class so I don’t anticipate problems in that area.

Rationale--- why are you teaching this lesson? How does it fit into what students learned yesterday, last week and next week? Why is this content, these skills and this disposition important for students to learn.

Fictional material, according to Kellogg, can be a successful method for illustrating learning processes. I found another instructor's take on this theory that I absolutely agreed with...in his literature review at <http://www.teachingsherlock.com> New York State educator Peter Burkhart talks about his love of teaching, his love of mysteries, and how they might go together to form a potent educational experience.

When the idea for a Sherlock Holmes Unit came to him he found that very little was available, research wise, concerning using Holmes in a middle- or high-school setting.

"My search for relevant material went back to about 1940, but the usable material was published from 1980 on," wrote Burkhart. "This indicated that Holmes has only recently begun to be considered a subject worthy of academia."

What Burkhart found was that more and more, people are finding that using mystery stories in their curriculum, Holmes in particular, seems to be "an effective way to introduce students to observation and logic."

I decided to teach this unit because observation and logic are two things generally lacking in pre-teen and teenagers – two things that will help them in the future if they are going to succeed academically. In the process I can reinforce the literary terms that their regular teacher, Ms. Angela Brown has been working with them on all year.

Burkhart said he believes that Holmes is a relevant character in school – he never presents a theory without the facts to back it up. He bases his findings on what he knows already.

"The connection between observation and deduction has applications across the curriculum," he said.

In "Sherlock Holmes Meets the 21st Century" Flack says teachers using a literary genre should consider mysteries – Holmes specifically because there are similarities between the "behaviors of a good detective or sleuth and those of a critical thinker and problem solver" (Flack, 15) "Holmes demonstrates that possessing a near encyclopedic knowledge base and being a student of all disciplines are two characteristics of critical thinkers" and he "believed in learning as a lifelong pursuit (Flack, 15)."

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Exactly what do you want students to learn?

In this introductory lesson students will get a sense of where the mystery genre began generally, and Sherlock Holmes specifically.

(Please see the objectives section further down.)

Anticipatory Set

The Observation Game

My anticipatory set is connecting the mystery genre to the student's current pop culture knowledge – CSI, Numb3rs, and any number of mystery-based television shows. I am betting that it will surprise them to know that the mystery genre formula they are fond of began almost 200 years ago and is relatively unchanged even today.

Content outline

(PowerPoint Outline notes)

History of Mystery

Where it all began.....

'Father' Poe

- Mystery/crime stories of today were born in the mid-19th Century when Edgar Allen Poe introduced mystery fiction's first fictional detective, Auguste C. Dupin, in "The Murders in the Rue Morgue" (1841). He went on to 'star' in "The Mystery of Marie Roget" (1842) and "The Purloined Letter" (1845).
- Poe was the 'father' of the 'locked room' mystery.
- Poe was first to turn the focus from the eerie setting of the story to the eerie happenings inside the criminal mind.

Poe's Literary Influences

- Charles Dickens wrote many stories that contained elements of mystery and suspense like "Bleak House" (1853), "The Mystery of Edwin Drood" (1870), (an unfinished masterpiece, is the perfect murder mystery because Dickens death left it forever unsolved)
- Wilkie Collins, wrote numerous essays and short stories as well as crime novels, including "The Woman in White" (1860).
- "The Moonstone" (1868) is considered by some to be the first true English detective novel.

The first female voice....

- Anna Katherine Green, in 1878, published "The Leavenworth Case," and became the first women to write a detective novel.

Enter Sherlock

- Sherlock Holmes arrived on the mystery scene in "A Study in Scarlet" (1887) where he met Dr. John Watson and the partnership was born. Their partnership followed in "A Sign of Four" (1890) but the pair really caught on when Strand Magazine published a series of short stories featuring Holmes.
- The genius of the character was an intelligence so formidable that the solving of crimes became a science.
- Watson kept Holmes from being too serious to readers – kept Holmes human.

Sherlock's creator, Sir Arthur Conan Doyle (1859-1930) was born in Edinburgh, Scotland and was a doctor by his mid-20s.

While the practice proved largely unsuccessful, the lack of patients provided him with the opportunity to create possibly the most popular character ever introduced in the history of fiction, Sherlock Holmes.

But where was the idea of Holmes born...?

Professor John Bell

Bell was 39-years-old when Conan Doyle first attended one of his lectures. Holmes' owed his look to Bell with an energetic walk, angular nose and chin and shrewd eyes.

By the end of Conan Doyle's second year Bell selected him as an assistant which gave him opportunity to view Bell's remarkable ability to quickly deduce a great deal about a patient.

Bell's Method

Dr. Bell observed the way a person moved.

The walk of a sailor varied vastly from that of a soldier. If he identified a person as a sailor he would look for any tattoos that might assist him in knowing where their travels had taken them.

He trained himself to listen for small differences in his patient's accents to help him identify where they were from. Bell studied the hands of his patients because calluses or other marks could help him determine their occupation.

So while Conan Doyle went on to write about Holmes, he played Watson, at least for awhile, to his professor.

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The student must be taught to observe. To interest him in this kind of work we teachers find it useful to show the student how much a trained use of the observation can discover matters such as the previous history, nationality and occupation of a patient

Tiring of Holmes

- Conan Doyle started getting tired of the pair and wanted to write more 'serious' literature so in *The Final Problem* (1893), Holmes and his longtime nemesis, Professor Moriarty, are killed off.
- The public outcry was so great, Conan Doyle was forced to bring him back to life in "The Empty House."
- He continued the exploits of Holmes and Watson nine years later in *The Hound of the Baskervilles* (1902) and more novels and short stories appeared until *The Case-Book of Sherlock Holmes* (1927), was the last to feature Holmes.
- In all, Holmes and Watson were featured in four novels and 56 short stories.

1920s-The Golden Age

- By the 1920s British mysteries had become extremely popular
- The 'cozy' mystery style featured - "a small village setting, a hero with faintly aristocratic family connections, a plethora of red herrings and a tendency to commit homicide with sterling silver letter openers and poisons imported from Paraguay."
- Agatha Christie gained popularity during this time as a Golden Age mystery writer
- Christie wrote more than 80 novels in a 50 year career
- Christie's "The Mysterious Affair at Styles" (1920) introduced the Belgian sleuth Hercule Poirot, who along with old-lady detective Jane Marple were the most famous literary detectives of their time.

Mysteries begat paperbacks

- During the Golden Age, London publisher Allen Lane came up with the idea that further helped to expand the availability of mysteries to the public.
- Along with his two brothers, he obtained limited rights to hardcover books and the new paperback line was issued in 1935 with only 10 titles.
- It quickly expanded to 70 titles within a year.
- Penguins, as they were called, were easily accessible to the public due to their much lower cost and availability in department stores, where most of the public shopped at the time.

1930s/40s - Ellery Queen

- American detective fiction reached its peak in the 1930s and 40s with the immense popularity of Ellery Queen, a pseudonym used by two American cousins, Manfred B. Lee and Frederic Dannay.
- Their first collaboration, "The Roman Hat Mystery," (1929) featured amateur detective Ellery, who solved mysteries with his father, Richard Queen.
- In all, the two authors wrote 33 novels spanning over 40 years featuring the father and son team.
- Ellery Queen was the successful adaptation of the Golden Age format to the American scene.

Hard Boiled vs. Golden Age

- Black Mask or hard-boiled fiction was born in the 1920s with the rise of popular magazines. The most famous, *Black Mask*, originally published adventure stories, but eventually devoted its pages to detective fiction and featured writers like Dashiell Hammett and Raymond Chandler.
- Under editor Joseph Thompson Shaw's direction, *Black Mask* moved to reflect the reality of American life at the time.

●Characters like Hammett's Sam Spade and Chandler's Philip Marlowe were hard-edged men, tough guys who lived by strict honor codes.

●The '30's also saw the rise of the "quirky" detective.
Charlie Chan-oriental detective
Perry Mason – attorney detective

●In 1947, Mickey Spillane, emerged on the mystery scene with "I, The Jury" starring ultra-tough guy Mike Hammer.

●Sold more than 6 million copies

●The public loved it, critics hated it.

●Only five more Mike Hammer novels were written and all were very successful.

The public's love of mysteries extended to radio mysteries like "The Shadow" and in the 1940s the mystery genre moved to television.

Other mystery styles emerged, the police procedural, the medical procedural and the occult -- mystery is still a big deal almost 200 years since Poe and Dupin.

Think "CSI:Everywhere" Think "Hill Street Blues"
Think "Lost" Think "Hawaii 5-0"
Think "Numb3ers" Think "Law and Order"

Your parents would remember characters like Perry Mason, Simon Templar (aka The Saint), Lieutenant Columbo, "The Rockford Files" and "Murder, She Wrote."

Not just for adults....

●Just as mystery throughout its history hasn't been limited to the page, it hasn't been limited to one audience. Some of the most popular mystery series are written for kids.

●"Nancy Drew" went through a redesign and has been re-released with a more modern feel.

●The Hardy Boys isn't for behind.

●Other youth writers are Christopher Pike and R.L. Stine, creator of the wildly popular Goosebumps series.

New arrivals on the mystery scene are the likes of:

Sue Grafton's sleuth Kinsey Millhone, Robert Parker's private eye Spenser and British policeman Adam Dalgliesh who is author P.D. James's detective.

In the occult genre that's so popular now you might find Laurell K. Hamilton's Anita Blake.

Closure---how will you summarize the lesson? How will you end the lesson? How will you tie together the start and the end of the lesson?

- Quick review of the lecture.
- Assign the outline of the original mystery story due for next lesson.
- Solicit any questions.
- Put room back in order.

What materials do you need for the lesson: example of handouts, screen presentation, etc.

- There will be a series of handouts and a beginning Powerpoint presentation.

Lesson Objectives:

- SWBAT read and discuss in groups the elements of a mystery in a short story. **MSMS7, SJCO1, NCTE3, GLER2BST, GLER2CST, GLELS1A/BST**
Formative-the graphic organizers
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MSMS=Missouri Show Me Standards

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GLE=Communication grade Level Expectations

Assessments:

A quiz will be given after reading “Coronet” and completing the Detective Log graphic organizer to test student’s knowledge and retention.

Materials/Resources:

Prior to class, students were given “The Adventure of the Beryl Coronet” and a Detective Log.

During the lesson students were given a packet of handouts.

Addressing Learning Styles:

The learning styles from Gardner’s Multiple Intelligences that will be addressed are:

- Interpersonal – Students will spend part of the time working in partnership. This will highlight this learning style as students will learn through interaction with their partners and their teacher.
- Intrapersonal – There is a chance that, should they choose students may also work alone.

The Teacher Will:

Prior to the unit’s beginning: Students will be given copies of “Beryl Coronet” and the graphic organizer entitled the Detectives Log. They will be informed that it needs to be read, the organizer filled out, and they should expect a quiz over the material on the first day of the new unit.

Day One:

- Observation Game
- Present class rules and expectations. Advise them that the final day will be a fun activity and only those who complete the work will participate.
- Pass out unit handouts (this is in the style of my cooperating teacher Ms. Brown).
- Quiz over ‘Coronet.’
- Move chairs into a circle and start mystery discussion by creating a more intimate area for them to have a discussion with each other and with me on this topic. First, I ask them what they know about mysteries and if there are any on television today (C.S.I. Everywhere, the X Files, Numb3rs, etc.) this will let them know there are more types of shows that can be called ‘mystery’ than they might imagine. The lecture will contain a ‘history’ of the genre, the elements of a mystery as well as discussing the ‘Coronet’ story and reinforcing the literary terms students have been studying by dissecting the text.

Assign: Original mystery story outline due next class when they will go to computer lab and turn the outlines into rough drafts – both due at the end of that class.

The Student Will:

Prior to this class the student will be given copies of "...Coronet" and the graphic organizer entitled the Detectives Log. They will be informed that it needs to be read, the organizer filled out, and they should expect a quiz over the material on the first day of the new unit.

Day One:

- Listen to class rules and expectations.
- Be given the handout-signing top paper and returning it to me to signify understanding of the grading of the unit.
- Take a 10 pt. quiz over 'Coronet.'
- Move chairs into a circle and start mystery discussion.
- They will actively participate in discussions and show they've done the reading. They will demonstrate knowledge of their literary terms packet in their answers.

They will be given blank detective logs and assigned an original mystery story outline for next class, when they will go to the computer lab and turn it into a rough draft. They are advised they can work with a partner if they so choose.

Daily Lesson Reflection

A. What did you see students doing while you were teaching this lesson?

One student, KW, couldn't stay in his seat and insisted on talking to the others around him during the lecture. The 'country' boy in the back was reading a farm magazine. Otherwise, the majority of the class seemed attentive, yet apprehensive. They still aren't sure what to make of me.

B. What did you hear students say while you were teaching this lesson?

Students stopped me when they had questions, as I'd instructed them to...we got into protracted discussion over Holmes drug use and because of that small bit of scandal the class seemed to be more willing to pay attention.

C. Do you believe this lesson was effective? How do you know?

It was effective in that students were introduced to the unit and to me. Up until now I've just been the observant redhead in the back of the room. Only time will tell whether or not any of the information was internalized. Also, the quiz over Coronet showed the students that I was serious in tracking their participation in the unit. I wasn't breaking in Ms Brown's habits of giving quizzes, but I was asking them to read more, on their own time, than they had in the past.

D. Based on what you saw and heard as well as what you believe about the effectiveness of this lesson, what would you do differently if you taught this lesson again? Be specific. Do NOT just say I would not change a thing.

I would likely give them fill-in-the-blank forms, as done by their original teacher, and have them fill in said blanks over the lecture notes – it would help guarantee a measure of attention especially if they were quizzed over it the next day. I am attaching the test I'd prepared that goes with the PowerPoint.

E. Based on what you saw and heard, what will you do differently tomorrow about classroom management?

I would move KW somewhere else to try and insure that he doesn't distract the others from paying attention. I'd also speak to him outside of class to see what the problem is and try to get his promise to stop it during my class.

Missouri Western Lesson Plan

The History of Mystery

Intro to Sherlock Holmes et. al (small class)

Name: Julie Summa

Grade Level: 9th Grade Honors English

Date: Nov. 2

Content Area: Language Arts, short story unit

Lesson title: Where it all started....the History of Mystery

Are there any cultural contributions that you can identify in this lesson? If so, what are they?

The introductory lecture will acquaint students to eras and authors beginning with Edgar Allen Poe to the present.

Aside from literary conventions of mysteries, and basics like the parts of a story or the parts of speech, students will learn about another time in history where class was still a factor in society and will be able to compare it to present day.

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Content outline

History of Mystery

Where it all began.....

'Father' Poe

- Mystery/crime stories of today were born in the mid-19th Century when Edgar Allen Poe introduced mystery fiction's first fictional detective, Auguste C. Dupin, in "The Murders in the Rue Morgue" (1841). He went on to 'star' in "The Mystery of Marie Roget" (1842) and "The Purloined Letter" (1845).
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The first female voice....

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While the practice proved largely unsuccessful, the lack of patients provided him with the opportunity to create possibly the most popular character ever introduced in the history of fiction, Sherlock Holmes.

But where was the idea of Holmes born...?

Professor John Bell

Bell was 39-years-old when Conan Doyle first attended one of his lectures. Holmes' owed his look to Bell with an energetic walk, angular nose and chin and shrewd eyes.

By the end of Conan Doyle's second year Bell selected him as an assistant which gave him opportunity to view Bell's remarkable ability to quickly deduce a great deal about a patient.

Bell's Method

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- Along with his two brothers, he obtained limited rights to hardcover books and the new paperback line was issued in 1935 with only 10 titles.
- It quickly expanded to 70 titles within a year.
- Penguins, as they were called, were easily accessible to the public due to their much lower cost and availability in department stores, where most of the public shopped at the time.

1930s/40s - Ellery Queen

- American detective fiction reached its peak in the 1930s and 40s with the immense popularity of Ellery Queen, a pseudonym used by two American cousins, Manfred B. Lee and Frederic Dannay.
- Their first collaboration, "The Roman Hat Mystery," (1929) featured amateur detective Ellery, who solved mysteries with his father, Richard Queen.
- In all, the two authors wrote 33 novels spanning over 40 years featuring the father and son team.
- Ellery Queen was the successful adaptation of the Golden Age format to the American scene.

Hard Boiled vs. Golden Age

- Black Mask or hard-boiled fiction was born in the 1920s with the rise of popular magazines. The most famous, *Black Mask*, originally published adventure stories, but eventually devoted its pages to detective fiction and featured writers like Dashiell Hammett and Raymond Chandler.
- Under editor Joseph Thompson Shaw's direction, *Black Mask* moved to reflect the reality of American life at the time.

●Characters like Hammett's Sam Spade and Chandler's Philip Marlowe were hard-edged men, tough guys who lived by strict honor codes.

●The '30's also saw the rise of the "quirky" detective.
Charlie Chan-oriental detective
Perry Mason – attorney detective

●In 1947, Mickey Spillane, emerged on the mystery scene with "I, The Jury" starring ultra-tough guy Mike Hammer.

●Sold more than 6 million copies

●The public loved it, critics hated it.

●Only five more Mike Hammer novels were written and all were very successful.

The public's love of mysteries extended to radio mysteries like "The Shadow" and in the 1940s the mystery genre moved to television.

Other mystery styles emerged, the police procedural, the medical procedural and the occult -- mystery is still a big deal almost 200 years since Poe and Dupin.

Think "CSI:Everywhere"	Think "Hill Street Blues"
Think "Lost"	Think "Hawaii 5-0"
Think "Numb3ers"	Think "Law and Order"

Your parents would remember characters like Perry Mason, Simon Templar (aka The Saint), Lieutenant Columbo, "The Rockford Files" and "Murder, She Wrote."

Not just for adults....

●Just as mystery throughout its history hasn't been limited to the page, it hasn't been limited to one audience. Some of the most popular mystery series are written for kids.

●"Nancy Drew" went through a redesign and has been re-released with a more modern feel.

●The Hardy Boys isn't for behind.

●Other youth writers are Christopher Pike and R.L. Stine, creator of the wildly popular Goosebumps series.

New arrivals on the mystery scene are the likes of:

Sue Grafton's sleuth Kinsey Millhone, Robert Parker's private eye Spenser and British policeman Adam Dalgliesh who is author P.D. James's detective.

In the occult genre that's so popular now you might find Laurell K. Hamilton's Anita Blake.

Closure---how will you summarize the lesson? How will you end the lesson? How will you tie together the start and the end of the lesson?

- Quick review of the lecture.
- Assign the outline of the original mystery story due for next lesson.
- Solicit any questions.
- Put room back in order.

What materials do you need for the lesson: example of handouts, screen presentation, etc.

- There will be a series of handouts and a beginning PowerPoint presentation.

Overall Lesson Objectives:

- SWBAT read and discuss in groups the elements of a mystery in a short story. **MSMS7, SJCO1, NCTE3, GLER2BST, GLER2CST, GLELS1A/BST**
Formative-the graphic organizers
Summative-quizzes over reading

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

GLE=Communication grade Level Expectations

Assessments:

A quiz will be given after reading “Coronet” and completing the Detective Log graphic organizer to test student’s knowledge and retention.

Materials/Resources:

Prior to class, students were given “The Adventure of the Beryl Coronet” and a Detective Log.

During the lesson students were given a packet of handouts.

Addressing Learning Styles:

The learning styles from Gardner’s Multiple Intelligences that will be addressed are:

- Interpersonal – Students will spend part of the time working in partnership. This will highlight this learning style as students will learn through interaction with their partners and their teacher.
- Intrapersonal – There is a chance that, should they choose students may also work alone.

The Teacher Will:

Prior to the unit’s beginning: Students will be given copies of “Beryl Coronet” and the graphic organizer entitled the Detectives Log. They will be informed that it needs to be read, the organizer filled out, and they should expect a quiz over the material on the first day of the new unit.

Day One:

- Observation Game
- Present class rules and expectations. Advise them that the final day will be a fun activity and only those who complete the work will participate.
- Pass out unit handouts (this is in the style of my cooperating teacher Ms. Brown).
- Quiz over ‘Coronet.’
- Move chairs into a circle and start mystery discussion by creating a more intimate area for them to have a discussion with each other and with me on this topic. First, I ask them what they know about mysteries and if there are any on television today (C.S.I. Everywhere, the X Files, Numb3rs, etc.) this will let them know there are more types of shows that can be called ‘mystery’ than they might imagine. The lecture will contain a ‘history’ of the genre, the elements of a mystery as well as discussing the ‘Coronet’ story and reinforcing the literary terms students have been studying by dissecting the text.

Assign: Original mystery story outline due next class when they will go to computer lab and turn the outlines into rough drafts – both due at the end of that class.

The Student Will:

Prior to this class the student will be given copies of "...Coronet" and the graphic organizer entitled the Detectives Log. They will be informed that it needs to be read, the organizer filled out, and they should expect a quiz over the material on the first day of the new unit.

Day One:

- Listen to class rules and expectations.
- Be given the handout-signing top paper and returning it to me to signify understanding of the grading of the unit.
- Take a 10 pt. quiz over 'Coronet.'
- Move chairs into a circle and start mystery discussion.
- They will actively participate in discussions and show they've done the reading. They will demonstrate knowledge of their literary terms packet in their answers.

They will be given blank detective logs and assigned an original mystery story outline for next class, when they will go to the computer lab and turn it into a rough draft. They are advised they can work with a partner if they so choose.

Daily Lesson Reflection

- A. What did you see students doing while you were teaching this lesson?**
Students were looking attentive, yet apprehensive. They still aren't sure what to make of me. There are two students in the front row that are more interested in messing with one another than paying attention to the lecture and they had to be reprimanded more than once.
- B. What did you hear students say while you were teaching this lesson?**
Students stopped me when they had questions, as I'd instructed them to...we got into protracted discussion over Holmes drug use and because of that small bit of scandal the class seemed to be more willing to pay attention.
- C. Do you believe this lesson was effective? How do you know?**
It was effective in that students were introduced to the unit and to me. Up until now I've just been the observant redhead in the back of the room. Only time will tell whether or not any of the information was internalized. Also, the quiz over Coronet showed the students that I was serious in tracking their participation in the unit.
- D. Based on what you saw and heard as well as what you believe about the effectiveness of this lesson, what would you do differently if you taught this lesson again? Be specific. Do NOT just say I would not change a thing.**
I would likely give them fill-in-the-blank forms, as done by their original teacher, and have them fill in said blanks – it would help guarantee a measure of attention.
- F. Based on what you saw and heard, what will you differently tomorrow about classroom management?**
I would separate my two front row problems at the outset rather than fight with them.

(packet given out at the beginning of the above lessons-the opening test was not handed out or administered)

History of Mystery Exam

Part I: Choose the best answer for the following questions.

1. Which of the following is credited with creating the prototype of the mystery story?
 - a. Wilkie Collins
 - b. Charles Dickens
 - c. Agatha Christie
 - d. E.A. Poe

2. The first mystery story written by a woman was called:
 - a. The Unknown Public
 - b. The Leavenworth Case
 - c. The Mystery of Marie Roget
 - d. The Woman in White

3. Agatha Christie wrote more than _____ mystery novels :
 - a. 60
 - b. 70
 - c. 80
 - d. 100

4. The Golden Age of the mystery story was in the _____.
 - a. 1800s

- b. 1920s
 - c. 1950
 - d. 1990
5. Which of the following **not** given as a reason the mystery novel became popular.
- a. The printing press made books more available
 - b. People had more leisure time
 - c. More people were getting better educated
 - d. People wanted to read books that reflected their changing place in society
6. Which of the following authors was **not** British?
- a. Edgar Allan Poe
 - b. Agatha Christie
 - c. A. Conan Doyle
 - d. Wilkie Collins
7. The American detective mystery reached its high point in the _____.
- a. 20s and 30s
 - b. 30s and 40s
 - c. 40s and 50s
 - d. Hasn't peak yet!
8. The first "heavy focus on blood and guts" in mystery stories was by:
- a. Ellery Queen
 - b. Earl Derr Bigger
 - c. Mike Hammer

d. Mickey Spillane

9. The article suggests that:

- a. mystery stories are still going on as strong and popular as ever
- b. the genre of the mystery novel suits an adult audience only
- c. the mystery story has its greatest popularity in American literature
- d. the mystery story has its greatest popularity in British literature

10. Mysteries have been a popular format for which of the following media? Circle all that apply.

- a. TV
- b. Movies
- c. Radio
- d. Books
- e. Magazines

Part II: Match the detective with his author

Character

- _____ Mike Hammer
- _____ Auguste C. Dupin
- _____ Richard Queen
- _____ Sam Spade
- _____ Philip Marlowe
- _____ Charlie Chan
- _____ Sherlock Holmes
- _____ Perry Mason
- _____ Hercule Poirot
- _____ P.D. James

Author

- a. Adam Daliesh
- b. Erle Stanley Gardner
- c. Arthur Conan Doyle
- d. Agatha Christie
- e. E.A. Poe
- f. Dashiell Hammett
- g. Earl Derr Bigger
- h. Mickey Spillane
- i. Raymond Chandler
- j. Manfred B. Lee and Frederic Dannay

Part II: Match the writer with the type of detective he/she created**Type**

- _____ early eccentric personality
- _____ mystery-solving spinster
- _____ courtroom lawyer
- _____ blood and guts detective
- _____ young detective
- _____ police detective
- _____ popular on radio
- _____ brilliant deduction

Character

- a. Perry Mason
- b. Sherlock Holmes
- c. Nancy Drew
- d. Charlie Chan
- e. Sergeant Joe Friday
- f. The Shadow
- g. Miss Marple
- h. Mike Hammer



Hints for writing a mystery story

http://www.monmouth.com/~literature/mystery/writing_suggestions.htm

There are a lot of elements to writing a mystery. These tips should help you brainstorm! Read through them, and start making notes for your mystery.

1. **Every story begins with an idea.** Keep your eyes, ears, and mind open to ideas. Ask yourself what if? Try looking for ideas as you read the newspaper. Did burglars hit three houses on one street in the middle of the day? How did they know no one would be home? What were the burglars looking for? What if you decided to be a detective and solved the crime? Use the newspaper story as a springboard and jump into your own idea.
2. **Your main character is the most important part of your story.** The main character will determine in which direction the plot will grow. Is your main character a new girl at school who covers up her insecurity by bragging a lot? How will her personality affect the way the story is solved? Step inside your character's mind. Then ask yourself, "Now what will I do?"
3. **Choose minor characters who will be in your story.** Does your main character have a best friend who will help her sort out the clues? Best friends are good to include, because the main character needs someone to talk to. Are there people who don't want the main character to solve the mystery? Who are they?
4. **The plot of any story is this: The main character has a problem, and must solve it by him or herself.** In a mystery story, the problem has to do with the solution of the mystery. What is the mystery idea you've chosen? Is it a crime? Is it something scary? What should the main character discover? And what — or who — is going to get in the way, so the solution to the mystery won't be too easy?
5. **Make a list of clues that you can use in your story.** One should be the crucial clue. This crucial clue is one piece of important information that helps the main character finally solve the mystery. The crucial clue might be something that points directly to the perpetrator of the crime. For example, maybe one character — Sam — says that he received a strange telephone call at eight o'clock. Later in the story, the main character receives information about where all the suspects were at eight o'clock, remembers what Sam had said about receiving a call at that time, and knows that it couldn't possibly have happened. Your detective then realizes that Sam is the perpetrator.
6. **Think about "red herrings."** Red herrings are bits of information that are designed to mislead readers by making them suspect the wrong characters. Red herrings are fun to include because they make mysteries harder to solve. Maybe you want readers to suspect the main character's little brother, who has a real fondness for peanut butter and grape jelly sandwiches. Suppose your main character finds smeared jelly fingerprints in a suspicious place. Readers will immediately think of the little brother's sandwiches — especially if your main character is disturbed by the jelly stains — and they won't notice if you slip in a real clue.

7. **Suspense is an important ingredient in a mystery story.** Footsteps coming up the stairs in the dark, a doorknob silently turning, a suspect arriving when he's not expected, an unanswered question about one of the characters — there are many ways to make your stories suspenseful. Allow your characters to be scared. Your readers will identify with him or her, and they'll be scared, too.
8. **The setting should fit the mood of the story.** Think about where you want your story to take place. Should it be at night? On a foggy morning? During a thunderstorm? Maybe the day is sunny and bright, but the character has to explore the dark passages of a deserted building. What was that noise? Rats? Footsteps? Describe the dark passages. Let readers see the building. Write so vividly that readers feel they are there with your character.
9. **Look for the best place in which to begin your story.** Mystery stories should begin with action, with suspense, with something interesting or exciting happening. Readers should meet the main characters and be introduced to the mystery right at the beginning.
10. **Know how your story will end before you begin to write it.** It's easy to begin writing and surprise yourself on every page, then discover that in the middle of your story you've written yourself into a box. Think over various solutions to your character's problem, remembering that she has to solve the mystery herself. She's in charge. It's her story.

As you think over ideas, you're going to discard some of them because you'll see they won't work. When the right solution comes along, you'll know it, and you'll be able to begin your story. It's all right for the middle of your story to remain flexible. You might think of something funny or exciting or interesting for your main character to do that you hadn't expected when you began writing. It's the ending that must stay in place. You won't lose your story and have to begin again with another idea if you know where your main character is going.

The Observation Game

The Point: What you want students to take away from this game is an appreciation of, and a few methods for achieving, acute observation. Note: This game sounds remarkably simple, but you will be surprised at how difficult it is. Grown men have been known to scream in frustration when they failed to master this exercise.

The Setup: Take three small common objects—say, a stamp, a penny, and a button—and place them around the classroom **in plain sight** but somewhat camouflaged by their surroundings. For example, put the stamp on the bulletin board amid other papers.

The Procedure: Bring the players into the room. Tell them what you have hidden. Instruct them not to communicate in any way with each other but to spread out and walk around the room observing everything closely. When they think they have spotted all three of the designated objects, they are not to give anything away but quietly come and stand by you. Start the clock and note the times it took for each player to find the three objects. If it drags on too long, call off the search. Let the first person to correctly locate the objects hide them for another round.

Debriefing: Talk about what you did. Why is it so difficult to find such ordinary objects? Was it easier with more practice? What did the players feel like during the observation period? Ask students for their ideas about what makes a keen observer.

Tying the Activity to Sherlock Holmes: Explain that someone famous for acute observation is Sir Arthur Conan Doyle's fictitious character, Sherlock Holmes. (It is good to stress that Holmes is fictitious, for many people imagine that he was a real person and visit 221b Baker Street in London thinking he actually lived there.) Not only does the wily detective show unusual powers of observation, but he has the knack of drawing accurate conclusions from what he sees.

Sherlock Holmes and His Famous Power of Observation

Excerpt from a chapter entitled “The Science of Deduction” from *The Sign of Four* which begins by Dr. Watson saying to Sherlock Holmes:

“I have heard you say it is difficult for a man to have any object in daily use without leaving the impress of his individuality upon it in such a way that a trained observer might read it. Now, I have here a watch which has recently come into my possession. Would you have the kindness to let me have an opinion upon the character or habits of the late owner?”

I [Watson] handed him over the watch with some slight feeling of amusement in my heart, for the test was, as I thought, an impossible one, and intended it as a lesson against the somewhat dogmatic tone which he occasionally assumed. He balanced the watch in his hand, gazed hard at the dial, opened the back, and examined the works, first with his naked eyes and then with a powerful convex lens. I could hardly keep from smiling at his crestfallen face when he finally snapped the case to and handed it back.

“There are hardly any data,” he remarked. “The watch has been recently cleaned, which robs me of my most suggestive facts.”

“You are right,” I answered. “It was cleaned before being sent to me.”

In my heart I accused my companion of putting forward a most lame and impotent excuse to cover his failure. What data could he expect from an uncleaned watch?

“Though unsatisfactory, my research has not been entirely barren,” he observed, staring up at the ceiling with dreamy, lack-luster eyes. “Subject to your correction, I should judge that the watch belonged to your elder brother, who inherited it from your father.”

“That you gather, no doubt, from the H.W. upon the back?”

“Quite so. The W suggests your own name. The date of the watch is nearly fifty years back, and the initials are as old as the watch: so it was made for the last generation. Jewelry usually descends to the eldest son, and he is most likely to have the same name as the father. Your father has, if I remember right, been dead many years. It has, therefore, been in the hands of your eldest brother.”

“Right so far,” said I. “Anything else?”

“He was a man of untidy habits—very untidy and careless. He was left with good prospects, but he threw away his chances, lived for some time in poverty with occasional short intervals of prosperity, and finally, taking to drink, he died. That is all I can gather.”

I sprang from my chair and limped impatiently about the room with considerable bitterness in my heart. “This is unworthy of you, Holmes,” I said. “I could not have believed that you would have descended to this. You have made inquiries into the history of my unhappy brother, and you now pretend to deduce this knowledge in some fanciful way. You cannot expect me to believe that you have read all this from his old watch! It is unkind, and, to speak plainly, has a touch of charlatanism in it.” “My dearest doctor,” said he kindly, “pray accept my apologies. Viewing the matter as an abstract problem, I had forgotten how personal and painful a thing it might be to you. I assure you, however, that I never even knew that you had a brother until you handed me the watch.”

“Then how in the name of all that is wonderful did you get these facts? They are absolutely correct in every particular.”

“Ah, that is good luck. I could only say what was the balance of probability. I did not at all expect to be so accurate.”

“But it was not mere guesswork?”

“No, no: I never guess. It is a shocking habit—destructive to the logical faculty. What seems strange to you is only so because you do not follow my train of thought or observe the small facts upon which large inferences may depend. For example, I began by stating that your brother was careless. When you observe the lower part

of that watch-case you notice that it is not only dented in two places but it is cut and marked all over from the habit of keeping other hard objects, such as coins or keys, in the same pocket. Surely it is no great feat to assume that a man who treats a fifty-guinea watch so cavalierly must be a careless man. Neither is it a very far-fetched inference that a man who inherits one article of such value is pretty well provided for in other respects.”

I nodded to show that I followed his reasoning.

“It is very customary for pawnbrokers in England, when they take a watch to scratch the numbers of the ticket with a pin-point upon the inside of the case. It is more handy than a label as there is no risk of the number being lost or transposed. There are no less than four such numbers visible to my lens on the inside of this case. Inference—that your brother was often at low water. Secondary inference—that he had occasional bursts of prosperity, or he could not have redeemed the pledge. Finally, I ask you to look at the inner plate, which contains the keyhole. Look at the thousands of scratches all round the hold—marks where the key has slipped. What sober man’s key could have scored those grooves? But you will never see a drunkard’s watch without them. He winds it at night, and he leaves these traces of his unsteady hand. Where is the mystery in all this?”

“It is as clear as daylight,” I answered. “I regret the injustice which I did you. I should have had more faith in your marvelous faculty.”

Mystery Writing Rubric

Students Name _____

Points (out of 35) _____

Title of Student's Mystery Story _____

Peer Editor's Name _____

	(5)	(3)	(1)
Crime/Problem	Answer is at least one paragraph, detailed and addressed the full crime.	Answer is less than a paragraph but still complete	Answer is too short and or there is no solution at all
Detective	Detective is well thought out and developed	Detective is WEAK!	No detective/seeker to speak of.....
Suspects	There are 2 or more suspects.	There is only 1 suspect, not much of a mystery....	No suspects are developed.
Clues	There are 2 or more clues to ponder	There is only 1 clue....	No clues to speak of, or unclear and useless
Evidence	The evidence is clear and logical.	The evidence is muddled and leaves the reader wondering if the detective is insane.	No evidence revealed.
Solution	The solution is stated in at least one paragraph, is detailed.	The solution is briefly stated and unclear.	No solution noted.
Mechanics	No grammatical or word choice errors.	5 grammatical errors	Too many to bother with (10 or more)...did anyone proofread this?

Pre-Writing Worksheet

__ Step One

Summarize the mystery plot

__ Step Two

Fill out the Detective Log Graphic Organizer or the Grimaldi Organizers

__ Step Three

Identify a Theme (life lesson) that your mystery would underpin.

__ Step Four

Brainstorm the figurative language and sensory details you will integrate in your narrative.

Figurative Language: (write each type on the line below)

Simile: _____

Onomatopoeia: _____

Personification: _____

Sensory Details (write each sensory detail on the line below)

Sight: _____

Sound: _____

Touch: _____

Smell: _____

Taste: (optional) _____

__ Step 6: Write a strong introduction to your story.

__ Step 7: First Draft time!!!

Mystery: Peer Evaluation Guide

Title: _____
(What is the title of the paper)

Introduction: Is this more than one paragraph in length? __yes __no

What is the theme? _____

Who is the detective in this story? Describe them: _____

What is the setting of this story? (usually a closed society of some kind, for example, a private school, train, plane, deserted house)

What is the crime? _____

Who is the victim? _____

Who are the suspects?	_____	_____	_____
What is their means?	_____	_____	_____
What is their motive?	_____	_____	_____
What is the opportunity?	_____	_____	_____

List the clues: _____

How is the criminal caught?

What is the final solution:

- -

Missouri Western Lesson Plan To the Lab! (big class)

Name Julie Summa

Grade Level 9

Date Nov 5

Content Area Language Arts

Lesson title Lab Day 1

Are there any cultural contributions that you can identify in this lesson? If so, what are they?

Students are working in the lab today.

How will you accommodate for the various cultural learning styles in your class?

The cultures represented in my classes can be classified several ways; the most obvious is Caucasian Midwest American, Indian, Hispanic and black – though I would add to the list things like geek, brain, athlete, cheerleader and goth.

A definition of learning style is "...can be defined as the cognitive, affective, and physiological characteristics that influence how a person learns. Not to be confused with ability, learning style is a measure of preference or habit. It measures not potential, but propensities. One's learning style is the manifestation of a predisposition to approach things in a characteristic way (Irvine & York, 1995)."

As the educational population of America grows, it assimilates more cultures and cultural identities as it goes. So instructors now must take into account for cultural background while planning lessons.

It seems that one overall idea will serve in this capacity – I will accommodate everyone by working to connect the information being taught with their everyday lives – helping students see the skills I'm trying to teach them aren't obsolete ones and will be useful to them in future.

Irvine, J.J. (1990), & York, D.E. (1995). Learning styles and culturally diverse students: A literature review. In J.A. Banks & C.A.M. Banks (Eds), *Handbook of research on cultural education* (pp. 484-497). New York: Macmillan.

How will you accommodate this lesson for students with learning disabilities or special needs?

If a student cannot use the computer for any reason, they may handwrite or work with a partner who is able to type/write.

Rationale--- why are you teaching this lesson? How does it fit into what students learned yesterday, last week and next week? Why is this content, these skills and this disposition important for students to learn.

This is the students chance to create their own mysteries. It's a performance assessment as it is very obvious who made use of the time and resources given to them.

This allows students to make use of the literary terms they've been working on all quarter and reinforces the information for future lessons. Learning the parts of a story, and the literary terms will help them on their ACT Language Arts section of the test.

Overall Lesson Objectives:

- SWBAT synthesize their knowledge about mystery stories by using the graphic organizers to write a mystery story that incorporates the key characteristics they have discussed as a class utilizing parts of speech, grammar and all literary concepts correctly. **MSMS2, SJCO2, NCTE6/7/8, GLEW2DST, GLEW2EST, GLE2FST**

Formative-the outline for the mystery

Summative-the rough draft and final story

MSMS=Missouri Show Me Standards
SJCO=St. Joseph Curriculum Objectives
GLE=Communication grade Level Expectations

Assessments:

- Students will get points for completing outline
- Students who have not completed the outline will spend their time in class doing the original assignment and the rough draft.

Materials/Resources:

- Completed outline.
- Reference packet given at the front of the unit with the hints on how to write a mystery story and the scoring guide for the paper.

Addressing Learning Styles:

- Interpersonal – Students will spend part of the time working in partnership. This will highlight this learning style as students will learn through interaction with their partners and their teacher.
- Intrapersonal – There is a chance that, should they choose students may also work alone.
- Linguistic – Students will develop a personal narrative where word choice will be important. They will have several freewriting moments to stretch their literary wings, and will complete a final paper.
- Logical -Mathematical - reasoning, calculating. Students are studying mysteries which will encourage them to think conceptually, abstractly as they work to compose their own mystery story.

The Teacher Will:

Day Two:

- Visually confirm outlines existence.
- Record who did it and who didn't.
- Go to lab and begin work reminding students that the rough draft is due at the end of the hour.
- Collect drafts. Advise we will do the same thing next class only turning the rough drafts to final stories.

The Student Will:

Day Two:

- Show completed outline to instructor who will check off completion for participation points.
- Go to lab and work on the assignment.
- Turn in outline and rough drafts at the end of class.

- -

Daily Lesson Reflection

A. What did you see students doing while you were teaching this lesson?

Students were surprisingly eager to do this portion of the lesson. They got into partners and threw themselves into it but it was painfully obvious that the good writers were saddled with 'cool' kids who wanted them to do the work.

B. What did you hear students say while you were teaching this lesson.

They seemed to stay on task.

C. Do you believe this lesson was effective? How do you know?

Giving the students a performance assessment like this, in the guise of writing for enjoyment, seemed to work well. They were given the materials needed so it was up to them how to use the time they had. It showed in the quality of writing submitted at the end of class. I believe it was effective because I circulated during the time and everyone seemed to stay on task. Except for a few partnerships that were obviously one hard worker/one dead weight. I stopped at these to try and let them know via questions that I was aware of the situation.

D. Based on what you saw and heard as well as what you believe about the effectiveness of this lesson, what would you do differently if you taught this lesson again? Be specific. Do NOT just say I would not change a thing.

I would not let the parasitic partnerships happen and would've had each student work alone.

E. Based on what you saw and heard, what will you do differently tomorrow about classroom management? Same as D.

- -

**Missouri Western Lesson Plan
To the Lab! (small class)**

Name Julie Summa

Grade Level 9

Date Nov. 6

Content Area Language Arts

Lesson title Lab Day 1

Are there any cultural contributions that you can identify in this lesson? If so, what are they?

Students are working in the lab today.

How will you accommodate for the various cultural learning styles in your class?

The cultures represented in my classes can be classified several ways; the most obvious is Caucasian Midwest American, Indian, Hispanic and black – though I would add to the list things like geek, brain, athlete, cheerleader and Goth.

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As the educational population of America grows, it assimilates more cultures and cultural identities as it goes. So instructors now must take into account for cultural background while planning lessons.

It seems that one overall idea will serve in this capacity – I will accommodate everyone by working to connect the information being taught with their everyday lives – helping students see the skills I'm trying to teach them aren't obsolete ones and will be useful to them in future.

Irvine, J.J. (1990), & York, D.E. (1995). Learning styles and culturally diverse students: A literature review. In J.A. Banks & C.A.M. Banks (Eds), *Handbook of research on cultural education* (pp. 484-497). New York: Macmillan.

How will you accommodate this lesson for students with learning disabilities or special needs?

If a student cannot use the computer for any reason, they may handwrite or work with a partner who is able to type/write.

Rationale--- why are you teaching this lesson? How does it fit into what students learned yesterday, last week and next week? Why is this content, these skills and this disposition important for students to learn.

This is the students chance to create their own mysteries. It's a performance assessment as it is very obvious who made use of the time and resources given to them.

This allows students to make use of the literary terms they've been working on all quarter and reinforces the information for future lessons. Learning the parts of a story, and the literary terms will help them on their ACT Language Arts section of the test.

Overall Lesson Objectives:

- SWBAT synthesize their knowledge about mystery stories by using the graphic organizers to write a mystery story that incorporates the key characteristics they have discussed as a class utilizing parts of speech, grammar and all literary concepts correctly. **MSMS2, SJCO2, NCTE6/7/8, GLEW2DST, GLEW2EST, GLE2FST**

Formative-the outline for the mystery

Summative-the rough draft and final story

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

GLE=Communication grade Level Expectations

Assessments:

- Students will get points for completing outline
- Students who have not completed the outline will spend their time in class doing the original assignment and the rough draft.

Materials/Resources:

- Completed outline.
- Reference packet given at the front of the unit with the hints on how to write a mystery story and the scoring guide for the paper.

Addressing Learning Styles:

- Interpersonal – Students will spend part of the time working in partnership. This will highlight this learning style as students will learn through interaction with their partners and their teacher.
- Intrapersonal – There is a chance that, should they choose students may also work alone.
- Linguistic – Students will develop a personal narrative where word choice will be important. They will have several freewriting moments to stretch their literary wings, and will complete a final paper.
- Logical -Mathematical - reasoning, calculating. Students are studying mysteries which will encourage them to think conceptually, abstractly as they work to compose their own mystery story.

The Teacher Will:

Day Two:

- Visually confirm outlines existence.
- Record who did it and who didn't.
- Go to lab and begin work reminding students that the rough draft is due at the end of the hour.
- Collect drafts.
- Advise we will do the same thing next class only turning the rough drafts to final stories.

The Student Will:

Day Two:

- Show completed outline to instructor who will check off completion for participation points.
- Go to lab and work on the assignment.
- Turn in outline and rough drafts at the end of class.

- -

Daily Lesson Reflection

- A. What did you see students doing while you were teaching this lesson?** Students were surprisingly eager to do this portion of the lesson. They got into partners and threw themselves into it.
- B. What did you hear students say while you were teaching this lesson.**
They spend their time referring to the mystery packets and completing the rough drafts for the stories.
- C. Do you believe this lesson was effective? How do you know?**
Giving the students a performance assessment like this, in the guise of writing for enjoyment, seemed to work well. They were given the materials needed so it was up to them how to use the time they had. It showed in the quality of writing submitted at the end of class.
I believe it was effective because I circulated during the time and everyone seemed to stay on task. Except for one group of three in the front -- I had to talk to them several times about getting their stuff done.
- D. Based on what you saw and heard as well as what you believe about the effectiveness of this lesson, what would you do differently if you taught this lesson again? Be specific. Do NOT just say I would not change a thing.**
I would not let the group of three work together. I would've required they work on their own.
- E. Based on what you saw and heard, what will you differently tomorrow about classroom management?** Same as D.

- -

**Missouri Western Lesson Plan
To the Lab! Again! (big class)**

Name Julie Summa

Grade Level 9

Date Nov. 9

Content Area Language Arts

Lesson title Computer Lab Day 2

Are there any cultural contributions that you can identify in this lesson? If so, what are they?

None

How will you accommodate for the various cultural learning styles in your class?

The cultures represented in my classes can be classified several ways; the most obvious is Caucasian Midwest American, Indian, Hispanic and black – though I would add to the list things like geek, brain, athlete, cheerleader and Goth.

A definition of learning style is “...can be defined as the cognitive, affective, and physiological characteristics that influence how a person learns. Not to be confused with ability, learning style is a measure of preference or habit. It measures not potential, but propensities. One’s learning style is the manifestation of a predisposition to approach things in a characteristic way (Irvine & York, 1995).”

As the educational population of America grows, it assimilates more cultures and cultural identities as it goes. So instructors now must take into account for cultural background while planning lessons.

It seems that one overall idea will serve in this capacity – I will accommodate everyone by working to connect the information being taught with their everyday lives – helping students see the skills I’m trying to teach them aren’t obsolete ones and will be useful to them in future.

Irvine, J.J. (1990), & York, D.E. (1995). Learning styles and culturally diverse students: A literature review. In J.A. Banks & C.A.M. Banks (Eds), *Handbook of research on cultural education* (pp. 484-497). New York: Macmillan.

How will you accommodate this lesson for students with learning disabilities or special needs?

If a student cannot use the computer for any reason, they may handwrite or work with a partner who is able to type/write.

Rationale--- why are you teaching this lesson? How does it fit into what students learned yesterday, last week and next week? Why is this content, these skills and this disposition important for students to learn.

This is the students chance to create their own mysteries. It’s a performance assessment as it is very obvious who made use of the time and resources given to them.

This allows students to make use of the literary terms they’ve been working on all quarter and reinforces the information for future lessons. Learning the parts of a story, and the literary terms will help them on their ACT Language Arts section of the test.

Exactly what do you want students to learn?

Students should be able to utilize their notes and graphic organizers to turn their rough draft into a final copy.

Anticipatory Set

Remind students of the ‘elements of mystery handouts’ and the ‘scoring guide’ both given to them.

Content outline

Students will review peer editing then peer edit the partners paper. Finally, students will correct their own paper.

Closure---how will you summarize the lesson? How will you end the lesson? How will you tie together the start and the end of the lesson?

No closure needed today.

Objectives:

- SWBAT synthesize their knowledge about mystery stories by using the graphic organizers to write a mystery story that incorporates the key characteristics they have discussed as a class utilizing parts of speech, grammar and all literary concepts correctly. **MSMS2, SJCO2, NCTE6/7/8, GLEW2DST, GLEW2EST, GLE2FST**

Formative-the outline for the mystery

Summative-the rough draft and final story

- SWBAT work together in peer editing papers, making corrections before turning in a final paper. **MSMS1**

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

GLE=Communication grade Level Expectations

Assessments:

Students will be assessed 10 points for participation in peer editing.

10 points for completing a reasonable length rough draft.

35 points possible for final story

Materials/Resources:

Peer editing handouts

Completed rough drafts

Copies of “The Lions Mane” and Detective Logs

Addressing Learning Styles:

- Interpersonal – Students will spend part of the time working with partners.
- Intrapersonal – Students work alone to finish the assignment
- Linguistic – Students will develop a story where word choice will be important.

The Teacher Will:

Day Three:

- Pair students up for peer editing using the unit packet handout.
- Go to the lab and complete the story, making the changes.
- Collect the finals at the end of class.

Assign: “The Lions Mane”/Detective Log organizer for next class.

The Student Will:

Day Three:

- Pair up quickly for peer editing. The less time this takes the more time they'll have to complete the paper.
- Get next day's assignment and text.
- Turn in final paper.

- -

Daily Lesson Reflection

- A. What did you see students doing while you were teaching this lesson?**
They followed directions.
- B. What did you hear students say while you were teaching this lesson.**
They seemed to stay on track, surprisingly enough. Except for the group of three that were more interested in talking than in working.
- C. Do you believe this lesson was effective? How do you know?**
The ability to peer evaluate is a district emphasis. The peer evaluation sheet is taken from one Ms. Brown already used so I knew it hit upon the right points.
Everyone turned in peer evaluations.
- D. Based on what you saw and heard as well as what you believe about the effectiveness of this lesson, what would you do differently if you taught this lesson again? Be specific. Do NOT just say I would not change a thing.**
Nothing needed changing here.
- E. Based on what you saw and heard, what will you do differently tomorrow about classroom management?** Nothing needed.

- -

**Missouri Western Lesson Plan
To the Lab! Again! (small class)**

Name Julie Summa

Grade Level 9

Date Nov. 12

Content Area Language Arts

Lesson title Computer Lab Day 2

Are there any cultural contributions that you can identify in this lesson? If so, what are they?

None

How will you accommodate for the various cultural learning styles in your class?

The cultures represented in my classes can be classified several ways; the most obvious is Caucasian Midwest American, Indian, Hispanic and black – though I would add to the list things like geek, brain, athlete, cheerleader and Goth.

A definition of learning style is “...can be defined as the cognitive, affective, and physiological characteristics that influence how a person learns. Not to be confused with ability, learning style is a measure of preference or habit. It measures not potential, but propensities. One’s learning style is the manifestation of a predisposition to approach things in a characteristic way (Irvine & York, 1995).”

As the educational population of America grows, it assimilates more cultures and cultural identities as it goes. So instructors now must take into account for cultural background while planning lessons.

It seems that one overall idea will serve in this capacity – I will accommodate everyone by working to connect the information being taught with their everyday lives – helping students see the skills I’m trying to teach them aren’t obsolete ones and will be useful to them in future.

Irvine, J.J. (1990), & York, D.E. (1995). Learning styles and culturally diverse students: A literature review. In J.A. Banks & C.A.M. Banks (Eds), *Handbook of research on cultural education* (pp. 484-497). New York: Macmillan.

How will you accommodate this lesson for students with learning disabilities or special needs?

If a student cannot use the computer for any reason, they may handwrite or work with a partner who is able to type/write.

Rationale--- why are you teaching this lesson? How does it fit into what students learned yesterday, last week and next week? Why is this content, these skills and this disposition important for students to learn.

This is the students chance to create their own mysteries. It’s a performance assessment as it is very obvious who made use of the time and resources given to them.

This allows students to make use of the literary terms they’ve been working on all quarter and reinforces the information for future lessons. Learning the parts of a story, and the literary terms will help them on their ACT Language Arts section of the test.

Exactly what do you want students to learn?

Students should be able to utilize their notes and graphic organizers to turn their rough draft into a final copy.

Anticipatory Set

Remind students of the ‘elements of mystery handouts’ and the ‘scoring guide’ both given to them.

Content outline

Students will review peer editing then peer edit the partners paper. Finally, students will correct and revise their own work.

Closure---how will you summarize the lesson? How will you end the lesson? How will you tie together the start and the end of the lesson?

No closure needed today.

Objectives:

- SWBAT synthesize their knowledge about mystery stories by using the graphic organizers to write a mystery story that incorporates the key characteristics they have discussed as a class utilizing parts of speech, grammar and all literary concepts correctly. **MSMS2, SJCO2, NCTE6/7/8, GLEW2DST, GLEW2EST, GLE2FST**
- SWBAT work together in peer editing papers, making corrections before turning in a final paper. **MSMS1**

Formative-the outline for the mystery

Summative-the rough draft and final story

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

GLE=Communication grade Level Expectations

Assessments:

Students will be assessed 10 points for participation in peer editing.

10 points for rough draft

35 points possible for final story

Materials/Resources:

Peer editing handouts

Completed rough drafts

Copies of The Lions Mane and the Detective Logs

Addressing Learning Styles:

- Interpersonal – Students will spend part of the time working with partners.
- Intrapersonal – Students work alone to finish the assignment
- Linguistic – Students will develop a story where word choice will be important.

The Teacher Will:

- Pair students up for peer editing using the unit packet handout.
- Go to the lab and complete the story, making the changes.
- Collect the finals at the end of class.

Assign: “The Lions Mane”/Detective Log organizer for next class.

The Student Will:

Day Three:

- Pair up quickly for peer editing. The less time this takes the more time they'll have to complete the paper.
- Get next days assignment and text.
- Turn in final paper.

- -

Daily Lesson Reflection

A. What did you see students doing while you were teaching this lesson?

They followed directions and seemed to stay on task at the beginning of the lesson. The rest was my doing as our plans had to change at the last moment.

When we prepared to go to the computer lab to complete the story we realized that it had not been reserved as previously thought....so I brought out a copy of The Lions Mane BBC radio script and had an impromptu reading with the help of other students to read opposite me. While we read the class was instructed to stop me when they heard examples of things from their literary terms notes.

B. What did you hear students say while you were teaching this lesson.

They seemed to stay on track, surprisingly enough. They wanted to finish their mystery stories but understood about the need to adapt.

C. Do you believe this lesson was effective? How do you know?

The ability to peer evaluate is a district emphasis. The peer evaluation sheet is taken from one Ms. Brown already used so I knew it hit upon the right points. Ninety eight percent of students turned in peer evaluations.

Most seemed to play along with the last minute lesson adaptation, though it was a core group that participated most fully while the rest seemed to zone out.

D. Based on what you saw and heard as well as what you believe about the effectiveness of this lesson, what would you do differently if you taught this lesson again? Be specific. Do NOT just say I would not change a thing.

I would double check my lab reservations to be certain no adaptation would be needed. Barring that, I'd have found a way to bring all students into the interplay instead of getting rattled (with my advisor on hand observing me).

E. Based on what you saw and heard, what will you do differently tomorrow about classroom management? See D

- -

Missouri Western Lesson Plan
The Lions Mane (big class)

Name Julie Summa

Grade Level 9

Date Nov. 13

Content Area Language Arts-short stories

Lesson title The Lions Mane

Are there any cultural contributions that you can identify in this lesson? If so, what are they?

The mystery covered will take place in Victorian England. Aside from literary conventions of mysteries, and basics like the parts of a story or the parts of speech, students will learn about another time in history where class was still a factor in society and will be able to compare it to present day.

How will you accommodate for the various cultural learning styles in your class?

The cultures represented in my classes can be classified several ways; the most obvious is Caucasian Midwest American, Indian, Hispanic and black – though I would add to the list things like geek, brain, athlete, cheerleader and Goth.

A definition of learning style is “...can be defined as the cognitive, affective, and physiological characteristics that influence how a person learns. Not to be confused with ability, learning style is a measure of preference or habit. It measures not potential, but propensities. One’s learning style is the manifestation of a predisposition to approach things in a characteristic way (Irvine & York, 1995).”

As the educational population of America grows, it assimilates more cultures and cultural identities as it goes. So instructors now must take into account for cultural background while planning lessons.

It seems that one overall idea will serve in this capacity – I will accommodate everyone by working to connect the information being taught with their everyday lives – helping students see the skills I’m trying to teach them aren’t obsolete ones and will be useful to them in future.

Irvine, J.J. (1990), & York, D.E. (1995). Learning styles and culturally diverse students: A literature review. In J.A. Banks & C.A.M. Banks (Eds), *Handbook of research on cultural education* (pp. 484-497). New York: Macmillan.

How will you accommodate this lesson for students with learning disabilities or special needs?

I have audio recordings of the mysteries to be presented, if that is a better way for the students to assimilate the information. The text files can be transferred into Word documents so type can be enlarged if needed.

Rationale: By listening to another version of the story they’ve just read they see examples of how the same material can change radically if taken from a different viewpoint. It also reinforces their literary terms packet.

Exactly what do you want students to learn?

- I want them to see that different authors can attack the same story from two different angles and both be completely valid. I compared it to the modern day ‘fan fiction’ seen online in various guises.
- Students will discuss the reading of the night before then break into teams to play the game

Anticipatory Set

Explained that we'd be looking at a script from a British writer over the story they'd just read. The class was split into teams and the winning team would get some chocolate for spotting the most examples off the literary terms sheets.

Content outline

BBC Script
quiz

Closure--Discuss the different tactic Bert Coules took on the story and how it illuminated some character development between Holmes and Watson that hadn't been touched on in the original story.

Objectives:

- SWBAT read and discuss in groups the elements of a mystery in a short story. MSMS7, SJCO1, NCTE3, GLER2BST, GLER2CST, GLELS1A/BST

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

GLE=Communication grade Level Expectations

Assessments:

10 point quiz on the Lions Mane,
10 points on the Detective Log

Materials/Resources:

BBC Script
Literary terms packet

Addressing Learning Styles:

- Interpersonal – Students will spend part of the time working in partnership. This will highlight this learning style as students will learn through interaction with their partners and their teacher.
- Logical -Mathematical - reasoning, calculating. Students are studying mysteries which will encourage them to think conceptually, abstractly as they work to compose their own mystery story.

The Teacher Will:

- Give the quiz on the reading, divide the class into the teams, explain that they are to listen to the way the new author reworks Doyle as well as listening for literary terms examples.
- Press some students into volunteering to read the role of Watson....they switched off. Teacher will read Holmes.

The Student Will:

Take the quiz and participate in the discussion/game.

- -

Daily Lesson Reflection

- A. What did you see students doing while you were teaching this lesson?**
Once the competition aspects were set there was no problem getting students to participate.
- B. What did you hear students say while you were teaching this lesson?**
Some of the students were talking to each other but they were quickly hushed once the competitive spirit had caught on.
- C. Do you believe this lesson was effective? How do you know?**
Students were able to correctly identify several examples from the literary terms packets – and were even guessing, at time, about some of the lesser seen terms.
When they were wrong, I explained the correct example of their guess and we moved on.
The mistakes became less and less and repetitions all but vanished.
- D. Based on what you saw and heard as well as what you believe about the effectiveness of this lesson, what would you do differently if you taught this lesson again? Be specific. Do NOT just say I would not change a thing.**
This is one of the only lessons that didn't need much tweaking from one block to another. I think I would make the teams smaller. The larger the teams the less likely all will participate.
- E. Based on what you saw and heard, what will you differently tomorrow about classroom management? See D**

- -

**Missouri Western Lesson Plan
To the Lab! Again! (small class)(redux)**

Name Julie Summa

Grade Level 9

Date Nov. 14

Content Area Language Arts/short stories

Lesson title To the Lab! Redux!

Are there any cultural contributions that you can identify in this lesson? If so, what are they?

None

How will you accommodate for the various cultural learning styles in your class?

The cultures represented in my classes can be classified several ways; the most obvious is Caucasian Midwest American, Indian, Hispanic and black – though I would add to the list things like geek, brain, athlete, cheerleader and Goth.

A definition of learning style is "...can be defined as the cognitive, affective, and physiological characteristics that influence how a person learns. Not to be confused with ability, learning style is a measure of preference or habit. It measures not potential, but propensities. One's learning style is the manifestation of a predisposition to approach things in a characteristic way (Irvine & York, 1995)."

As the educational population of America grows, it assimilates more cultures and cultural identities as it goes. So instructors now must take into account for cultural background while planning lessons.

It seems that one overall idea will serve in this capacity – I will accommodate everyone by working to connect the information being taught with their everyday lives – helping students see the skills I'm trying to teach them aren't obsolete ones and will be useful to them in future.

Irvine, J.J. (1990), & York, D.E. (1995). Learning styles and culturally diverse students: A literature review. In J.A. Banks & C.A.M. Banks (Eds), *Handbook of research on cultural education* (pp. 484-497). New York: Macmillan.

How will you accommodate this lesson for students with learning disabilities or special needs?

If a student cannot use the computer for any reason, they may handwrite or work with a partner who is able to type/write.

Rationale--- why are you teaching this lesson? How does it fit into what students learned yesterday, last week and next week? Why is this content, these skills and this disposition important for students to learn.

This is the students chance to create their own mysteries. It's a performance assessment as it is very obvious who made use of the time and resources given to them.

This allows students to make use of the literary terms they've been working on all quarter and reinforces the information for future lessons. Learning the parts of a story, and the literary terms will help them on their ACT Language Arts section of the test.

Exactly what do you want students to learn?

Students should be able to utilize their notes and graphic organizers to turn their rough draft into a final copy.

Anticipatory Set

Remind students of the 'elements of mystery handouts' and the 'scoring guide' both given to them.

Content outline

Students will review peer editing then peer edit the partners paper. Finally, students will correct their own paper.

Closure---how will you summarize the lesson? How will you end the lesson? How will you tie together the start and the end of the lesson?

No closure needed today.

Objectives:

- SWBAT work together in peer editing papers, making corrections before turning in a final paper. MSMS1
- SWBAT synthesize their knowledge about mystery stories by using the graphic organizers to write a mystery story that incorporates the key characteristics they have discussed as a class utilizing parts of speech, grammar and all literary concepts correctly. MSMS2, SJCO2, NCTE6/7/8, GLEW2DST, GLEW2EST, GLE2FST

Formative-the outline for the mystery

Summative-the rough draft and final story

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

GLE=Communication grade Level Expectations

Assessments:

Students will be assessed 10 points for participation in peer editing.

10 points for rough draft.

35 points possible for final story

Materials/Resources:

Peer editing handouts

Completed rough drafts

Copies of The Lions Mane and Detective Logs

Addressing Learning Styles:

- Interpersonal – Students will spend part of the time working with partners.
- Intrapersonal – Students work alone to finish the assignment
- Linguistic – Students will develop a story where word choice will be important.

The Teacher Will:**Day Four:**

- give students 10 point quiz on The Lions Mane
- collect detective log
- send students to computer lab to finish story, circulate and answer questions
- Collect the finals at the end of class.

The Student Will:**Day Four:**

- Take 10 point quiz on The Lions Mane text
- Turn in detective log

- Go to computer lab and finish paper.
- Turn in final paper.

- -

Daily Lesson Reflection

- A. What did you see students doing while you were teaching this lesson?**
Students were eager to finish paper, they were on track the whole time except for my troublesome three.
- B. What did you hear students say while you were teaching this lesson?**
Montrez and Co. were talking more about sneakers than mysteries.
- C. Do you believe this lesson was effective? How do you know?**
Most students were able to complete the story – many were concerned they didn't have it perfect. I assured them I was looking for the parts of a mystery, not perfection. It was a performance assessment.
- D. Based on what you saw and heard as well as what you believe about the effectiveness of this lesson, what would you do differently if you taught this lesson again? Be specific. Do NOT just say I would not change a thing.**
This is one of the only lessons that didn't need much tweaking from one block to another, barring scheduling problems. I think next time they will work alone or with partners I assign.
- E. Based on what you saw and heard, what will you do differently tomorrow about classroom management? Split up the troublesome three at the very first sign of trouble.**

- -

**Missouri Western Lesson Plan
Dissected Dahlia (big class)**

Name Julie Summa

Grade Level 9

Date Nov. 15

Content Area Language Arts-short stories

Lesson title Dissected Dahlia

Are there any cultural contributions that you can identify in this lesson? If so, what are they?

The mystery to be solved is 1940s America. Students will deal with mystery on a more familiar ground than before, though not completely familiar as I had to explain about references to the atom bomb project and the cold war..

How will you accommodate for the various cultural learning styles in your class?

The cultures represented in my classes can be classified several ways; the most obvious is Caucasian Midwest American, Indian, Hispanic and black – though I would add to the list things like geek, brain, athlete, cheerleader and goth.

A definition of learning style is “...can be defined as the cognitive, affective, and physiological characteristics that influence how a person learns. Not to be confused with ability, learning style is a measure of preference or habit. It measures not potential, but propensities. One’s learning style is the manifestation of a predisposition to approach things in a characteristic way (Irvine & York, 1995).”

As the educational population of America grows, it assimilates more cultures and cultural identities as it goes. So instructors now must take into account for cultural background while planning lessons.

It seems that one overall idea will serve in this capacity – I will accommodate everyone by working to connect the information being taught with their everyday lives – helping students see the skills I’m trying to teach them aren’t obsolete ones and will be useful to them in future.

Irvine, J.J. (1990), & York, D.E. (1995). Learning styles and culturally diverse students: A literature review. In J.A. Banks & C.A.M. Banks (Eds), *Handbook of research on cultural education* (pp. 484-497). New York: Macmillan.

How will you accommodate this lesson for students with learning disabilities or special needs?

I am able to give students a printout of the Powerpoint if necessary.

Rationale: This is the students chance to assimilate everything they’ve seen over the unit to solve a mystery on their own in teams of three or four.

It utilizes the knowledge given in the unit into a bit of a performance assessment and requires analytical thinking at its best.

Exactly what do you want students to learn?

- Students will learn to take observations and put them together to form effective deductions. Logical and analytical thinking are useful skills for the future.

Anticipatory Set

- Review the unit, quickly going over some of what they’ve learned and observed from Holmes in the past week.
- Explain that in future, for tests like the ACT etc. analytical thinking is an important skill, so today we’re going to put those skills to the test and they will solve their own mystery.
- Start the PowerPoint and get them in the right mindset after splitting them into teams.

Content outline

Powerpoint slides

Closure---how will you summarize the lesson? How will you end the lesson? How will you tie together the start and the end of the lesson?

- Going over the final solution at the end, answering questions from the losing teams.
- Reiterating that analytical thinking is important and going over what we've learned in the lesson.

Objectives:

- SWBAT read and discuss in groups the elements of a mystery in a short story. MSMS7, SJCO1, NCTE3, GLER2BST, GLER2CST, GLELS1A/BST
- SWBAT identify, understand and solve problems related to cultural and social issues in period mysteries. SJCO4,NCTE11, GLER1FST, GLER1HST

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

St. Joseph Curriculum Objectives met in this unit:

Communication grade Level Expectations=GLE

Assessments: 10 points for participation

Materials/Resources:

Powerpoints, clues

Addressing Learning Styles: The learning styles from Gardner's Multiple Intelligences that will be addressed are:

- Interpersonal – Students will spend part of the time working in partnership. This will highlight this learning style as students will learn through interaction with their partners and their teacher.
- Logical -Mathematical - reasoning, calculating. Students are studying mysteries which will encourage them to think conceptually, abstractly as they work to compose their own mystery story.

The Teacher Will:

- Divide the students into teams, give the anticipatory set and start the powerpoint scenario.
- When time comes to pass out the clues, the teacher should make the groups compete to answer questions from the Lions Mane, Coronet and intro lecture. Those who answer the questions get first crack at the clues they can win. After a prescribed amount of time, the clues can be shuffled among groups to give the others a chance.

The Student Will:

- Divide into teams, pay attention to teacher's opening lecture, compete for clues and try to solve mystery.

- -

Daily Lesson Reflection

A. What did you see students doing while you were teaching this lesson?

They all seemed to be into the lesson.

B. What did you hear students say while you were teaching this lesson?

Adding the competitive aspect made them concentrate. The only times I had problems were when a team obviously hadn't ever read the stories or paid attention therefore had no clues to ponder at the beginning. In this case, with that same troublesome three, I split them among the other groups so as to keep them occupied and engaged.

C. Do you believe this lesson was effective? How do you know?

Yes, it kept the students engaged and they learned the hard way that even though a solution is plausible, it isn't always the right one.

D. Based on what you saw and heard as well as what you believe about the effectiveness of this lesson, what would you do differently if you taught this lesson again? Be specific. Do NOT just say I would not change a thing.

I would be more careful of team make up, there were a few obvious slackers hanging on with the smarter kids.

E. Based on what you saw and heard, what will you do differently tomorrow about classroom management?

I would make the teams smaller so as to be sure everyone is working

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**Missouri Western Lesson Plan
Dissected Dahlia (small class)**

Name Julie Summa

Grade Level 9

Date Nov. 16

Content Area Language Arts-short stories

Lesson title Dissected Dahlia

Are there any cultural contributions that you can identify in this lesson? If so, what are they?

The mystery to be solved is 1940s America. Students will deal with mystery on a more familiar ground than before, though not completely familiar as I had to explain about references to the atom bomb project and the cold war..

How will you accommodate for the various cultural learning styles in your class?

The cultures represented in my classes can be classified several ways; the most obvious is Caucasian Midwest American, Indian, Hispanic and black – though I would add to the list things like geek, brain, athlete, cheerleader and Goth.

A definition of learning style is “...can be defined as the cognitive, affective, and physiological characteristics that influence how a person learns. Not to be confused with ability, learning style is a measure of preference or habit. It measures not potential, but propensities. One’s learning style is the manifestation of a predisposition to approach things in a characteristic way (Irvine & York, 1995).”

As the educational population of America grows, it assimilates more cultures and cultural identities as it goes. So instructors now must take into account for cultural background while planning lessons.

It seems that one overall idea will serve in this capacity – I will accommodate everyone by working to connect the information being taught with their everyday lives – helping students see the skills I’m trying to teach them aren’t obsolete ones and will be useful to them in future.

Irvine, J.J. (1990), & York, D.E. (1995). Learning styles and culturally diverse students: A literature review. In J.A. Banks & C.A.M. Banks (Eds), *Handbook of research on cultural education* (pp. 484-497). New York: Macmillan.

How will you accommodate this lesson for students with learning disabilities or special needs?

I am able to give students a printout of the PowerPoint if necessary.

Rationale: This is the students chance to assimilate everything they’ve seen over the unit to solve a mystery on their own in teams of three or four.

It utilizes the knowledge given in the unit into a bit of a performance assessment and requires analytical thinking at its best.

Exactly what do you want students to learn?

- Students will learn to take observations and put them together to form effective deductions. Logical and analytical thinking are useful skills for the future.

Anticipatory Set

- Review the unit, quickly going over some of what they’ve learned and observed from Holmes in the past week.
- Explain that in future, for tests like the ACT etc. analytical thinking is an important skill, so today we’re going to put those skills to the test and they will solve their own mystery.
- Start the PowerPoint and get them in the right mindset after splitting them into teams.

Content outline

PowerPoint slides

Closure---how will you summarize the lesson? How will you end the lesson? How will you tie together the start and the end of the lesson?

- Going over the final solution at the end, answering questions from the losing teams.
- Reiterating that analytical thinking is important and going over what we've learned in the lesson.

Objectives:

- SWBAT read and discuss in groups the elements of a mystery in a short story. MSMS7, SJCO1, NCTE3, GLER2BST, GLER2CST, GLELS1A/BST
- SWBAT identify, understand and solve problems related to cultural and social issues in period mysteries. SJCO4,NCTE11, GLER1FST, GLER1HST

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

GLE=Communication grade Level Expectations

Assessments: 10 points for participation

Materials/Resources:

Powerpoints, clues

Addressing Learning Styles: The learning styles from Gardner's Multiple Intelligences that will be addressed are:

- Interpersonal – Students will spend part of the time working in partnership. This will highlight this learning style as students will learn through interaction with their partners and their teacher.
- Logical -Mathematical - reasoning, calculating. Students are studying mysteries which will encourage them to think conceptually, abstractly as they work to compose their own mystery story.

The Teacher Will:

- Divide the students into teams, give the anticipatory set and start the powerpoint scenario.
- When time comes to pass out the clues, the teacher should make the groups compete to answer questions from the Lions Mane, Coronet and intro lecture. Those who answer the questions get first crack at the clues they can win. After a prescribed amount of time, the clues can be shuffled among groups to give the others a chance.

The Student Will:

- Divide into teams, pay attention to teacher's opening lecture, compete for clues and try to solve mystery.

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Daily Lesson Reflection

- A. What did you see students doing while you were teaching this lesson?**
They all seemed to be into the lesson.
- B. What did you hear students say while you were teaching this lesson?**
Adding the competitive aspect made them concentrate.
The only times I had problems were when a team obviously hadn't ever read the stories or paid attention and could not keep up with the rest – that made them want to cause trouble and distract the others.
- C. Do you believe this lesson was effective? How do you know?**
Yes, it kept the students engaged and they learned the hard way that even though a solution is plausible, it isn't always the right one. Several gave me partial solutions before they finally got the entire situation figured out.
- D. Based on what you saw and heard as well as what you believe about the effectiveness of this lesson, what would you do differently if you taught this lesson again? Be specific. Do NOT just say I would not change a thing.**
I would be more careful of team make up.
- E. Based on what you saw and heard, what will you differently tomorrow about classroom management?**
I would have the slacker teams sit down quietly and not move around the room.

Supplemental Unit Lesson Plans

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**Missouri Western Lesson Plan
Who is Sherlock Holmes?
Supplemental Lesson Plan**

Name Julie Summa

Grade Level 9

Content Area Language Arts-short stories

Lesson title Who is Sherlock Holmes?

Are there any cultural contributions that you can identify in this lesson? If so, what are they?

Holmes's time is Victorian England. Students will begin to understand some of the cultural changes they should expect to come across in their reading.

How will you accommodate for the various cultural learning styles in your class?

The cultures represented in my classes can be classified several ways; the most obvious is Caucasian Midwest American, Indian, Hispanic and black – though I would add to the list things like geek, brain, athlete, cheerleader and Goth.

A definition of learning style is "...can be defined as the cognitive, affective, and physiological characteristics that influence how a person learns. Not to be confused with ability, learning style is a measure of preference or habit. It measures not potential, but propensities. One's learning style is the manifestation of a predisposition to approach things in a characteristic way (Irvine & York, 1995)."

As the educational population of America grows, it assimilates more cultures and cultural identities as it goes. So instructors now must take into account for cultural background while planning lessons.

It seems that one overall idea will serve in this capacity – I will accommodate everyone by working to connect the information being taught with their everyday lives – helping students see the skills I'm trying to teach them aren't obsolete ones and will be useful to them in future.

Irvine, J.J. (1990), & York, D.E. (1995). Learning styles and culturally diverse students: A literature review. In J.A. Banks & C.A.M. Banks (Eds), *Handbook of research on cultural education* (pp. 484-497). New York: Macmillan.

How will you accommodate this lesson for students with learning disabilities or special needs?

I can provide them with large print of lecture notes.

Rationale:

In order to discuss the 'war' one needs to know how it began.

Exactly what do you want students to learn?

- Background on Sherlock Holmes.
- Students will understand that Sherlock Holmes' adventures have been read by millions of people and continue to remain popular.
- Explain about how Holmes came about, review Conan Doyle and Joseph Bell.

Anticipatory Set:

Go over the handout about Holmes' observation skills concerning Watson's watch.

Content outline:

Class discussion on the character

Closure---how will you summarize the lesson? How will you end the lesson? How will you tie together the start and the end of the lesson?

Review what we've gone over, preview "A Scandal in Bohemia" and let them know that even Holmes had 'woman trouble' but not in the way they think.....

Objectives:

- SWBAT read and discuss in groups the elements of a mystery in a short story. MSMS7, SJCO1, NCTE3, GLER2BST, GLER2CST, GLELS1A/BST
- SWBAT identify, understand and solve problems related to cultural and social issues in period mysteries. SJCO4,NCTE11, GLER1FST, GLER1HST

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

GLE=Communication grade Level Expectations

Assessments: Write a one page journal entry describing Holmes in as much detail as possible.

Materials/Resources:

- Sherlock Holmes text
- Photo of Sherlock Holmes
- Observation handout

Addressing Learning Styles: The learning styles from Gardner's Multiple Intelligences that will be addressed are:

- Interpersonal – Students will spend part of the time working in partnership. This will highlight this learning style as students will learn through interaction with their partners and their teacher.
- Logical -Mathematical - reasoning, calculating. Students are studying mysteries which will encourage them to think conceptually, abstractly as they work to compose their own mystery story.

The Teacher Will:

- Introduce background on Sherlock Holmes by explaining her love of the character and how she 'met' him.
- Discuss the character with students to evaluate their prior knowledge – they've likely heard of him, but not of his creator Arthur Conan Doyle.
- Provide time for students to write down everything they know about Sherlock Holmes. They may work in small cooperative groups. Group members will come up to the board to write down facts they came up with.
- The teacher will read them aloud and discuss some correct and incorrect assumptions (not providing too much information.)

The Student Will:

- Students will write down everything they know about Sherlock Holmes. They may work in small cooperative groups. Group members will come up to the board to write down facts they came up with.
- Students will take notes on the background of Sherlock Holmes' creator, Arthur Conan Doyle.
- On Post-It notes students will write questions or comments they might have about Holmes and they will be placed on a section of the board to be addressed in the future.

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**Missouri Western Lesson Plan
A Scandal in Bohemia-Supplemental Plan**

Name Julie Summa

Grade Level 9

Content Area Language Arts-short stories

Lesson title A Scandal in Bohemia

Are there any cultural contributions that you can identify in this lesson? If so, what are they?

Holmes's time is Victorian England. Students will begin to understand some of the cultural changes they should expect to come across in their reading. Students will begin to see how women had to live under societal rules and how unique Adler was in this time period.

How will you accommodate for the various cultural learning styles in your class?

The cultures represented in my classes can be classified several ways; the most obvious is Caucasian Midwest American, Indian, Hispanic and black – though I would add to the list things like geek, brain, athlete, cheerleader and goth.

A definition of learning style is "...can be defined as the cognitive, affective, and physiological characteristics that influence how a person learns. Not to be confused with ability, learning style is a measure of preference or habit. It measures not potential, but propensities. One's learning style is the manifestation of a predisposition to approach things in a characteristic way (Irvine & York, 1995)."

As the educational population of America grows, it assimilates more cultures and cultural identities as it goes. So instructors now must take into account for cultural background while planning lessons.

It seems that one overall idea will serve in this capacity – I will accommodate everyone by working to connect the information being taught with their everyday lives – helping students see the skills I'm trying to teach them aren't obsolete ones and will be useful to them in future.

Irvine, J.J. (1990), & York, D.E. (1995). Learning styles and culturally diverse students: A literature review. In J.A. Banks & C.A.M. Banks (Eds), *Handbook of research on cultural education* (pp. 484-497). New York: Macmillan.

How will you accommodate this lesson for students with learning disabilities or special needs?

I can provide them with large print of lecture notes.

Rationale:

Even the unshakeable Holmes has a weakness...it shows some humanity in the infallible character.

Exactly what do you want students to learn?

- What is a theory? What do you need to create a theory?
- Background on Sherlock Holmes.
- Students will understand that Sherlock Holmes' adventures have been read by millions of people and continue to remain popular.
- Explain about how Holmes came about, review Conan Doyle and Joseph Bell.

Content outline:

- Discussion: A Scandal in Bohemia is different from the stories you have read because a woman beats Holmes. Did you expect that?

- Journal: "Some people feel women cannot do many of the things men can. Knowing that Irene Adler was much cleverer than Holmes, how do you feel about the statement? Do you think Holmes benefited by being outsmarted? Be prepared to discuss/defend your answer."
- What change in Watson's life has occurred? Do you believe the same change will happen in Sherlock's? Explain.

Objectives:

- SWBAT read and discuss in groups the elements of a mystery in a short story. MSMS7, SJCO1, NCTE3, GLER2BST, GLER2CST, GLELS1A/BST
- SWBAT identify, understand and solve problems related to cultural and social issues in period mysteries. SJCO4, NCTE11, GLER1FST, GLER1HST

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

GLE=Communication grade Level Expectations

Assessments:

- 10 point quiz on "A Scandal in Bohemia"
- in-class journal: Are there any people alive today (famous or not) that resemble Irene Adler? Why do you think Doyle created a character that would outsmart Holmes? (One page +)

Materials/Resources:

- Sherlock Holmes text
- Journal

Addressing Learning Styles: The learning styles from Gardner's Multiple Intelligences that will be addressed are:

- Interpersonal – Students will spend part of the time working in partnership. This will highlight this learning style as students will learn through interaction with their partners and their teacher.
- Logical -Mathematical - reasoning, calculating. Students are studying mysteries which will encourage them to think conceptually, abstractly as they work to compose their own mystery story.

The Teacher Will:

- Lead class discussion on life for Victorian women
- Survey the class, discuss, "A Scandal in Bohemia" is different from the stories you have read because a woman beats Holmes. Did you expect that?
- Ask whether class thinks Holmes benefited by being outsmarted?

The Student Will:

- Participate in discussion.
- Journal entry as required.

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**Missouri Western Lesson Plan
A Scandal in Bohemia II-Supplemental Plan**

Name Julie Summa
Grade Level 9
Content Area Language Arts-short stories
Lesson title A Scandal in Bohemia

Are there any cultural contributions that you can identify in this lesson? If so, what are they?

Holmes's time is Victorian England. Students will begin to understand some of the cultural changes they should expect to come across in their reading. Students will begin to see how women had to live under societal rules and how unique Adler was in this time period.

How will you accommodate for the various cultural learning styles in your class?

The cultures represented in my classes can be classified several ways; the most obvious is Caucasian Midwest American, Indian, Hispanic and black – though I would add to the list things like geek, brain, athlete, cheerleader and Goth.

A definition of learning style is "...can be defined as the cognitive, affective, and physiological characteristics that influence how a person learns. Not to be confused with ability, learning style is a measure of preference or habit. It measures not potential, but propensities. One's learning style is the manifestation of a predisposition to approach things in a characteristic way (Irvine & York, 1995)."

As the educational population of America grows, it assimilates more cultures and cultural identities as it goes. So instructors now must take into account for cultural background while planning lessons.

It seems that one overall idea will serve in this capacity – I will accommodate everyone by working to connect the information being taught with their everyday lives – helping students see the skills I'm trying to teach them aren't obsolete ones and will be useful to them in future.

Irvine, J.J. (1990), & York, D.E. (1995). Learning styles and culturally diverse students: A literature review. In J.A. Banks & C.A.M. Banks (Eds), *Handbook of research on cultural education* (pp. 484-497). New York: Macmillan.

How will you accommodate this lesson for students with learning disabilities or special needs?

I can provide them with large print of lecture notes.

Rationale:

Even the unshakeable Holmes has a weakness...it shows some humanity in the infallible character.

Exactly what do you want students to learn?

- Students will be able to identify "Antagonist, protagonist, tone and catastrophe."
- Students will analyze the relationship between Holmes and Watson.
- Students will analyze/discuss Holmes' feelings about women.
- Students will work together to demonstrate an understanding of a story.

Anticipatory Set: Review Antagonist, protagonist and other literary terms...start dissecting the story...

Content outline:

Students will begin working in small groups on story related questions.

- In Holmes' opinion, what are the characteristics of a "keen observer?"

- Watson is not as keen as Holmes so, why is he in the stories?
- What does Holmes want Watson to do at Briony lodge?
- What do you think Holmes will do with the photograph?
- Holmes knows immediately that the visitor is the king of Bohemia. What details revealed this?

Discussion: Holmes doesn't seem to have a very high opinion of women? Why is this so? In your small groups discuss this. Use examples from anywhere in the text to support your answers. Although he doesn't speak about it, what type of parents do you think Holmes had? Where do his views come from?

Closure---how will you summarize the lesson? How will you end the lesson? How will you tie together the start and the end of the lesson?

Ask for volunteers to share observations.

Objectives:

- SWBAT read and discuss in groups the elements of a mystery in a short story. MSMS7, SJCO1, NCTE3, GLER2BST, GLER2CST, GLELS1A/BST
- SWBAT identify, understand and solve problems related to cultural and social issues in period mysteries. SJCO4,NCTE11, GLER1FST, GLER1HST

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

GLE=Communication grade Level Expectations

Assessments:

- 10 point quiz on "A Scandal in Bohemia"
- in-class journal: Summarize your group's discussion and elaborate on your own feelings.

Materials/Resources:

- Sherlock Holmes text
- Journal

Addressing Learning Styles: The learning styles from Gardner's Multiple Intelligences that will be addressed are:

- Interpersonal – Students will spend part of the time working in partnership. This will highlight this learning style as students will learn through interaction with their partners and their teacher.
- Logical -Mathematical - reasoning, calculating. Students are studying mysteries which will encourage them to think conceptually, abstractly as they work to compose their own mystery story.

The Teacher Will:

- Lead class discussion
- Split into small groups, circulate to answer questions and keep students on task.

The Student Will: (work in small groups)

- Students will be able to identify "Antagonist, protagonist, tone, catastrophe."
- Students will analyze the relationship between Holmes and Watson.

- Students will analyze/discuss Holmes' feelings about women.
- Students will work together to demonstrate an understanding of a story.

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Missouri Western Lesson Plan
Sherlockian Symbols Lesson-Supplemental Plan

Name Julie Summa

Grade Level 9

Content Area Language Arts-short stories

Lesson title Sherlockian Symbols

Are there any cultural contributions that you can identify in this lesson? If so, what are they?

Holmes's time is Victorian England. Students will begin to understand some of the cultural changes they should expect to come across in their reading.

How will you accommodate for the various cultural learning styles in your class?

The cultures represented in my classes can be classified several ways; the most obvious is Caucasian Midwest American, Indian, Hispanic and black – though I would add to the list things like geek, brain, athlete, cheerleader and Goth.

A definition of learning style is "...can be defined as the cognitive, affective, and physiological characteristics that influence how a person learns. Not to be confused with ability, learning style is a measure of preference or habit. It measures not potential, but propensities. One's learning style is the manifestation of a predisposition to approach things in a characteristic way (Irvine & York, 1995)."

As the educational population of America grows, it assimilates more cultures and cultural identities as it goes. So instructors now must take into account for cultural background while planning lessons.

It seems that one overall idea will serve in this capacity – I will accommodate everyone by working to connect the information being taught with their everyday lives – helping students see the skills I'm trying to teach them aren't obsolete ones and will be useful to them in future.

Irvine, J.J. (1990), & York, D.E. (1995). Learning styles and culturally diverse students: A literature review. In J.A. Banks & C.A.M. Banks (Eds), *Handbook of research on cultural education* (pp. 484-497). New York: Macmillan.

How will you accommodate this lesson for students with learning disabilities or special needs?

I can provide them with large print of lecture notes.

Rationale:

Symbols are important in interpreting literature.

Exactly what do you want students to learn?

- Students will demonstrate their knowledge of the stories by presenting an item to the class that makes a connection to a story of their choice.
- Students will respond to a related journal entry.

Anticipatory Set:

Show them several mythological symbols and see if they can translate them, then show modern symbols and do the same exercise. Short explanation of symbols...

Content outline:

- **JOURNAL:** Think of other books you have read. Can you think of any symbols that represent a character in the book? Write about it in your journal identifying the book and character.

- Groups of students will create a list of items/symbols that might be used to symbolize a character, event or story related to Sherlock Holmes. They will share the symbols with the class.

Closure---how will you summarize the lesson? How will you end the lesson? How will you tie together the start and the end of the lesson?

Ask for volunteers to share observations.

Objectives:

- SWBAT read and discuss in groups the elements of a mystery in a short story. MSMS7, SJCO1, NCTE3, GLER2BST, GLER2CST, GLELS1A/BST
- SWBAT identify, understand and solve problems related to cultural and social issues in period mysteries. SJCO4,NCTE11, GLER1FST, GLER1HST

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

GLE=Communication grade Level Expectations

Assessments:

- Each group will present the symbols they discussed and explain why they are symbols.
- Homework: Clip pictures of symbols that represent Sherlock Holmes or any of the other characters or events in the stories you have read.

Materials/Resources:

- Sherlock Holmes text
- journal

Addressing Learning Styles: The learning styles from Gardner's Multiple Intelligences that will be addressed are:

- Interpersonal – Students will spend part of the time working in partnership. This will highlight this learning style as students will learn through interaction with their partners and their teacher.
- Logical -Mathematical - reasoning, calculating. Students are studying mysteries which will encourage them to think conceptually, abstractly as they work to compose their own mystery story.

The Teacher Will:

- Lead class discussion
- Split into small groups, circulate to answer questions and keep students on task.

The Student Will: (work in small groups)

- Students will demonstrate their knowledge of the stories by presenting an item to the class that makes a connection to a story of their choice.
- Students will respond with a related journal entry.

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**Missouri Western Lesson Plan
Holmes, a Role Model?-Supplemental Plan**

Name Julie Summa

Grade Level 9

Content Area Language Arts-short stories

Lesson title Holmes? A Role Model?

Are there any cultural contributions that you can identify in this lesson? If so, what are they?

Holmes's time is Victorian England. Students will begin to understand some of the cultural changes they should expect to come across in their reading.

How will you accommodate for the various cultural learning styles in your class?

The cultures represented in my classes can be classified several ways; the most obvious is Caucasian Midwest American, Indian, Hispanic and black – though I would add to the list things like geek, brain, athlete, cheerleader and Goth.

A definition of learning style is "...can be defined as the cognitive, affective, and physiological characteristics that influence how a person learns. Not to be confused with ability, learning style is a measure of preference or habit. It measures not potential, but propensities. One's learning style is the manifestation of a predisposition to approach things in a characteristic way (Irvine & York, 1995)."

As the educational population of America grows, it assimilates more cultures and cultural identities as it goes. So instructors now must take into account for cultural background while planning lessons.

It seems that one overall idea will serve in this capacity – I will accommodate everyone by working to connect the information being taught with their everyday lives – helping students see the skills I'm trying to teach them aren't obsolete ones and will be useful to them in future.

Irvine, J.J. (1990), & York, D.E. (1995). Learning styles and culturally diverse students: A literature review. In J.A. Banks & C.A.M. Banks (Eds), *Handbook of research on cultural education* (pp. 484-497). New York: Macmillan.

How will you accommodate this lesson for students with learning disabilities or special needs?

I can provide them with large print of lecture notes.

Rationale:

Some logical/analytical/reasoned thinking is important, even in a teenage life.

Exactly what do you want students to learn?

- They should learn how to defend an opinion and hold a civilized debate/argument. It also teaches them how to think logically about what makes a good role model.

Anticipatory Set:

Read aloud the first page of "The Sign of Four," which contains a passage on Holmes' habit.

Content outline:

- In small groups students will create lists of the characteristics of both good and bad role models. The class will share opinions and create master lists for each type of role model.
- Students will then be asked to consider the characteristics they arrived at and apply them to Sherlock Holmes. Each small group will use the list and conclude what type of role model Holmes is,

- The class will be divided based on their opinions into two groups and create an argument that supports their opinion. This will be part of a classroom debate with the teacher as moderator. Perhaps another teacher will step in as a judge.

Closure---how will you summarize the lesson? How will you end the lesson? How will you tie together the start and the end of the lesson?

Get verdict from judge, review the evidence and assign homework.

Objectives:

- SWBAT read and discuss in groups the elements of a mystery in a short story. MSMS7, SJCO1, NCTE3, GLER2BST, GLER2CST, GLELS1A/BST
- SWBAT identify, understand and solve problems related to cultural and social issues in period mysteries. SJCO4,NCTE11, GLER1FST, GLER1HST

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

GLE=Communication grade Level Expectations

Assessments:

- Homework: Journal: Students will be asked to consider Holmes drug use. "After today's debate, is Holmes still a role model? Defend your answer.
- Group work. Classroom participation.

Materials/Resources:

- Sherlock Holmes text
- Journal

Addressing Learning Styles: The learning styles from Gardner's Multiple Intelligences that will be addressed are:

- Interpersonal – Students will spend part of the time working in partnership/groups. This will highlight this learning style as students will learn through interaction with their partners/group members and their teacher.
- Logical -Mathematical - reasoning, calculating. Students are studying mysteries which will encourage them to think conceptually, abstractly as they work to compose their own opinions.

The Teacher Will:

- Ask students to contemplate and write down what characteristics make a good role model – then apply those to Holmes.
- Divide students into two sides of the debate.
- Moderate the argument/debate.

The Student Will: (work in small groups)

- Students will analyze Sherlock Holmes' character with the goal of determining if he is a good role model for others (while considering his drug habit and other characteristics.)
- Students will work cooperatively in small groups.

- Students will participate in a classroom debate on an issue related to their reading.

Unit Reflection

Standard 1: Knowledge of Subject Matter

The preservice teacher knows the subject applicable to the area of certification or endorsement. He or she understands the central concepts, tools of inquiry, and structures of discipline(s) within a global society and creates learning experiences that make these aspects of subject matter meaningful.

It goes without saying that a teacher should know their subject matter. (1.1) A preservice teacher can avoid an embarrassing pause in class by being certain they know their lessons thoroughly – the students can smell it if you don't.

I entered the educational fray with an advantage over some of my more traditional 'college-aged' comrades. I'd already gotten one B.S. Degree in Communications/with a minor in Writing, and had been out in the world as a professional journalist before I came back for my teaching credentials.

I made my living from words and sentence construction.

Written communication was my stock in trade.

So while I needed refresher course on some grammatical rules, I felt very confident in this area when I approached the English Class at Central High School. I'd seen in advance that they not only needed book learning, but also 'street smarts' if they were to succeed on their own – I was ready to show them.

The learning experiences I crafted were to give them some practical use in most of the Communication Arts Show-Me Standards: 1. speaking and writing standard English (including grammar, usage, punctuation, spelling, capitalization); 2. reading and evaluating fiction, poetry and drama; 3. reading and evaluating nonfiction works and material (such as biographies, newspapers, technical manuals); 4. writing formally (such as reports, narratives, essays) and informally (such as outlines, notes); 5. comprehending and evaluating the content and artistic aspects of oral and visual presentations (such as story-telling, debates, lectures, multi-media productions); 6. participating in formal and informal presentations and discussions of issues and ideas; 7. identifying and evaluating relationships between language and culture.

I made certain students saw my material from several angles and types of presentations – standard lecture, performance assessment tasks, out-of-class readings in Sherlock Holmes short stories, in-class readings of BBC radio scripts, PowerPoint presentations, and handouts/worksheets. Some of these formats they were already familiar with, some they were not. I'd hoped that by giving them the material in so many different ways that it couldn't help but sink in. I tried to intrigue them with a genre that required them to think in order to understand what was happening. I compelled them to create their own mystery story – an assignment most seemed to enjoy fully. At the end of the unit they put everything they'd learned/observed over the past week together and used analytical thinking to solve a mystery on their own. When a little extra push was needed, I made the completion of the assignment contingent upon winning a game against other classmates. I tried to connect the material with their everyday lives by pointing out to them that the mysteries they watch now, such as the police procedural mystery, CSI, still uses a formula that was created about 200 years ago. They were surprised that the roots to the creation of their favorite shows could be traced back to the career of Edgar Allen Poe and his contemporaries.

Standard 4: Planning, Implementing, & Evaluating

The preservice teacher recognizes the importance of long-range planning and curriculum development and develops, implements, and evaluates curriculum based upon relevant national, district and state performance standards.

I collected my ideas concerning Sherlock Holmes and mysteries, then gathered all the relevant standards and guidelines, federal, state, local and immediate(my cooperating teacher) to be sure that my ideas fit in with what the powers-that-be deemed that students needed to know.

The following are the objectives I deemed to most comprehensive for the unit I was designing.

- SWBAT read and discuss in groups the elements of a mystery in a short story. **MSMS7, SJCO1, NCTE3, GLER2BST, GLER2CST, GLELS1A/BST**

Formative-the graphic organizers

Summative-quizzes over reading

- SWBAT synthesize their knowledge about mystery stories by using the graphic organizers to write a mystery story that incorporates the key characteristics they have discussed as a class utilizing parts of speech, grammar and all literary concepts correctly. **MSMS2, SJCO2, NCTE6/7/8, GLEW2DST, GLEW2EST, GLE2FST**

- SWBAT work together in peer editing papers, making corrections before turning in a final paper. **MSMS1**

Formative-the outline for the mystery

Summative-the rough draft and final story

- SWBAT listen, identify and work towards understanding and solving problems related to cultural and social issues in period mysteries. **SJCO4,NCTE11, GLER1FST, GLER1HST**

Formative-knowing what clues are needed, working together

Summative-Solving of the overall mystery)

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

GLE=Communication grade Level Expectations

I was advised to concentrate on no more than three objectives. Where appropriate I inserted the word 'mystery' but in no way did that change the basic fabric of the objective.

In designing the unit I also called in help from university professors skilled in story design and script analysis, writers in London who have dramatized the Holmes cannon for radio, and other

teachers. My listening to those who've come before, so to speak, I was sure I would be able to pass information along to the students.

The unit, in its original design, was much more complex. Ms. Brown was able to help me narrow it down so it was more in line with high school and not university students.

Standard 5: Multiple Instructional Strategies

The preservice teacher, uses a variety of instructional strategies to encourage students development of critical thinking, problem solving and performance skills.

In order to touch upon the three learning styles of auditory, visual and tactile/kinesthetic I tried to be sure that the class was given the material in several forms; standard lecture paired with a PowerPoint; performance assessment tasks in writing their own mystery and solving mine; out-of-class readings in Sherlock Holmes short stories; in-class readings of BBC radio scripts; and reference handouts/graphic organizers.

As to the development of critical thinking, problem solving and performance skills...New York Educator Peter Burkhart, when he was compiling his own Sherlock Unit, found research that seemed to suggest that "...more and more, people are finding that using mystery stories in their curriculum, Holmes in particular, seems to be 'an effective way to introduce students to observation and logic.'"

I agree.

While in future I may try to bring in more modern mysteries before plunging students back to Victorian England, I think it was an effective exercise.

I decided to teach this unit because observation and logic are two things generally lacking in pre-teen and teenagers – two things that will help them in the future if they are going to succeed academically. In the process I could reinforce the literary terms that their regular teacher, Ms. Angela Brown has been working with them on all semester.

Burkhart said he believes that Holmes is a relevant character in school -- he never presents a theory without the facts to back it up. He bases his findings on what he knows already.

"The connection between observation and deduction has applications across the curriculum," he said.

In "Sherlock Holmes Meets the 21st Century" author J. Flack says teachers using a literary genre should consider mysteries – Holmes specifically, because there are similarities between the "behaviors of a good detective or sleuth and those of a critical thinker and problem solver"

Along with the learning styles, multiple intelligences were also satisfied in this unit design: interpersonal , students spent part of the time working in small groups or a partnership so they also learned from their groupmates and partner as well as their teacher; intrapersonal – some students chose to work alone in the main writing project; linguistic – students developed a personal narrative where word choice was important; logical/mathematical/reasoning/calculating, students were studying mysteries which encouraged them to think conceptually, abstractly as they work to compose their own mystery story and solve mine.

The cultures represented in my classes were classified several ways; the most obvious is Caucasian Midwest American, Indian, Hispanic and black – though I would add to the list things like geek, brain, athlete, cheerleader and goth.

J.J. Irvine defined learning style as “....the cognitive, affective, and physiological characteristics that influence how a person learns. Not to be confused with ability, learning style is a measure of preference or habit. It measures not potential, but propensities. One’s learning style is the manifestation of a predisposition to approach things in a characteristic way (Irvine & York, 1995).”

Instructors must take into account for cultural background while planning lessons yes, but it seems there is one overall idea which will serve here – all are accommodated when the instructor connects the information being taught with the everyday lives of students – it should help students see the skills I’m trying to teach them aren’t obsolete ones and will be useful to them in future.

Standard 8: Assessment of Student Learning

The preservice teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of the learner.

Several assessment strategies were wielded in this unit; observation, performance tasks, teacher made quizzes and a final project paper.

The formative assessment, an assessment “generally carried out throughout a course or project and also referred to as educative assessment, is used to aid learning. In an educational setting, formative assessment might be a teacher, a peer, or the learner, providing feedback on a student's work, and would not necessarily be used for grading purposes.”

A summative assessment is “...generally carried out at the end of a course or project. In an educational setting, summative assessments are typically used to assign students a course grade.”

The formative and summative assessments for the unit break down as follows:

Formative-the graphic organizers, Summative-quizzes over reading, Formative-the outline for the mystery, Summative-the rough draft and final story, Formative-knowing what clues are needed, working together, Summative-Solving the final mystery.

Formative Assessments:

The graphic organizers called The Detective Log, fit in with the desire to be sure students read the stories assigned with the Logs. They were the equivalent of Ms Brown’s standard participation points. The rationale went, if the student hadn’t done the log, then they’d likely not be able to participate in the discussion or do well on the quiz. They were benchmarks of the students potential knowledge.

The next formative assessment was the outline for the original mystery. This was my attempt to show the students that major writing projects need and can benefit from advanced preparation. They could use the prewriting sheet provided for them, or use a detective log to help them organize their thoughts. I discovered what I thought I would - the ones who used this technique, and got the

points for them, had more coherent stories because they'd already laid out their thought processes ahead of time.

The final formative assessment was the thought process they went through in their quest to solve the final unit mystery where they put everything they'd observed or learned during the week, to use.

Summative Assessments:

Quizzes over the reading were the first summative assessments. They were to determine students knowledge and retention of the stories and their components.

The second summative assessments were the rough drafts and the final copies of their original short stories. Per Ms. Brown, the rough drafts were 10 points if completed with a decent effort. The final papers were worth a potential 35 points and those required more than just a 'decent' effort.

The third summative assessment was whether the student was able to solve the final mystery – showing they'd learned how to go through the analytical thinking process.

The summative assessments showed whether the students had completed the assignments. Generally, if they had, then they did well on the quizzes or the papers. I wanted a range of assessments, not just teacher-made tests. So to give them something more to work with for their grades, I utilized performance assessment tasks like the writing of the papers and the mystery solution.

I maintained record sheets on my own and updated my cooperating teacher so she could transcribe the grades into her computer system.

I also attended my class one day over the university Thanksgiving break so I could make the progress report phone calls required when a student is receiving an F. I spoke to several parents, and several answering machines. I was delighted to find that the parents were very supportive of making sure the students got late work in for half credit.

Per one parent's request, I also followed up on a grade with the freshman basketball coach. That student will find himself in study hall very soon. He will need to repair his grades if he plans to keep playing.

The Unit Objectives:

- SWBAT read and discuss in groups the elements of a mystery in a short story.
MSMS7, SJCO1, NCTE3, GLER2BST, GLER2CST, GLELS1A/BST
- SWBAT listen, identify and work towards understanding and solving problems related to cultural and social issues in period mysteries. **SJCO4,NCTE11, GLER1FST, GLER1HST**
- SWBAT synthesize their knowledge about mystery stories by using the graphic organizers to write a mystery story that incorporates the key characteristics they have discussed as a class utilizing parts of speech, grammar and all literary concepts correctly. **MSMS2, SJCO2, NCTE6/7/8, GLEW2DST, GLEW2EST, GLE2FST**
- SWBAT work together in peer editing papers, making corrections before turning in a final paper. MSMS1

MSMS=Missouri Show Me Standards

SJCO=St. Joseph Curriculum Objectives

GLE=Communication grade Level Expectations

My pre- and post-tests were the rough draft/final drafts of the mystery narratives.

I saw it as almost a construction site. The first two objectives state that students will be able to read, discuss and break down stories so as to analyze their components. This is where they are introduced to new material and are able to read and understand it so well that they can break it down to its component material, like you might break down a building into boards, glass and wires.

The second two objectives are where they put that knowledge to use in building back up a story of their own. If they weren't able to mentally synthesize the material in the first two objectives – then the final project in the last two, much like a badly built structure, wouldn't be able to stand.

My hypothesis was correct. The final products from those who weren't ready or prepared, did not stand and I ended up speaking to students parents about F's on their child's progress reports. The stories from the students who'd read and prepared and done the prewriting – were excellent for Honors 9th Grade Students.

Rough Draft/Final Draft Comparison

There were two classes that got my unit, but technically I'm only responsible for one per my supervisor. They've been labeled the BC and the SM, the big and small class. The following are the paper breakdowns for the SC.

Students were able to work with a partner on their 'final' papers if they so chose. They worked together to develop the mystery then bring it to fruition. The papers are available at the back of this unit.

The first pairing are CM and TP who wrote about detective Brian Robinson in their story "The Expert." The pair turned in two of the three stages of the paper, the outline and the final copy. They missed the rough draft and it showed with a score of 27/35. They fell short in explaining their suspects, clues and solution to the mystery. Had they completed the rough draft then they'd have been able to participate in the peer evaluation exercise and someone would've let them know the story seemed a bit fuzzy in the important details.

The second paper is from my troublesome-threesome, MD, TM and JM. From the beginning these three were obviously not participating. There was no outline, no final copy, just a rough draft and part of a peer evaluation. Their evaluators didn't name themselves and the draft they looked at was three paragraphs long. If I were to evaluate it as the final copy it would receive 11/35 points. When I called all three sets of parents, I gave each student the option to complete the paper on their own to try and get some more points, reminding them to look at the scoring guide during the writing process.

The third paper is from SB and CS who received 31/35. They turned in rough drafts, had then peer evaluated and the results showed in the final copy. The evidence and solution were the only

fuzzy spots where they lost points. With a little more development time, I don't doubt this would've been an A paper.

The fourth paper is from DM and JM. Unfortunately this is one where DM did all the work and JM just rode on the coattails of a smarter student. I pulled DM aside a couple of times to ask him about the division of work. He asked me to just treat it as if both were doing the work. I told him I could present it as being my own observation so any trouble from JM would be directed at me. DM explained that there was more to the situation. I kept an eye out therein, but JM was watching for me and made certain that when I stopped in their vicinity that he was also working. The pair managed a 33/35 on the paper. This was the first who'd stretched into unfamiliar territory with their plot and settings. They were trying to mimic more Arthur Conan Doyle's style rather than writing about things and people they know. It wasn't a bad job of creative writing even though it was unfinished. DM said he lost track of the due date therefore he only had two pages ready to turn in. The rough draft was only 2 paragraphs and the outline incomplete.

The biggest surprise of the group was the paper turned in by TD and SN, both notorious slackers. The two girls threw themselves into the assignment with more gusto than I imagined they had in them for school work. They each turned in an outline bursting at the seams in detail. The rough draft wasn't complete, but the final paper scored a perfect 35/35.

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- -
BBC Radio 4

THE AFTERNOON PLAY

THE LION'S MANE

script by **Bert Coules**

based on the short story by

Sir Arthur Conan Doyle

45 mins

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IT IS JUNE, 1904.

TEASER

EXT: THE SUSSEX DOWNS. DAY.

*WE'RE OVERLOOKING THE SEA ON A WILD DAY:
WIND HOWLS, WAVES POUND.*

*AFTER A FEW MOMENTS ALL THIS DROPS DOWN TO
RUN BEHIND:*

1. HOLMES (*narr*): My house is lonely. It stands on the southern slope of the Sussex Downs, commanding a great view of the Channel. I, my old housekeeper and my bees have the estate all to ourselves.

THE STORM FOR A FEW MOMENTS.

It is, therefore, a most singular thing that a problem as abstruse and unusual as any I've faced in my long professional career should have come to me after my retirement - and be brought to my very door.

THE SEA CRASHES. THE WIND ROARS.

OUT OF THEM, MUSIC: THE OPENING SIG.

OPENING ANNOUNCEMENTS.

THE MUSIC RUNS BEHIND:

2. HOLMES (*narr*): At this time, the good Watson had passed almost beyond my ken. An occasional weekend visit was the most that I ever saw of him.

THE MUSIC FADES INTO:

*SCENE 1**INT: A ROOM IN HOLMES' HOUSE. DAY.**THOUGH WE SHOULDN'T REALISE IT IMMEDIATELY, HOLMES AND WATSON ARE ACTING, PLAYTEXTS IN HANDS. HOLMES IS - OF COURSE - A FINE ACTOR, WATSON SLIGHTLY LESS POLISHED.*

1. HOLMES: Watson, my dear fellow.
2. WATSON: How are you, Holmes?
3. HOLMES: Perfectly delighted to see you, my dear fellow. Perfectly delighted. (A moment) Wedlock suits you, Watson. You've put on seven and one half pounds since I saw you last.
4. WATSON: Seven actually.
5. HOLMES: Indeed? I should have thought a little more. Just a trifle more, I fancy. But I also infer that you're in danger of losing it again if your wife remains away from home much longer.
6. WATSON: Indeed, she returns tomorrow from a visit. But how do you know?
7. HOLMES: How do I know? I observed it. How do I know that you've moved your dressing table to the other side of your room?

8. WATSON: Holmes, if you had lived a few centuries ago, they would certainly have burned you alive.
9. HOLMES: Whereas you, my dear Doctor, would be as safe as houses in any century you chose. Lucky man.
10. WATSON: Tell me how you knew.
1. HOLMES: Simplicity itself. Face badly shaved on your right side - used to be your left. You couldn't well move your window - must have moved your dressing table.
2. WATSON: Yes, by Jove! But how the deuce did you know that my wife was away?
3. HOLMES: Where the deuce is your second waistcoat button, and what the deuce is yesterday's carnation doing in today's lapel? Oh this is elementary, my dear Watson. Child's play of deduction. (*Breaking character abruptly*) It's rather good, isn't it?
4. WATSON: (*Likewise*) Do you think so?
5. HOLMES: Don't you?
6. WATSON: I do practically nothing but ask questions. When I'm in it all.
7. HOLMES: Bide your time, Watson. You'll get your moment in the spotlight one of these days. Show me that programme again.

WATSON PICKS UP THE PROGRAMME, HANDS IT OVER.

8. WATSON: Here.

9. HOLMES: Thank you.

HE EXAMINES IT.

"Sherlock Holmes, a drama in four acts"

10. WATSON: I thought you'd hate it.

11. HOLMES: (*Still engrossed*) Oh?

1. WATSON: You were always saying how you loathed being in the public gaze.

2. HOLMES: When I was working. Hardly matters now. You're publishing the stories again, aren't you?

3. WATSON: Yes, that's true.

4. HOLMES: Then I don't see why someone else shouldn't write a play about me.

5. WATSON: Us.

6. HOLMES: Us. And you say he plays me as well?

7. WATSON: Oh yes.

8. HOLMES: I've always admired versatility. What's he like, this William Gillette person?

9. WATSON: Well he does look like you, I suppose.

10. HOLMES: But does he get below the surface?

11. WATSON: (*Guardedly*) He's very good at the detective business. And the action scenes. There's a rather good fight.

12. HOLMES: But the rest?
13. WATSON: It is a family entertainment, Holmes.
14. HOLMES: So this American gentleman isn't parading my less attractive faults for the world to see.
15. WATSON: Not all of them, no.

HOLMES CHUCKLES.

HE RETURNS TO THE PLAYTEXT, LEAFS THROUGH IT.

1. HOLMES: How does it end? With me triumphant, I trust?
2. WATSON: Er, Holmes...
3. HOLMES: (*Engrossed in his leafing*) My dear fellow?
4. WATSON: I was going to warn you...

HOLMES HAS FOUND THE PLAY'S CLIMAX.

5. HOLMES: Ah, here we are. "Holmes throws the photographs down onto the desk and turns to face Alice..." (*He clears his throat*) Now that you see me in my true light, Miss Faulkner, we have nothing left to say but good night and good bye - which you ought to be very glad to do. (*Breaking character*) Oh, excellent. Very good. (*Back into it*) Even my supposed friendship for you was a pretence - a sham.

HE CONTINUES, READING ALICE'S PART:

Alice: I don't believe you. (*As Holmes*) Why not? (*As Alice*) From the way you speak. From the way you look. You're not the only one who can tell things from small details. (*As Holmes*) Your powers of observation are somewhat remarkable, Miss Faulkner. And your deduction concerning my... friendship for you is - quite correct!

6. WATSON: (*Clears his throat, somewhat embarrassed*)

1. HOLMES: (*Still in character*) I suppose... Indeed I know... That I love you.

*HIS READING HAS NOT BETRAYED HOW HE FEELS ABOUT THIS REMARKABLE UTTERANCE.
A LONG MOMENT.*

(*Himself*) Well, well. Fascinating.

2. WATSON: You're not angry?

3. HOLMES: Should I be?

4. WATSON: It's hardly in character - is it?

*ANOTHER MOMENT.
THEN HOLMES SHRUGS THE WHOLE THING OFF.
HE CLOSES THE BOOK, TOSSES IT DOWN.*

5. HOLMES: As you said, good family entertainment. The obligatory happy ending.

6. WATSON: Well... retirement's certainly changed you.

7. HOLMES: Indeed?

8. WATSON: Oh, yes. I don't think I've seen you this... relaxed, not for years.
9. HOLMES: Relaxed. The very word. (*He chuckles*)
10. WATSON: What's funny?
11. HOLMES: (*Very superior*) "Elementary, my dear Watson" Rather good, don't you think? Nice turn of phrase.
12. WATSON: Makes my character sound like an idiot.
1. HOLMES: Oh. So you won't be using it in one of your stories?
2. WATSON: Certainly not. Besides, I'm not in the habit of stealing material from other writers. I'm perfectly capable of making up memorable phrases of my own, thank you very much.
3. HOLMES: Of course you are. Thank you for those Strand magazines, by the way.
4. WATSON: Oh you got them? Good. Er... what did you think of the stories?
5. HOLMES: My housekeeper loved them.
- WATSON ISN'T TAKEN IN BY THIS.*
6. WATSON: And you, of course, never gave them a glance.
- AND HOLMES KNOWS IT.*
7. HOLMES: No time, I'm afraid. Do you know, I'm busier now than I ever was before.

- -
8. WATSON: Is that a fact.
9. HOLMES: Oh yes.
10. WATSON: "We're not jealous of you at Scotland Yard. No sir, we are very proud of you - and if..."
11. HOLMES: "...and if you come down tomorrow, there's not a man, from the oldest inspector to the youngest constable, who wouldn't be glad to shake you by the hand."
1. WATSON: Yes, I thought you'd like that bit. Sorry you were too busy to read it.
- THEY SHARE A QUIET CHUCKLE.*
2. HOLMES: Oh, and while we're on the subject...
3. WATSON: (*Mock-wearily*) Go on.
4. HOLMES: In "The Empty House".
5. WATSON: Yes?
6. HOLMES: About when I was in Tibet. You say I spent some time with the head llama.
7. WATSON: That's what you told me.
8. HOLMES: One "l".
9. WATSON: I beg your pardon?

10. HOLMES: It should only have one "l". L-a-m-a. One "l". You spelt it with two.
11. WATSON: I did nothing of the sort.
12. HOLMES: If not you, then the typesetter at the Strand.
13. WATSON: Oh dear.
14. HOLMES: You're familiar with the word?
15. WATSON: Enough to know that it's not exactly appropriate. An animal, isn't it?
16. HOLMES: A sort of mountain goat. Popular for its skin and its milk and given to congregating in small herds. I don't believe they have heads.
1. WATSON: Of course they have heads.
2. HOLMES: Not in the hierarchical sense they don't.
3. WATSON: "I spent some time with the head mountain goat..." Oh God.
4. HOLMES: I wouldn't worry about it too much.
5. WATSON: No?
6. HOLMES: No. I doubt if His Supreme Radiance will be offended - I don't think the Strand sells many copies in Tibet.

MUSIC: A SOLO-VIOLIN SCENE BRIDGE.

IT FADES INTO:

SCENE 2

EXT: HOLMES'S GARDEN. DAY.

A LOVELY DAY. BIRDS SING. NOT TOO FAR OFF, THE SEA WASHES AGAINST THE SHINGLE AT THE FOOT OF THE CLIFF.

- -

*HOLMES AND WATSON ARE HAVING BREAKFAST IN
THE FRONT GARDEN.
THEY POUR, STIR, DRINK, MUNCH AND SO ON,
THROUGHOUT THE SCENE.*

7. WATSON: (An appreciative deep breath) The air is here wonderful.
8. HOLMES: Yes, isn't it.
9. WATSON: And that view.
10. HOLMES: You can see the entire bay from this spot.
11. WATSON: Glorious.
12. HOLMES: And the beach is just a short walk away - plus the long descent down the cliff path of course.
1. WATSON: Does anyone ever go there?
2. HOLMES: Certainly. I do, for one.
3. WATSON: You do? To the beach?
4. HOLMES: There are places where the water's trapped between tides. Natural swimming pools.
5. WATSON: I don't think I've ever imagined you as a swimmer.
6. HOLMES: Didn't I ever show you my trophies?
7. WATSON: No, you didn't.
8. HOLMES: Remiss of me. Of course it was a long time ago.
9. WATSON: Was it?

10. HOLMES: But one doesn't lose the knack. It is a remarkably agreeable pastime.

11. WATSON: (*A mild vocal shake of the head*)

A MOMENT.

You know, Holmes - in many ways I envy you.

12. HOLMES: And in others?

13. WATSON: I don't mean to be rude...

14. HOLMES: My dear chap.

15. WATSON: But... well, it's not a life I could lead. Not for long. The isolation would get to me.

16. HOLMES: To each his own.

1. WATSON: Oh, of course. But - do you ever see anyone?

2. HOLMES: From time to time.

3. WATSON: Who, people who get lost? You don't seem to be over-endowed with neighbours.

4. HOLMES: There's quite a large place about half a mile away. That direction.

5. WATSON: You wouldn't know it.

6. HOLMES: No, I'm well hidden here. A geographical quirk.

7. WATSON: So who lives there?

8. HOLMES: An assortment of people. It's a school.

9. WATSON: A school? Right out here in the middle of nowhere?
10. HOLMES: Quite a famous school, actually. The Gables.
11. WATSON: Never heard of it, I'm afraid. How big is it?
12. HOLMES: Fairly select. A score of pupils, only a few masters. Run by one Howard Stackhurst.
13. WATSON: Never heard of him either.
14. HOLMES: Shame on you, Doctor. He's an excellent all-round scholar.
15. WATSON: (*Fishing mildly*) Oh. You, er... know him well, do you?
16. HOLMES: We've been friendly ever since I came here.

*COULD THERE BE A TOUCH OF JEALOUSY IN
WATSON'S REACTION?*

1. WATSON: Really?
2. HOLMES: Oh yes. We drop in on each other sometimes, in the evenings.
3. WATSON: I see.

A LONG MOMENT. DRINKING, EATING.

4. HOLMES: You haven't mentioned my garden.
5. WATSON: It's... very nice.
6. HOLMES: Thank you.

7. WATSON: I've never really had the chance to work up an interest.
8. HOLMES: You should. There's much to be gained.
9. WATSON: Sore knees, stiff back, mud all over the hands and thorns in the fingers...
10. HOLMES: Spoken like the fastidious medical man you are.
11. WATSON: Sorry.
12. HOLMES: You're surprised that I've taken it up?
13. WATSON: You must admit, it's not the first thing that leaps into the mind where you're concerned.
14. HOLMES: "Has no knowledge of practical gardening."
15. WATSON: (*Mildly*) Oh please. Not that damned list again. It must be twenty years ago.

1. HOLMES: Twenty-four.
2. WATSON: Twenty-four, good Lord. Practically a quarter of a century.
3. HOLMES: Yes.
4. WATSON: And you still know it by heart?
5. HOLMES: Some of it. I spend a good deal of my time thinking about the past.
6. WATSON: Holmes, that can be an unhealthy sort of practice.
7. HOLMES: Ever the doctor.
8. WATSON: Of course.
9. HOLMES: Well I'm grateful for your concern, but in this case it's unfounded. I give at least as much time to other matters.
10. WATSON: Such as?
11. HOLMES: Look around you. Nature, the natural world. Infinite diversity in infinite combinations - what could be more fascinating?

HE DRAINS HIS TEA. HE STANDS.

Come on.

*WATSON TAKES A HURRIED GULP AT HIS
TEA.*

12. WATSON: Where are we going?

13. HOLMES: It's time for you to meet my fellow students.

A SOLO VIOLIN LINK. IT TAKES US

TO:

SCENE 3

EXT: THE REAR GARDEN. DAY.

WE ARE BY THE BEEHIVES. THERE ARE QUITE A FEW OF THEM. BUZZING FILLS THE AIR.

HOLMES AND WATSON ARE LOOKING INTO AN OPEN HIVE.

1. HOLMES: Open channel D.

2. WATSON: Channel D...

A WOODEN SLIDE IS MOVED.

Open.

3. HOLMES: Excellent. Now we wait.

THEY WAIT. AFTER A FEW MOMENTS OF UNCHANGED BUZZING:

4. WATSON: Nothing's happening.

5. HOLMES: Patience, Doctor. Their sense of time isn't the same as ours. Or yours, at least.

WATSON EXHIBITS PATIENCE.

MORE BUZZING.

6. WATSON: What did you mean, fellow-students?

7. HOLMES: Sometimes I'm convinced that they're learning far more about me than I am about them.

8. WATSON: (*Unconvinced*) Really.

A MOMENT. MORE BUZZING.

I never quite believed it, you know.

9. HOLMES: Oh yes, I know.

1. WATSON: I mean - bees.

2. HOLMES: You shouldn't have been surprised. They really are the most fascinating study. And the most demanding.

3. WATSON: I'm not about to argue with you. What's supposed to be happening?

4. HOLMES: By opening that particular channel, you doubled the number of exits from this hive.

5. WATSON: (*Stunningly obvious!*) Yes...

6. HOLMES: The question is, how long will it take them to realise the fact? And once they do know - what will happen?

7. WATSON: And that's the sort of thing you do all day?
8. HOLMES: All night too, sometimes. Martha is quite convinced that I'm mad.
9. WATSON: A woman of great perception, your housekeeper.
10. HOLMES: I never could make you appreciate the vital importance of small details.
11. WATSON: Small details that will trap a murderer, I can understand. Bees going in one direction rather than another, no, that concept does give me problems, I freely admit it.
12. HOLMES: Oh, Doctor. Where's your sense of scientific curiosity?
13. WATSON: (*A smile*) I believe I left it in the front garden along with my half-finished cup of tea.
1. HOLMES: Perhaps you're right.

HE STRAIGHTENS UP AND STRETCHES.

This kind of work does call for a particular temperament, I suppose.

WATSON ALSO STRAIGHTENS.

Pass me the cover, would you.

2. WATSON: Here.

WATSON PASSES OVER THE WOODEN HIVE COVER.

HOLMES REPLACES IT.

THE BUZZING BECOMES MUTED.

WATSON HAS A PANG OF REMORSE.

3. WATSON: Sorry.

4. HOLMES: Don't be. The conditions aren't ideal, anyway. *(Turning off)* Come on.

5. WATSON: *(Stopping him)* Holmes?

6. HOLMES: My dear chap?

7. WATSON: Forgive me, but... this really is how you spend your days?

8. HOLMES: Yes.

9. WATSON: That's incredible. Look, I have to say it - I'd die of boredom inside a week. You're not offended?

10. HOLMES: No, no... You know, your visit was singularly ill-timed.

1. WATSON: It was?

2. HOLMES: You really should have been here ten days ago.

3. WATSON: Oh?
4. HOLMES: If it's excitement you're after.
5. WATSON: Why, what happened? Some of your bees escape, did they?
6. HOLMES: Not exactly. There was a murder.

MUSIC: A VIOLIN LINK.

IT FADES INTO:

SCENE 4 *EXT: A PATH OVER THE DOWNS. DAY.*

SEAWASH, GULLS.

*HOLMES AND WATSON ARE WALKING
ALONG.*

WE GO WITH THEM.

7. HOLMES: The victim's name was Fitzroy McPherson. He was the science master at the Gables school. Watson are you listening?
8. WATSON: I can't believe you didn't mention this the minute I arrived.
9. HOLMES: I wanted you to settle in first.
10. WATSON: Settle in? I'm only here for the weekend, for goodness' sake. It's back to work on Monday for some of us, you know.
11. HOLMES: Well I'm sorry. But you still have all day today. That should be ample.
12. WATSON: Ample for what?

1. HOLMES: For you to solve the mystery, of course.

THEY STOP WALKING.

2. WATSON: What on earth are you talking about?

3. HOLMES: I gave the matter a lot of thought.

4. WATSON: Oh yes.

5. HOLMES: And it seemed to me that we had three alternatives. One: I could simply tell you what happened...

6. WATSON: I presume you rejected that one immediately as being far too straightforward.

7. HOLMES: Absolutely. Two: I could write it up and present you with the manuscript to read on your journey home.

8. WATSON: You could write it up.

9. HOLMES: Why not?

10. WATSON: The way you wrote up *The Adventure of the Blanched Soldier*?

11. HOLMES: Perhaps not exactly like that, no.

12. WATSON: "Watson has some remarkable characteristics of his own. A companion

to whom each development comes as a perpetual surprise, and to whom the future is always a closed book, is, indeed, an ideal helpmate."

13. HOLMES: I see I'm not the only one with a good memory.

1. WATSON: You just wait until it gets published. The letters will roll in.

2. HOLMES: Three.

3. WATSON: *(A vocal shake of the head)*

4. HOLMES: Three: I could give you the basic facts, show you the evidence, take you round to the sites - and you could try to solve it.

5. WATSON: Are you saying that it hasn't been worked out yet?

6. HOLMES: No, no, no. I cleared the whole thing up.

7. WATSON: So you're proposing that we traipse around together and I make a fool of myself while you look on, is that it?

8. HOLMES: No, of course not. If you'd rather, we'll forget the whole thing. It's just...

9. WATSON: What?
10. HOLMES: Well, I hoped you might rather enjoy it.
(*Not an easy thing for him to say:*) I
thought it might be... fun.
11. WATSON: Fun.
12. HOLMES: I didn't think that my bees would grip
you for very long. And I didn't want
you to be bored.
13. WATSON: (*Relenting*) My dear chap.
14. HOLMES: Of course, if you think it might be beyond
you...
15. WATSON: That is the most transparent bit of
persuasion I've heard in a long time.
1. HOLMES: I'm not surprised. I'm somewhat out of
practice.
2. WATSON: (*A vocal smile*) Well, why not?
3. HOLMES: You'll do it?
4. WATSON: How many days did it take you?
5. HOLMES: Three.
6. WATSON: I've only got one.
7. HOLMES: True enough.
8. WATSON: Then why are we wasting time here?

*THEY START TO MOVE OFF.
WE GO WITH THEM AGAIN.
SLOWLY, THE BACKGROUND RISES AND
THEIR VOICES DISAPPEAR, LOST IN THE
SEA AND THE CRIES OF THE GULLS.*

Tell me about the victim.

9. HOLMES: What do you want to know?
10. WATSON: Everything. Give me all the facts.
11. HOLMES: His name was Fitzroy McPherson. Late twenties. An athlete in his youth, but rheumatic fever left him with a weak heart and he turned to science...

*AND THEY'RE GONE.
THE WAVES AND THE GULLS FOR A
MOMENT.
THEN THE MIX CHANGES SUBTLY.
WE'VE MOVED TO ANOTHER LOCATION,
NEARER THE EDGE OF THE CLIFF.*

SCENE 5 EXT: ANOTHER LOCATION, NEARER THE
EDGE OF THE CLIFF. DAY.

HOLMES AND WATSON APPROACH.

1. HOLMES: He went swimming every day, whatever the weather. I often joined him.
2. WATSON: Always in the same place?
3. HOLMES: More or less. Ah, here we are.

4. WATSON: Is that the path down the cliff? The one you mentioned?
5. HOLMES: Yes. Stackhurst and I were about where we are now, when we saw McPherson.
6. WATSON: What time was this?
7. HOLMES: About seven in the morning. A stroll before breakfast.
8. WATSON: What day of the week?
9. HOLMES: Tuesday.
10. WATSON: The weather?
11. HOLMES: Why do you want to know?
12. WATSON: Because it might be relevant, of course. And because it's what you would ask.
13. HOLMES: Very good, Watson. Still and calm.
14. WATSON: The temperature?

1. HOLMES: Already warm and getting hotter. There'd been a storm the night before. A real gale. But that morning all nature was newly washed and fresh.
2. WATSON: (*Mock severe*) Cut out the poetry, Holmes.

3. HOLMES: (A grin) Sorry. (Formally) The weather was calm and clear. The day promised hot.

4. WATSON: Very good. Now, you say you saw the victim. Where was the body lying?

5. HOLMES: It wasn't.

6. WATSON: (Exasperated) Holmes!

7. HOLMES: At that moment McPherson was still alive, though only just. Stay here.

HE HALF-RUNS AWAY.

(Calling back) I'm going to go down the path a short way. Don't move.

8. WATSON: (Calling) All right.

A MOMENT.

9. HOLMES: (Distant and muffled) Can you see me?

10. WATSON: No.

11. HOLMES: Very good. Now - you're me.

12. WATSON: Right.

1. HOLMES: This is what happened.

A MOMENT.

THEN:

(A terrible yell of pain)

2. WATSON: Good God.

*THE CRIES OF PAIN CONTINUE AS
HOLMES STAGGERS INTO VIEW UP THE
CLIFF PATH.*

3. HOLMES: *(Still some way off)* Help... me...

*HE TAKES A FEW FALTERING STEPS
TOWARDS WATSON...
...THEN COLLAPSES NOISILY ONTO THE
GRAVEL PATH.*

4. WATSON: Wait! Don't move!

*HE HURRIES TOWARDS THE "BODY".
WE GO WITH HIM.
GRAVEL SCRUNCHES AS HOLMES PROPS
HIMSELF UP ON ONE ELBOW.*

5. HOLMES: Excellent, Watson! My actions to the inch.

6. WATSON: I thought you were supposed to be dead?

7. HOLMES: Not quite.

8. WATSON: How close?

9. HOLMES: Very close.
10. WATSON: (*Pointedly*) Well then...
1. HOLMES: Sorry.
- GRAVEL SHIFTS AS HE FLOPS DOWN
AGAIN.*
2. WATSON: That's better... Now, are you in exactly the same position as he was?
3. HOLMES: (*Running through it*) Face down, left arm outstretched, legs twisted... Yes, I am.
4. WATSON: Good, thank you.
5. HOLMES: But there is one important difference.
6. WATSON: Go on.
7. HOLMES: McPherson was naked from the waist up and wasn't wearing any shoes or socks.
8. WATSON: Right... What happened next?
9. HOLMES: This. (*A sudden terrible cry*) Aah!
10. WATSON: (*Flinches involuntarily*)
11. HOLMES: (*A last desperate effort, slurred and hard to make out*) The lion's mane!

HE SLUMPS DOWN AND DIES.

12. WATSON: And then he died?

13. HOLMES: I'm afraid there was nothing we could have done.

*THE SERIOUSNESS OF IT GIVES WATSON
PAUSE.*

HE SOBERS.

14. WATSON: It must have been a horrible experience.

HOLMES SITS UP, ALSO AFFECTED.

1. HOLMES: I can't deny it. I've seen more death than I care to remember, but this was... particularly unpleasant.

2. WATSON: Such a young man.

3. HOLMES: And on a morning that made one feel good to be alive...

*A MOMENT WHILE THEY THINK ABOUT IT.
THEN BOTH MEN MAKE A CONSCIOUS
EFFORT TO SHAKE IT OFF.*

4. WATSON: Those words. I couldn't quite make them out. "The lying man?"

5. HOLMES: I tried to reproduce exactly what Stackhurst and I heard. Try again.

6. WATSON: "The linesman?" Surely not.
7. HOLMES: The only sense I could twist out of the sounds was "the lion's mane".
8. WATSON: The lion's mane... Hardly more likely than my versions. What did it mean?
9. HOLMES: I had no idea. And so...?
10. WATSON: So I remember it, and file it away for later. New information may well throw some light on it.
11. HOLMES: Bravo. Excuse me.

*HE GETS TO HIS FEET, BRUSHES
HIMSELF OFF.*

That's better. Can I tell you anything more?

1. WATSON: Of course you can. Was there any obvious cause of death?
2. HOLMES: All too obvious. The man had been flogged.
3. WATSON: Flogged?
4. HOLMES: His back was covered with dark red lines. There were long weals curved right round his body.
5. WATSON: My God... Still bleeding?

6. HOLMES: Oh yes. The wounds were obviously fresh.
7. WATSON: Anything else?
8. HOLMES: Blood all over his chin.
9. WATSON: His chin?
10. HOLMES: He'd bitten through his lower lip, with the pain.
11. WATSON: So he had just enough strength to get up the cliff path. You looked down onto the beach, of course.
12. HOLMES: Of course.
13. WATSON: And?
14. HOLMES: It was deserted.

A VIOLIN LINK. IT FADES INTO:

SCENE 6 EXT: THE BEACH. MORNING.
A SHINGLE BEACH, WITH NO-ONE ELSE
ABOUT.

HOLMES AND WATSON ARE ON THE FINAL
STRETCH OF THE STONY CLIFF PATH.

1. HOLMES: (*Approaching*) McPherson's footprints were perfectly clear. He'd come down the path with a spring in his step and staggered back up as much on his hands and knees as on his feet.

2. WATSON: The erratic footprints - they started from here? The bottom of the path?

3. HOLMES: Yes.

4. WATSON: What about signs on the beach?

5. HOLMES: Unfortunately, this shingle holds hardly any marks.

6. WATSON: So you weren't able to read anything?

7. HOLMES: A little. The storm tide had left a sizeable lagoon. Bigger than usual. His intention was to use it for his swim.

8. WATSON: But he didn't get that far?

9. HOLMES: He'd started to undress by these rocks - his towel and the rest of his clothes were still here, neatly folded. And there were a few bare footprints.

10. WATSON: Do we know how long he was here?

11. HOLMES: According to Stackhurst it couldn't have been longer than ten minutes. Fifteen

at the most. He watched McPherson leave the school.

1. WATSON: Right, let me make sure I've got this. He came down the cliff path in high spirits, put his towel down just here, took off his shoes, his socks and his shirt - and then he was attacked.
2. HOLMES: That's how I read it, yes.
3. WATSON: And then he struggled back up the path to get help. (*Looking round*) Hmm...
4. HOLMES: What are you looking for?
5. WATSON: Hiding places. Somewhere our murderer could have concealed himself. No, that doesn't make sense. You can't see the cliff top from here - so he couldn't possibly have known that you were so close. He had no reason to hide, did he?
6. HOLMES: I thought not. But if he'd still been on the beach as I came down the path I'd have seen him at once.
7. WATSON: It's like a locked-room mystery.
8. HOLMES: A locked-room mystery without walls. Virtually unique.
9. WATSON: Amazing that you should just chance to be on the scene.

10. HOLMES: At the risk of spouting clichés to a writer, life is supposed to be stranger than fiction.

11. WATSON: Especially your life, seemingly.

1. HOLMES: (*A chuckle*)

A MOMENT.

Is there anything else I can tell you?

2. WATSON: Yes, there is. There was nobody on the beach - but what about the sea? Any boats?

3. HOLMES: Excellent. Two fishing boats, but a considerable way out. And no signs of any craft being beached.

4. WATSON: Very well. There's obviously no more to be learned here. Back to the top, I think.

*THE SEAWASH AND GULLS RISE AS
ANOTHER BRIDGE.*

THEY DROP AGAIN AND WE'VE MOVED TO:

SCENE 7 EXT: THE CLIFFTOP. DAY

1. WATSON: Did your companion - what was his name?

2. HOLMES: Stackhurst.

3. WATSON: Did he wait with the body while you went
 down to the beach?

4. HOLMES: Yes, but there was a development I
 haven't mentioned yet.

5. WATSON: Good, I could do with some new material.
 What happened?

6. HOLMES: A minute or so after poor McPherson
 died...

7. WATSON: Before you went down the path?
8. HOLMES: Yes. Stackhurst and I were kneeling over him, when a shadow fell across us. Ian Murdoch.
9. WATSON: For a deserted cliff it seems to have been positively swarming. Is he from the school too?
10. HOLMES: Mathematics master. Tall, thin, dark, somewhat aloof. A fierce temper, so I'm told, though usually he managed to contain it.
11. WATSON: A friend of the dead man?
12. HOLMES: Apparently not. There had been some incident with McPherson's dog. Murdoch threw it through a plate-glass window.
13. WATSON: Good God. And this is a man in charge of children?
1. HOLMES: Stackhurst told me he would have dismissed him on the spot, but he was too valuable a teacher.
2. WATSON: How did he react to the sight of the body?
3. HOLMES: He seemed to be honestly shocked. (*He mimics*) "Poor fellow! Poor fellow! What can I do? How can I help?"

4. WATSON: An act, did you think?
5. HOLMES: A good one, if it was.
6. WATSON: Which direction did he approach from?
7. HOLMES: Hard to say, I'm afraid. Our attention wasn't exactly on our surroundings.
8. WATSON: So he could have come up the cliff path.
9. HOLMES: If he did, it was very gingerly. I didn't see any footprints.
10. WATSON: Did you suspect him? At that particular moment, I mean?
11. HOLMES: He was close at hand. Logically, he was a suspect.
12. WATSON: Yes but, how did he strike you? Was he acting suspiciously at all? (*Breaking the mood*) You know, this is next to impossible - how can I solve a crime at second-hand?
13. HOLMES: Isn't that precisely what you expect your readers to do? You present the clues, lay out the facts and invite them to unearth the solution.
1. WATSON: I suppose so.

2. HOLMES: Well then you're finding out what it feels like, aren't you? A valuable experiment, I'd have thought.
3. WATSON: Oh, so it's an experiment now, is it? What happened to the fun?
4. HOLMES: It can be both.
5. WATSON: Can it. All right then, what happened next?
6. HOLMES: Well -
7. WATSON: (*Interrupting*) This is just like that damned stage play.
8. HOLMES: The similarities elude me.
9. WATSON: Questions. All I'm doing is asking an endless string of questions. It's always you who gets the interesting speeches.
10. HOLMES: I thought you liked it that way.
11. WATSON: "Amazing Holmes! That's incredible Holmes! It all seems so simple now you explain it Holmes!" I'm not sure I want to go down in history as a literary device to make you seem even cleverer than you are.
12. HOLMES: Eight.

13. WATSON: Not to mention lending credence to your more dubious deductions. Eight what?
14. HOLMES: What do you mean, dubious?
1. WATSON: Eight what?
2. HOLMES: Consecutive sentences without a question mark.
3. WATSON: Oh for goodness' sake. I'm talking about fiction. This is real life.
4. HOLMES: Is it?
5. WATSON: Please. If we start discussing your precious Tibetan mysticism we'll be here all day.
6. HOLMES: Do you think that would be long enough?

A MOMENT. WATSON REGAINS HIS GOOD HUMOUR.

7. WATSON: No, I don't. Let's get back to something more concrete before I forget everything you've told me so far. You and Stackhurst were standing over poor McPherson's body when this dog-hurling mathematics tutor turned up. What then?
8. HOLMES: I sent Murdoch to inform the police, in Fulworth. That's the nearest village. Then I left Stackhurst to guard the body and went to look at the beach. By the

THEN WATSON APPROACHES, BEARING TWO DRINKS.

5. WATSON: Here you are.

HE PUTS THEM DOWN.

6. HOLMES: Thank you.

AS WATSON SITS:

7. WATSON: The lunch will be a few minutes. The landlord was slightly taken aback by your request for something with no meat in it.

8. HOLMES: But was he able to rise to the challenge?

9. WATSON: Not with any great creativity. You're getting a cheese and pickle sandwich.

10. HOLMES: Splendid. And you?

1. WATSON: I'm afraid I couldn't resist the roast beef. You did say you wouldn't mind.

2. HOLMES: Not in the least. I've no desire to inflict my idiosyncrasies on others.

3. WATSON: Thank you.

HE STRETCHES AND RELAXES.

4. HOLMES: The walk wasn't too much for you?

5. WATSON: No, not at all.

6. HOLMES: Good.

7. WATSON: What was it, a couple of miles?

8. HOLMES: Nearer three.

HE LIFTS HIS GLASS.

To your success with the case.

9. WATSON: Thank you.

THEY DRINK.

Ah. You can't beat a real country brew.

10. HOLMES: I thought you'd appreciate it. But that's not why I brought you here.

11. WATSON: Well I hardly thought it was. So come on - what's the Fulworth connection?

1. HOLMES: This.

*HE PRODUCES A FOLDED SLIP OF PAPER.
HE PASSES IT ACROSS.*

2. WATSON: What is it?

3. HOLMES: Have a look.

WATSON EXAMINES THE PAPER WITHOUT UNFOLDING IT.

4. WATSON: Torn from a cheap writing pad, but done carefully - no jagged edges or bits missing. Folded once - and look how exact the alignment is. This was done by someone exceptionally neat and meticulous. A clear thinker, probably quite intelligent.
5. HOLMES: Watson, that is positively scintillating.
6. WATSON: Thank you.
7. HOLMES: Unfortunately, it's also totally irrelevant.
8. WATSON: Oh?
9. HOLMES: You were supposed to simply look at the message.
10. WATSON: You're the one who taught me that the outside of a letter can be as informative as the inside.
11. HOLMES: Not, alas, in this case. The message.
12. WATSON: Very well...

WATSON UNFOLDS THE NOTE.

- This is your handwriting.
1. HOLMES: Of course it is. The police would hardly have let me keep the original - it was vital evidence.
 2. WATSON: Well how was I supposed to know what it was? (*A sigh*) Right, let's see... "I will be there, you may be sure - Maudie".
 3. HOLMES: The original was folded inside a card-case in McPherson's left-hand trouser pocket.
 4. WATSON: He took it with him on his morning stroll?
 5. HOLMES: He did.
 6. WATSON: What was the writing like?
 7. HOLMES: Undoubtedly feminine, rather scrawling, done with a well-worn nib and perfectly ordinary ink.
 8. WATSON: And the paper?
 9. HOLMES: Rather better quality than my "cheap writing pad".
 10. WATSON: It wasn't meant as a criticism. Did you know this Maudie?

11. HOLMES: No. But Stackhurst enlightened me. (*He mimics*) Miss Maud Bellamy. Lives in Fulworth -
12. WATSON: (*Interrupting, the connection revealed*) Ah.
13. HOLMES: - with her father and her brother. She's the beauty of the neighbourhood, Holmes. Quite a one.
14. WATSON: There's no question that it was the same woman?
1. HOLMES: The police went through McPherson's things at the school. There were other letters that left no doubt about it - and also that the romance had been conducted in great secrecy.
2. WATSON: The soup begins to thicken.
3. HOLMES: I see what you meant about memorable phrases of your own.
4. WATSON: What else do you know about the girl?
5. HOLMES: Her father's something of a man of substance in this village - owns all the fishing boats and bathing-huts. He worked his way up from nothing.
6. WATSON: Someone like that can be fiercely protective - and the dead man had

arranged an assignation with his daughter. Was he married, McPherson?

- 7. HOLMES: No.
- 8. WATSON: And he had a good job with excellent prospects. Why the secrecy?
- 9. HOLMES: That was obviously something that had to be investigated. Stackhurst and I came here that same afternoon. If you look to your left...
- 10. WATSON: Where?
- 11. HOLMES: The modern house on the corner.
- 12. WATSON: I see it.
- 13. HOLMES: That's where the family live. The Haven.

- 1. WATSON: Holmes, I hope you're not proposing that I go and talk to these people. It would be a dreadful intrusion.
- 2. HOLMES: No, no. I'll tell you what was said.
- 3. WATSON: Good.
- 4. HOLMES: But the first important development came before we reached their gate. We were still at the end of the road when we saw Ian Murdoch come out of the front door.

5. WATSON: The maths master knew the family?
6. HOLMES: So it seemed. We confronted him in the street and Stackhurst asked him what he was doing here.
7. WATSON: And?
8. HOLMES: (*As Murdoch*) Under your roof I may be your subordinate, sir. I'm not aware that I owe you any account of my private actions. (*Himself*) It was the wrong moment to question Stackhurst's authority - his nerves were too near the surface. He dismissed Murdoch on the spot. (*As Stackhurst*) You will kindly make fresh arrangements as speedily as you can.
9. WATSON: How did he take it?
10. HOLMES: (*Murdoch*) Fresh arrangements, sir? I've already decided to do so. I've lost the only person who made your establishment habitable.
11. WATSON: McPherson, presumably. Did he mean it?
12. HOLMES: Impossible to say.
1. WATSON: If he was the murderer, it would be natural to try to get away as soon as possible. Much better to engineer a dismissal than simply take himself off.

2. HOLMES: Yes indeed. You're continuing to think along exactly the same lines as me. Ah - here come the sandwiches.

MUSIC: A SMALL BRASS BAND STRIKE UP A HYMN.

WE'VE MOVED TO:

SCENE 9

EXT: FULWORTH FRONT. DAY.

THE LOCAL BAND - A VERY SMALL AND SOMEWHAT RAMSHACKLE AFFAIR - IS ON THE MARCH.

ON THE NEARBY BEACH, CHILDREN PLAY AND ADULTS SPLASH DECOROUSLY IN THE SEA.

THE BAND RECEDES.

3. HOLMES: A supreme example of how enthusiasm can triumph over limited technique.

4. WATSON: You think so?

5. HOLMES: Don't you?

6. WATSON: I don't know that "triumph" is exactly the word I'd use.

7. HOLMES: The stress and strain of city life seems to be taking its toll on you, Watson. Whatever happened to the tolerant man I used to live with?

8. WATSON: A man only has so much tolerance in his soul, Holmes. You soaked it out of me like a sponge.

9. HOLMES: Take you me for a sponge, my Lord?
10. WATSON: Macbeth?
1. HOLMES: Hamlet. Act four, scene two.
Rosencrantz and Guildenstern. I'm surprised you didn't remember that one.
2. WATSON: Holmes, no-one remembers Rosencrantz and Guildenstern. Most of the time you can't even tell them apart.
3. HOLMES: I can't say I've ever had any problems. We're wasting time.
4. WATSON: What do you mean, "we"? (*A fractional moment*) Tell me about your interview with the Bellamys.
5. HOLMES: First, there's something else you should know. About Ian Murdoch.
6. WATSON: What's that?
7. HOLMES: You'll recall the incident with the dead man's dog?
8. WATSON: Of course. It annoyed Murdoch and he threw it through a window. Was it badly hurt, by the way?
9. HOLMES: No.
10. WATSON: Good. Carry on.

11. HOLMES: Well, that was some years ago.
12. WATSON: How many, do you know?
13. HOLMES: Four or five. But according to Stackhurst, for the last eighteen months, Murdoch and McPherson were good friends.

1. WATSON: Well considering that Murdoch was my chief suspect, I'm glad you told me that.
2. HOLMES: Never make up your mind before you have all the data.
3. WATSON: Then give me some more.

A DISTANT HANDBELL HAS BEEN RINGING UNDER THE LAST FEW SPEECHES.

4. HOLMES: Would you care for a toffee-apple?
5. WATSON: Holmes!

HOLMES GETS BACK TO THE BUSINESS IN HAND.

6. HOLMES: Mr Bellamy proved to be a middle-aged man with a flaming red beard and a generous head of hair.
7. WATSON: Did he indeed?

8. HOLMES: Contain your enthusiasm, Doctor. Though I must admit that I had much the same thought.
9. WATSON: The lion's mane...
10. HOLMES: He was also in a very angry mood. (*As Bellamy*) I'm of the opinion, sir, and my son's of like mind, that Mr McPherson's attentions to Maud were insulting.
11. WATSON: Insulting? That's a strange attitude.
12. HOLMES: (*As Bellamy*) The word "marriage" was never mentioned, and there were letters and meetings and a great deal more of which neither of us could approve.
1. WATSON: So much for the secret liaison. I was right, then - protective. Unless of course young McPherson really was just using the girl. You knew him pretty well - what did you think?
2. HOLMES: He was a respectful, old-fashioned sort, rather quiet. An admirable son-in-law, or so I'd have thought.
3. WATSON: Did you ask Bellamy just why he objected so strongly?
4. HOLMES: I was about to, when the lady herself came in...

HE TAILS OFF. A MOMENT.

5. WATSON: Well? What was she like?

HOLMES TAKES A MOMENT TO GATHER HIS THOUGHTS.

6. HOLMES: Women have seldom been an attraction to me, Watson.

7. WATSON: "Seldom"? Are you saying that she was an exception?

8. HOLMES: Certainly not...

HE TAILS OFF AGAIN.

9. WATSON: Holmes, you're supposed to be giving me data, remember? Just tell me what she was like.

10. HOLMES: She would have graced any assembly in the world. A perfect, clear-cut face, delicate colouring, poise and control. No young man could have crossed her path unscathed. (*Tentatively*) Watson...?

1. WATSON: (*Gently, catching his mood*) What?

2. HOLMES: I've devoted my life to exploring the dark side of humanity. What have I missed?

3. WATSON: (*A mild sigh*) There's no way to answer that.

4. HOLMES: No... logical way, perhaps. And my brain has always governed my heart.
5. WATSON: Not always.
6. HOLMES: What was it you wrote? "All emotions were abhorrent to his cold, precise mind."
7. WATSON: Early days. I hardly knew you then.
8. HOLMES: I've always prided myself on my detachment. A woman would have been... a distraction.
9. WATSON: (*A smile*) I must remember to tell Jean you said so.
10. HOLMES: I meant my own wife, not yours.

A MOMENT. WATSON'S NOT SURE WHAT TO SAY.

HE DECIDES ON A JOKEY APPROACH:

11. WATSON: Holmes, are you deliberately trying to stop me solving this mystery?

HOLMES GIVES IN.

12. HOLMES: Certainly not. (*Back to normal*) It's infernally noisy here. Let's see what other delights Fulworth village has to offer.

MUSIC: A SOLO VIOLIN. IT TAKES US

TO:

SCENE 10

INT: A CHURCH.

NOT OVERLY LARGE, NOT OVERLY ECHOEY, AND - CONVENIENTLY - DESERTED.

A LITTLE OFF, THE DOOR CLANKS OPEN. TWO PAIRS OF FOOTSTEPS APPROACH.

1. HOLMES: Ah. That's better.
2. WATSON: Cooler, certainly.
3. HOLMES: That's the thickness of the walls. The Normans built to last. It's not too cold for you?
4. WATSON: No. What a splendid window.

THEY LOOK AROUND FOR A MOMENT. THEN HOLMES PLUNGES STRAIGHT IN TO THE MATTER IN HAND

5. HOLMES: Miss Maud Bellamy was wide-eyed and intense. *(As the girl)* "I know that Fitzroy is dead. Don't be afraid to tell me the details."
6. WATSON: Remarkable composure.
7. HOLMES: Yes indeed.
8. WATSON: Who told her the full story? You or Stackhurst?

9. HOLMES: Stackhurst.
10. WATSON: And I imagine she took it well.
11. HOLMES: Extremely well. When Stackhurst had finished she turned to me. It seemed that she knew who I was.
12. WATSON: The price of fame. What did she say?
1. HOLMES: (*As Maud*) Mr Holmes, you have my sympathy and my help. Bring them to justice, whoever they may be.
2. WATSON: "Them"? Why did she say that?
3. HOLMES: My question exactly. (*As Maud*) Sir, Fitzroy McPherson was a brave and a strong man. No single person could have done this to him.
4. WATSON: The note in the dead man's pocket...
5. HOLMES: Yes, I asked her about it.

*WATSON AND HOLMES FALL EASILY INTO
QUESTION AND ANSWER ROLE-PLAYING.*

6. WATSON: What did it mean?
7. HOLMES: (*As Maud*) I see no reason for any more mystery. We were engaged to be married.
8. WATSON: Why did you keep it a secret?

9. HOLMES: Because Fitzroy stood to be disinherited if he married against his family's wish.
10. WATSON: But why not tell your father and your brother?
11. HOLMES: My life is my own. I would have told them if they'd ever shown the slightest sympathy.

*WATSON PRODUCES THE DUPLICATE NOTE.
HE UNFOLDS IT.*

12. WATSON: "I will be there, you may be sure."
Where, Miss Bellamy?
1. HOLMES: There was a place on the beach where we used to meet.
2. WATSON: And when?
3. HOLMES: Just after sunset tonight.
4. WATSON: How did Mr McPherson arrange the meeting?
5. HOLMES: That note was in answer to one of his.

WATSON BREAKS OUT OF THE "GAME".

6. WATSON: You don't have that one, of course.

7. HOLMES: I'm afraid not. And there would have been no point in making you a copy of it.
8. WATSON: Oh?
9. HOLMES: Because it was the envelope, not the letter which was informative.
10. WATSON: What did you learn from it?
11. HOLMES: That it was delivered by hand.
12. WATSON: By McPherson, presumably.
13. HOLMES: I asked that. The lady refused absolutely to answer.
14. WATSON: Oh? I wonder why?
15. HOLMES: Any more questions?
16. WATSON: Er... Did she know if McPherson had any enemies?
1. HOLMES: (*As Maud*) None in the world.
2. WATSON: And yourself? Is there anyone who would want to harm you?
3. HOLMES: No-one.
4. WATSON: Anyone who might be jealous of your fiancé? Have you had any previous... admirers?

5. HOLMES: Yes, Mr Holmes. Several.

6. WATSON: Including Mr Ian Murdoch?

7. HOLMES: There was a time when I thought so. But it all changed when he realised how matters stood between his friend Fitzroy and myself.

WATSON BREAKS CHARACTER AGAIN.

8. WATSON: Well... I can't think of anything else. Have I missed anything that you asked?

9. HOLMES: Not a thing. Bravo.

10. WATSON: Thank you - but I'm not sure it's got me anywhere.

11. HOLMES: There is one thing I haven't told you yet.

12. WATSON: To do with Miss Bellamy?

13. HOLMES: Most definitely. You remember her words at the beginning of the interview?

14. WATSON: You mean about "bringing them to justice".

1. HOLMES: "Whoever they might be", yes. As she said that - it seemed to me that she

looked straight at her father and her brother.

*A SOLO VIOLIN. IT TAKES US TO:
SCENE 11* *EXT: THE CHURCHYARD. DAY.*
*CORNY CROWS CAW.
WATSON IS LOOKING AT HIS WATCH.*

2. WATSON: Three forty-five.

HE SNAPS IT SHUT AND PUTS IT AWAY.

On to the next place?

3. HOLMES: There isn't one.

4. WATSON: We're staying in Fulworth?

5. HOLMES: No, that's not what I meant. You're now in possession of practically all the facts.

6. WATSON: Practically all?

7. HOLMES: After my interview with the Bellamys, nothing new came to light for a week.

8. WATSON: What about the findings of the inquest?

9. HOLMES: It was adjourned for further evidence.

10. WATSON: *(To himself)* What would you have done...? *(Deciding)* You examined the beach again.

11. HOLMES: But with no more success than the first time.
12. WATSON: The dead man's room at the school?
13. HOLMES: Nothing.
1. WATSON: Then you would have gone over the whole case and tried the old "eliminate the impossible" approach.
2. HOLMES: Be my guest.
3. WATSON: Right. The facts first, then. A popular and talented young man sets off as usual for his morning swim... Did he always go alone, by the way?
4. HOLMES: I asked Stackhurst that very question. No, he didn't, quite the contrary. A few of the students almost always went with him.
5. WATSON: Did they, indeed. What happened that morning?
6. HOLMES: Ian Murdoch set them a maths test before breakfast.
7. WATSON: Now that's downright suspicious.
8. HOLMES: I thought so. Carry on.
9. WATSON: McPherson gets to the beach, prepares for his swim - but before he can get

into the water, he's savagely attacked with some sort of flail or whip.

10. HOLMES: Look at these.

*"THESE" ARE SEVERAL PHOTOGRAPHS.
HOLMES PRODUCES THEM FROM A POCKET
AND HANDS THEM OVER.*

Photographs of the wounds.

*WATSON LOOKS. HIS FIRST INSTINCT
IS TO WINCE.*

1. WATSON: Good God. That's inhuman. (*A sudden thought*) Why didn't you show me these earlier?

2. HOLMES: Because I didn't get them myself until this stage of the investigation. I hadn't seen the wounds in this much detail until now.

3. WATSON: Right.

A MOMENT. HE LOOKS MORE CLOSELY.

These lacerations are remarkably thin.

4. HOLMES: Yes.

5. WATSON: As if they were made with very fine wires. Do you have your lens with you?

6. HOLMES: Here.

HE PASSES IT OVER.

7. WATSON: Thank you. Now...

A MOMENT. THEN HE LOOKS UP.

The wounds aren't even. There are dots of blood evenly spaced all along them. It looks...

HE TAILS OFF. IT'S AN ABSURD IDEA.

8. HOLMES: Go on, Doctor.

9. WATSON: It looks for all the world as if a wire mesh or a net had done it. The extra dots of blood are where the wires cross.

10. HOLMES: Ingenious.

1. WATSON: Or maybe a very fine cat-o-nine-tails with small knots spaced along each strand. It's devilish, whatever it was. After all these years, I still find it hard to believe that one human being can do something like that to another.

2. HOLMES: Who knows what evil lurks in the hearts of men?

3. WATSON: True, I suppose. Cynical, but true.

4. HOLMES: Go back to your reconstruction.

5. WATSON: Where was I...? Oh yes. McPherson's attacker flogs him practically to death. And then this wretched man summons up his last reserves of strength and staggers up the cliff path. That could have taken him, what, anything up to ten minutes. Stackhurst says that he was only fifteen minutes behind McPherson when he left the school - so the attack happened more or less as soon as McPherson reached the beach... (*A reluctant conclusion*) Which rules out Murdoch -assuming that he was present to oversee his maths test.
6. HOLMES: He was. At least a dozen witnesses.
7. WATSON: Damn. I had thought that your "lion" could actually have been "Ian".
8. HOLMES: It crossed my mind. And "mane"?
9. WATSON: No idea yet, I'm afraid. Suppose Murdoch set his test then hurried out to the beach by another route. Is there another route?
10. HOLMES: Yes. Another path down the cliff nearer the school, and then along the beach.
1. WATSON: So... He sets his test, rushes out unseen, gets to the lagoon and attacks his so-called friend. Then he hides in one of the grottos in the cliff-face until he can slip away.

2. HOLMES: I thought you'd decided that he had no reason to hide.

3. WATSON: Because the top of the cliff isn't visible from the beach, yes. Perhaps he's just afraid that there might be someone about. Criminals are a cowardly, superstitious lot... Not very convincing. What about other possible murderers? The Bellamys, I suppose, father and son. I don't really believe it. A man with money and local influence doesn't need to resort to murder just to get rid of an unwelcome lover. Could you have been mistaken about that glance?

4. HOLMES: Yes, I could.

*WATSON RELEASES HIS BREATH,
PONDERINGLY.*

5. WATSON: Eliminate the impossible...

6. HOLMES: Time to give you the next developments, I think.

7. WATSON: I'm listening.

8. HOLMES: McPherson's dog was found dead on the beach. At the very place where his master died.

9. WATSON: His dog? (*A moment*) Did you examine it?
10. HOLMES: Shortly after it was found. The body was stiff and the eyes were bulging. There was agony in every line of it.
11. WATSON: Killed by the murderer? Why, for God's sake?
1. HOLMES: Some sort of revenge? I didn't know.
2. WATSON: You said "developments". Plural.
3. HOLMES: I think it's only fair to tell you that I had the first glimmerings of an idea about then.
4. WATSON: May I ask what sort of glimmerings, or would that be cheating?
5. HOLMES: It was something I couldn't quite put my finger on. Have you ever had one of those dreams where you feel that there's some... all-important thing? You search for it, you know it's there - but you don't know exactly what it is, and it's always just out of your reach. That's how I felt.
6. WATSON: Yes, I know what you mean. The harder you try, the more elusive it gets.
7. HOLMES: Precisely.

8. WATSON: The best solution is to give up the struggle. Let it surface in its own good time.

9. HOLMES: Well put.

WATSON ALSO HAS "THE GLIMMERINGS OF AN IDEA".

10. WATSON: *(To himself)* Eliminate the impossible... What were the other developments?

11. HOLMES: There was just the one. Someone else was attacked, exactly as McPherson had been. Ian Murdoch.

12. WATSON: Murdoch too? *(Recovering from the shock)* Yes... Yes! What exactly happened?

1. HOLMES: I was at home. He burst into my sitting-room with Stackhurst close behind him. He'd found Murdoch down on the beach.

2. WATSON: The same spot?

3. HOLMES: Almost exactly. Murdoch's shoulder was marked with the same wounds and he was in agony.

4. WATSON: Brandy to deaden to pain, something soothing on the cuts... Did you have any cream? Soft butter? Something like that?

5. HOLMES: Salad oil.
6. WATSON: Yes, that would have done at a pinch.
7. HOLMES: It seemed to help. Murdoch was already half in a faint and the brandy put him right out. We sent word for a doctor - and while we were waiting, Stackhurst told me what had happened. (*As Stackhurst*) Well Holmes, I was walking -

*WATSON IS NOW EXCITED ABOUT HIS
THEORY.*

8. WATSON: Wait. Let me see if I'm right. No, let me ask you this first - what was Murdoch wearing?
9. HOLMES: A bathing costume covered by his coat.
10. WATSON: (*He thought so*) Yes... And Stackhurst found him at the very edge of the lagoon. (*The vital point*) He'd been swimming.
11. HOLMES: Bravo, Doctor.
12. WATSON: I've another question.
13. HOLMES: I rather thought you might have.
1. WATSON: When you found McPherson - you said he was naked from the waist up.

2. HOLMES: I did.
3. WATSON: Describe his trousers.
4. HOLMES: Grey wool.
5. WATSON: (*Unangrily*) Dammit Holmes, you know what I mean.
6. HOLMES: (*He does indeed*) Clumsily fastened, somewhat crumpled.
7. WATSON: You might have told me that at the very beginning.
8. HOLMES: I didn't realise the importance of it myself until considerably later.
9. WATSON: And his hair? What about his hair?
10. HOLMES: I rather think that you can answer that yourself.
11. WATSON: He was in the habit of anointing it with oil. Slicking it down close to his scalp.
12. HOLMES: Absolutely correct. Do you have the solution?
13. WATSON: Not all of it, not yet. Did you, at that stage?
14. HOLMES: Yes, but I had a distinct advantage not available to you.

15. WATSON: You were in your own home.

16. HOLMES: I was.

1. WATSON: With your own books.

*NOW HOLMES KNOWS THAT WATSON IS
INDEED THERE.*

2. HOLMES: With my own books.

3. WATSON: And you've always been quite a collector
of books. Every subject under the sun.

4. HOLMES: I am an omnivorous reader.

5. WATSON: It was something you'd read - the thing
you couldn't recall. It was something
you'd read in your own library, so you
were able to find it again. Or did you
just remember it, out of the blue?

6. HOLMES: As you said, it... surfaced. Home?

7. WATSON: Home.

HE STARTS TO WALK AWAY.

8. HOLMES: Watson?

WATSON STOPS AND TURNS.

9. WATSON: Yes?

10. HOLMES: Well done.

*MUSIC: THE SAME OLD SOLO VIOLIN.
IT FADES INTO:*

SCENE 12 *INT: HOLMES'S SITTING-ROOM.*
*WATSON IS RUNNING HIS EYES AND
FINGERS ALONG ONE OF THE WELL-
STACKED BOOKSHELVES.*

1. WATSON: Now... Which one...?
2. HOLMES: Would you like me to show you?
3. WATSON: No, just give me a moment... Ah!

*HE REMOVES A BOOK, LEAFS THROUGH IT
EAGERLY...
...ONLY TO GIVE UP, DISAPPOINTED.*

Damn. But I'm close. I must be close.

4. HOLMES: Extremely.
5. WATSON: Then... here we are!

HE REMOVES ANOTHER BOOK.

6. HOLMES: Show me.
7. WATSON: "Out of Doors" by J G Wood.

8. HOLMES: The famous observer.
9. WATSON: That's high praise, coming from you.
10. HOLMES: Have you ever read it?
11. WATSON: No, but you have, and recently too.
There's a clear fingerprint in the dust
along the top, you see?
12. HOLMES: It seems I must speak to Martha about
her standards of cleanliness.
1. WATSON: You're changing the subject. Now I know
I'm right.
2. HOLMES: Aren't you going to look inside?
3. WATSON: Not yet. I rather think that this is
that moment in the spotlight you
promised me. I want to enjoy it.
4. HOLMES: You deserve it. The stage is yours.
5. WATSON: Thank you. Now... The most important
clues were the dead man's trousers and
the oil on his hair.
6. HOLMES: (*Fulfilling the traditional role*) But
why Holmes? I mean, Watson?
7. WATSON: Together with the unusually high
temperature that day, even before
breakfast. When you found the body, you
were too distracted to realise the

significance of the trousers - but you couldn't have missed noticing it if the man were soaking wet.

8. HOLMES:

He wasn't.

9. WATSON:

And so you concluded that he hadn't got as far as going for his swim. But you were wrong. The early morning sun had dried his body, and the oil prevented his hair from getting wet. The trousers -

10. HOLMES:

The trousers puzzled me.

11. WATSON:

But you said it yourself: McPherson was an old-fashioned, withdrawn, very proper sort of man.

12. HOLMES:

Even so.

1. WATSON:

Perhaps I've had more experience of it than you. It may be hard to accept but it's true - even if the body's in terrible agony, there's a part of the brain that concerns itself with the most ordinary, mundane, everyday thoughts. Such as not leaving a secluded bathing beach and going into a public place without first making oneself decent.

2. HOLMES:

I was forced to accept it, in the end.

3. WATSON:

What it all adds up to is this - he wasn't attacked before he took his swim. He was attacked during it. And the same

was true of Ian Murdoch, and even the wretched dog. And what's more - it wasn't murder. Am I right?

4. HOLMES: Absolutely right.

WATSON FLICKS THROUGH THE BOOK.

5. WATSON: Does this book have an index?

6. HOLMES: The page you want is seventy-three.

WATSON FINDS IT. HE TAKES GREAT SATISFACTION IN SEEING HIS THEORY PROVED CORRECT.

7. WATSON: Oh yes... Oh yes... *(Theatrically)*
Behold - the lion's mane!

MUSIC: A FINAL TRIUMPHANT VIOLIN

LINK.

IT FADES INTO:

SCENE 13

INT: A RAILWAY CARRIAGE. DAY.

THE COMPARTMENT IS EMPTY BUT FOR

WATSON.

THE TRAIN IS STANDING IN A SMALL COUNTRY STATION, AND HOLMES AND WATSON ARE TALKING THROUGH THE OPEN DOOR.

*THE FAREWELL - LIKE ALL FAREWELLS -
IS JUST A LITTLE STRAINED.*

1. HOLMES: You enjoyed the weekend, I hope?
2. WATSON: Enormously. I hope we can do it again sometime.
3. HOLMES: I hope so.
4. WATSON: Sometime soon, Holmes.
5. HOLMES: I can't promise you another murder.
6. WATSON: You didn't give me one this time.
7. HOLMES: Don't be pedantic.
8. WATSON: Not pedantic. Accurate. Did you?
9. HOLMES: Did I what?
10. WATSON: Enjoy the weekend. Or will you be glad to get back to your peace and quiet?

THE GUARD'S WHISTLE BLOWS.

11. HOLMES: Ah. Stand back.
12. WATSON: Right.

*HOLMES SLAMS THE DOOR.
THE ENGINE WHISTLE BLOWS.
WATSON LOWERS THE WINDOW.*

*A HUGE HISS OF STEAM AND THE TRAIN
BEGINS TO MOVE. HOLMES WALKS
BESIDE IT.
THEY HAVE TO RAISE THEIR VOICES.*

1. HOLMES: Have a good trip.

2. WATSON: Thank you.

HOLMES HOLDS OUT A BUNDLE OF PAPER.

3. HOLMES: Here.

4. WATSON: What is it?

5. HOLMES: Something to read on the journey.

WATSON TAKES IT.

6. WATSON: Thank you.

7. HOLMES: *(Falling back)* Goodbye, Watson.

8. WATSON: Goodbye.

9. HOLMES: Start on page twelve.

10. WATSON: *(Puzzled)* Right. Goodbye. See you soon...

*HE TAILS OFF. THEY'VE LEFT HOLMES
BEHIND.*

WATSON SITS, WITH A SIGH.

A MOMENT.

WATSON LOOKS AT HOLMES'S PRESENT.

"The Adventure of the Lion's Mane by
Sherlock Holmes." (A smile) Ha.

HE FLICKS THROUGH THE PAGES.

(WATSON cont...)

1. WATSON (*cont*): Page... twelve. (*He reads*) I led
the way
along the beach, peering eagerly into
the waters. I had reached the deepest
and stillest part of the lagoon, when my
eyes caught it. "Cyanea!" I cried.
"Cyanea! Behold - the lion's mane!"
Mm...

*HE SETTLES BACK IN HIS SEAT FOR A
GOOD READ.*

*OUT OF THE REGULAR RHYTHM OF THE
TRAIN COMES HOLMES'S VOICE:*

2. HOLMES (*narr*): The strange object did indeed look
like a
tangled mass torn from the mane of a
lion. It lay some three feet under the
water, a curious waving, vibrating,
hairy creature with streaks of silver
among its yellow tresses. It pulsed
with a slow, heavy, dilation and
contraction.

"Cyanea Capillata is the miscreant's
full name, gentlemen. The gale must
have blown him into the shore. As
dangerous as the bite of the cobra and

far more painful. The most deadly of all the jellyfish."

The Constable stared at me in silence. "Well, you've done it" he said at last. "I'd read about you, but I never believed it. It's wonderful."

I was forced to shake my head. To accept such praise was to lower one's standards.

WATSON TURNS THE PAGE - AND FINDS NOTHING.

*HE CLOSSES THE MANUSCRIPT.
HE SHAKES HIS HEAD GOOD-NATUREDLY.*

1. WATSON: Really, Holmes. Couldn't you come up with a better ending than that?

*AND HASTILY, MUSIC:
THE CLOSING SIG.*

CLOSING ANNOUNCEMENTS.

THE MUSIC ENDS.

THE END.

The Adventure of the Lion's Mane

It is a most singular thing that a problem which was certainly as abstruse and unusual as any which I have faced in my long professional career should have come to me after my retirement, and be brought, as it were, to my very door. It occurred after my withdrawal to my little Sussex home, when I had given myself up entirely to that soothing life of Nature for which I had so often yearned during the long years spent amid the gloom of London. At this period of my life the good Watson had passed almost beyond my ken. An occasional week-end visit was the most that I ever saw of him. Thus I must act as my own chronicler. Ah! had he but been with me, how much he might have made of so wonderful a happening and of my eventual triumph against every difficulty! As it is, however, I must needs tell my tale in my own plain way, showing by my words each step upon the difficult road which lay before me as I searched for the mystery of the Lion's Mane.

My villa is situated upon the southern slope of the downs, commanding a great view of the Channel. At this point the coast-line is entirely of chalk cliffs, which can only be descended by a single, long, tortuous path, which is steep and slippery. At the bottom of the path lie a hundred yards of pebbles and shingle, even when the tide is at full. Here and there, however, there are curves and hollows which make splendid swimmingpools filled afresh with each flow. This admirable beach extends for some miles in each direction, save only at one point where the little cove and village of Fulworth break the line.

My house is lonely. I, my old housekeeper, and my bees have the estate all to ourselves. Half a mile off, however, is Harold Stackhurst's well-known coaching establishment, The Gables, quite a large place, which contains some score of young fellows preparing for various professions, with a staff of several masters. Stackhurst himself was a well-known rowing Blue in his day, and an excellent all-round scholar. He and I were always friendly from the day I came to the coast, and he was the one man who was on such terms with me that we could drop in on each other in the evenings without an invitation.

Towards the end of July, 1907, there was a severe gale, the wind blowing up-channel, heaping the seas to the base of the cliffs and leaving a lagoon at the turn of the tide. On the morning of which I speak the wind had abated, and all Nature was newly washed and fresh. It was impossible to work upon so delightful a day, and I strolled out before breakfast to enjoy the exquisite air. I walked along the cliff path which led to the steep descent to the beach. As I walked I heard a shout behind me, and there was Harold Stackhurst waving his hand in cheery greeting.

"What a morning, Mr. Holmes! I thought I should see you out."

"Going for a swim, I see."

"At your old tricks again," he laughed, patting his bulging pocket. "Yes. McPherson started early, and I expect I may find him there."

Fitzroy McPherson was the science master, a fine upstanding young fellow whose life had been crippled by heart trouble following rheumatic fever. He was a natural athlete, however, and excelled in every game which did not throw too great a strain upon him. Summer and winter he went for his swim, and, as I am a swimmer myself, I have often joined him.

At this moment we saw the man himself. His head showed above the edge of the cliff where the path ends. Then his whole figure appeared at the top, staggering like a drunken man. The next instant he threw up his hands and, with a terrible cry, fell upon his face. Stackhurst and I rushed forward -- it may have been fifty yards -- and turned him on his back. He was obviously dying. Those glazed sunken eyes and dreadful livid cheeks could mean nothing else. One glimmer of life came into his face for an instant, and he uttered two or three words with an eager air of warning. They were slurred and indistinct, but to my ear the last of them, which burst in a shriek from his lips, were "the Lion's Mane." It was utterly irrelevant and unintelligible, and yet I could twist the sound into no other sense. Then he half raised himself from the ground, threw his arms into the air, and fell forward on his side. He was dead.

My companion was paralyzed by the sudden horror of it, but I, as may well be imagined, had every sense on the alert. And I had need, for it was speedily evident that we were in the presence of an extraordinary case. The man was dressed only in his Burberry overcoat, his trousers, and an unlaced pair of canvas shoes. As he fell over, his Burberry, which had been simply thrown round his shoulders, slipped off, exposing his trunk. We stared at it in amazement. His back was covered with dark red lines as though he had been terribly flogged by a thin wire scourge. The instrument with which this punishment had been inflicted was clearly flexible, for the long, angry weals curved round his shoulders and ribs. There was blood dripping down his chin, for he had bitten through his lower lip in the paroxysm of his agony. His drawn and distorted face told how terrible that agony had been.

I was kneeling and Stackhurst standing by the body when a shadow fell across us, and we found that Ian Murdoch was by our side. Murdoch was the mathematical coach at the establishment, a tall, dark, thin man, so taciturn and

aloof that none can be said to have been his friend. He seemed to live in some high abstract region of surds and conic sections, with little to connect him with ordinary life. He was looked upon as an oddity by the students, and would have been their butt, but there was some strange outlandish blood in the man, which showed itself not only in his coal-black eyes and swarthy face but also in occasional outbreaks of temper, which could only be described as ferocious. On one occasion, being plagued by a little dog belonging to McPherson, he had caught the creature up and hurled it through the plate-glass window, an action for which Stackhurst would certainly have given him his dismissal had he not been a very valuable teacher. Such was the strange complex man who now appeared beside us. He seemed to be honestly shocked at the sight before him, though the incident of the dog may show that there was no great sympathy between the dead man and himself.

"Poor fellow! Poor fellow! What can I do? How can I help?"

"Were you with him? Can you tell us what has happened?"

"No, no, I was late this morning. I was not on the beach at all. I have come straight from The Gables. What can I do?"

"You can hurry to the police-station at Fulworth. Report the matter at once."

Without a word he made off at top speed, and I proceeded to take the matter in hand, while Stackhurst, dazed at this tragedy, remained by the body. My first task naturally was to note who was on the beach. From the top of the path I could see the whole sweep of it, and it was absolutely deserted save that two or three dark figures could be seen far away moving towards the village of Fulworth. Having satisfied myself upon this point, I walked slowly down the path. There was clay or soft marl mixed with the chalk, and every here and there I saw the same footstep, both ascending and descending. No one else had gone down to the beach by this track that morning. At one place I observed the print of an open hand with the fingers towards the incline. This could only mean that poor McPherson had fallen as he ascended. There were rounded depressions, too, which suggested that he had come down upon his knees more than once. At the bottom of the path was the considerable lagoon left by the retreating tide. At the side of it McPherson had undressed, for there lay his towel on a rock. It was folded and dry, so that it would seem that, after all, he had never entered the water. Once or twice as I hunted round amid the hard shingle I came on little patches of sand where the print of his canvas shoe, and also of his naked foot, could be seen. The latter fact proved that he had made all ready to bathe, though the towel indicated that he had not actually done so.

And here was the problem clearly defined -- as strange a one as had ever confronted me. The man had not been on the beach more than a quarter of an hour at the most. Stackhurst had followed him from The Gables, so there could be no doubt about that. He had gone to bathe and had stripped, as the naked footsteps showed. Then he had suddenly huddled on his clothes again -- they were all dishevelled and unfastened -- and he had returned without bathing, or at any rate without drying himself. And the reason for his change of purpose had been that he had been scourged in some savage, inhuman fashion, tortured until he bit his lip through in his agony, and was left with only strength enough to crawl away and to die. Who had done this barbarous deed? There were, it is true, small grottos and caves in the base of the cliffs, but the low sun shone directly into them, and there was no place for concealment. Then, again, there were those distant figures on the beach. They seemed too far away to have been connected with the crime, and the broad lagoon in which McPherson had intended to bathe lay between him and them, lapping up to the rocks. On the sea two or three fishingboats were at no great distance. Their occupants might be examined at our leisure. There were several roads for inquiry, but none which led to any very obvious goal.

When I at last returned to the body I found that a little group of wondering folk had gathered round it. Stackhurst was, of course, still there, and Ian Murdoch had just arrived with Anderson, the village constable, a big, ginger-moustached man of the slow, solid Sussex breed -- a breed which covers much good sense under a heavy, silent exterior. He listened to everything, took note of all we said, and finally drew me aside.

"I'd be glad of your advice, Mr. Holmes. This is a big thing for me to handle, and I'll hear of it from Lewes if I go wrong."

I advised him to send for his immediate superior, and for a doctor; also to allow nothing to be moved, and as few fresh footmarks as possible to be made, until they came. In the meantime I searched the dead man's pockets. There were his handkerchief, a large knife, and a small folding card-case. From this projected a slip of paper, which I unfolded and handed to the constable. There was written on it in a scrawling, feminine hand:

I will be there, you may be sure.
MAUDIE.

It read like a love affair, an assignation, though when and where were blank. The constable replaced it in the card-case and returned it with the other things to the pockets of the Burberry. Then, as nothing more suggested itself, I walked

back to my house for breakfast, having first arranged that the base of the cliffs should be thoroughly searched.

Stackhurst was round in an hour or two to tell me that the body had been removed to The Gables, where the inquest would be held. He brought with him some serious and definite news. As I expected, nothing had been found in the small caves below the cliff, but he had examined the papers in McPherson's desk and there were several which showed an intimate correspondence with a certain Miss Maud Bellamy, of Fulworth. We had then established the identity of the writer of the note.

"The police have the letters," he explained. "I could not bring them. But there is no doubt that it was a serious love affair. I see no reason, however, to connect it with that horrible happening save, indeed, that the lady had made an appointment with him."

"But hardly at a bathing-pool which all of you were in the habit of using," I remarked.

"It is mere chance," said he, "that several of the students were not with McPherson."

"Was it mere chance?"

Stackhurst knit his brows in thought.

"Ian Murdoch held them back," said he. "He would insist upon some algebraic demonstration before breakfast. Poor chap, he is dreadfully cut up about it all."

"And yet I gather that they were not friends."

"At one time they were not. But for a year or more Murdoch has been as near to McPherson as he ever could be to anyone. He is not of a very sympathetic disposition by nature."

"So I understand. I seem to remember your telling me once about a quarrel over the ill-usage of a dog."

"That blew over all right."

"But left some vindictive feeling, perhaps."

"No, no, I am sure they were real friends."

"Well, then, we must explore the matter of the girl. Do you know her?"

"Everyone knows her. She is the beauty of the neighbourhood -a real beauty, Holmes, who would draw attention everywhere. I knew that McPherson was attracted by her, but I had no notion that it had gone so far as these letters would seem to indicate."

"But who is she?"

"She is the daughter of old Tom Bellamy who owns all the boats and bathing-cots at Fulworth. He was a fisherman to start with, but is now a man of some substance. He and his son William run the business."

"Shall we walk into Fulworth and see them?"

"On what pretext?"

"Oh, we can easily find a pretext. After all, this poor man did not ill-use himself in this outrageous way. Some human hand was on the handle of that scourge, if indeed it was a scourge which inflicted the injuries. His circle of acquaintances in this lonely place was surely limited. Let us follow it up in every direction and we can hardly fail to come upon the motive, which in turn should lead us to the criminal."

It would have been a pleasant walk across the thyme-scented downs had our minds not been poisoned by the tragedy we had witnessed. The village of Fulworth lies in a hollow curving in a semicircle round the bay. Behind the old-fashioned hamlet several modern houses have been built upon the rising ground. It was to one of these that Stackhurst guided me.

"That's The Haven, as Bellamy called it. The one with the corner tower and slate roof. Not bad for a man who started with nothing but -- By Jove, look at that!"

The garden gate of The Haven had opened and a man had emerged. There was no mistaking that tall, angular, straggling figure. It was Ian Murdoch, the mathematician. A moment later we confronted him upon the road.

"Hullo!" said Stackhurst. The man nodded, gave us a sideways glance from his curious dark eyes, and would have-passed us, but his principal pulled him up.

"What were you doing there?" he asked.

Murdoch's face flushed with anger. "I am your subordinate, sir, under your roof. I am not aware that I owe you any account of my private actions."

Stackhurst's nerves were near the surface after all he had endured. Otherwise, perhaps, he would have waited. Now he lost his temper completely.

"In the circumstances your answer is pure impertinence, Mr. Murdoch."

"Your own question might perhaps come under the same heading."

"This is not the first time that I have had to overlook your insubordinate ways. It will certainly be the last. You will kindly make fresh arrangements for your future as speedily as you can."

"I had intended to do so. I have lost to-day the only person who made The Gables habitable."

He strode off upon his way, while Stackhurst, with angry eyes, stood glaring after him. "Is he not an impossible, intolerable man?" he cried.

The one thing that impressed itself forcibly upon my mind was that Mr. Ian Murdoch was taking the first chance to open a path of escape from the scene of the crime. Suspicion, vague and nebulous, was now beginning to take outline in my mind. Perhaps the visit to the Bellamys might throw some further light upon the matter. Stackhurst pulled himself together, and we went forward to the house.

Mr. Bellamy proved to be a middle-aged man with a flaming red beard. He seemed to be in a very angry mood, and his face was soon as florid as his hair.

"No, sir, I do not desire any particulars. My son here" -indicating a powerful young man, with a heavy, sullen face, in the corner of the sitting-room -- "is of one mind with me that Mr. McPherson's attentions to Maud were insulting. Yes, sir, the word 'marriage' was never mentioned, and yet there were letters and meetings, and a great deal more of which neither of us could approve. She has no mother, and we are her only guardians. We are determined --"

But the words were taken from his mouth by the appearance of the lady herself. There was no gainsaying that she would have graced any assembly in the world. Who could have imagined that so rare a flower would grow from such a root and in such an atmosphere? Women have seldom been an attraction to me, for my brain has always governed my heart, but I could not look upon her perfect clear-

cut face, with all the soft freshness of the downlands in her delicate colouring, without realizing that no young man would cross her path unscathed. Such was the girl who had pushed open the door and stood now, wide-eyed and intense, in front of Harold Stackhurst.

"I know already that Fitzroy is dead," she said. "Do not be afraid to tell me the particulars."

"This other gentleman of yours let us know the news," explained the father.

"There is no reason why my sister should be brought into the matter," growled the younger man.

The sister turned a sharp, fierce look upon him. "This is my business, William. Kindly leave me to manage it in my own way. By all accounts there has been a crime committed. If I can help to show who did it, it is the least I can do for him who is gone."

She listened to a short account from my companion, with a composed concentration which showed me that she possessed strong character as well as great beauty. Maud Bellamy will always remain in my memory as a most complete and remarkable woman. It seems that she already knew me by sight, for she turned to me at the end.

"Bring them to justice, Mr. Holmes. You have my sympathy and my help, whoever they may be." It seemed to me that she glanced defiantly at her father and brother as she spoke.

"Thank you," said I. "I value a woman's instinct in such matters. You use the word 'they.' You think that more than one was concerned?"

"I knew Mr. McPherson well enough to be aware that he was a brave and a strong man. No single person could ever have inflicted such an outrage upon him."

"Might I have one word with you alone?"

"I tell you, Maud, not to mix yourself up in the matter," cried her father angrily.

She looked at me helplessly. "What can I do?"

"The whole world will know the facts presently, so there can be no harm if I discuss them here," said I. "I should have preferred privacy, but if your father

will not allow it he must share the deliberations." Then I spoke of the note which had been found in the dead man's pocket. "It is sure to be produced at the inquest. May I ask you to throw any light upon it that you can?"

"I see no reason for mystery," she answered. "We were engaged to be married, and we only kept it secret because Fitzroy's uncle, who is very old and said to be dying, might have disinherited him if he had married against his wish. There was no other reason."

"You could have told us," growled Mr. Bellamy.

"So I would, father, if you had ever shown sympathy."

"I object to my girl picking up with men outside her own station."

"It was your prejudice against him which prevented us from telling you. As to this appointment" -- she fumbled in her dress and produced a crumpled note -- "it was in answer to this."

DEAREST [ran the message]:
The old place on the beach just after sunset on Tuesday.
It is the only time I can get away.
F.M.

"Tuesday was to-day, and I had meant to meet him to-night."

I turned over the paper. "This never came by post. How did you get it?"

"I would rather not answer that question. It has really nothing to do with the matter which you are investigating. But anything which bears upon that I will most freely answer."

She was as good as her word, but there was nothing which was helpful in our investigation. She had no reason to think that her fiance had any hidden enemy, but she admitted that she had had several warm admirers.

"May I ask if Mr. Ian Murdoch was one of them?"

She blushed and seemed confused.

"There was a time when I thought he was. But that was all changed when he understood the relations between Fitzroy and myself."

Again the shadow round this strange man seemed to me to be taking more definite shape. His record must be examined. His rooms must be privately searched. Stackhurst was a willing collaborator, for in his mind also suspicions were forming. We returned from our visit to The Haven with the hope that one free end of this tangled skein was already in our hands.

A week passed. The inquest had thrown no light upon the matter and had been adjourned for further evidence. Stackhurst had made discreet inquiry about his subordinate, and there had been a superficial search of his room, but without result. Personally, I had gone over the whole ground again, both physically and mentally, but with no new conclusions. In all my chronicles the reader will find no case which brought me so completely to the limit of my powers. Even my imagination could conceive no solution to the mystery. And then there came the incident of the dog.

It was my old housekeeper who heard of it first by that strange wireless by which such people collect the news of the countryside.

"Sad story this, sir, about Mr. McPherson's dog," said she one evening.

I do not encourage such conversations, but the words arrested my attention.

"What of Mr. McPherson's dog?"

"Dead, sir. Died of grief for its master."

"Who told you this?"

"Why, sir, everyone is talking of it. It took on terrible, and has eaten nothing for a week. Then to-day two of the young gentlemen from The Gables found it dead -- down on the beach, sir, at the very place where its master met his end."

"At the very place." The words stood out clear in my memory. Some dim perception that the matter was vital rose in my mind. That the dog should die was after the beautiful, faithful nature of dogs. But "in the very place"! Why should this lonely beach be fatal to it? Was it possible that it also had been sacrificed to some revengeful feud? Was it possible --? Yes, the perception was dim, but already something was building up in my mind. In a few minutes I was on my way to The Gables, where I found Stackhurst in his study. At my request he sent for Sudbury and Blount, the two students who had found the dog.

"Yes, it lay on the very edge of the pool," said one of them. "It must have followed the trail of its dead master."

I saw the faithful little creature, an Airedale terrier, laid out upon the mat in the hall. The body was stiff and rigid, the eyes projecting, and the limbs contorted. There was agony in every line of it.

From The Gables I walked down to the bathing-pool. The sun had sunk and the shadow of the great cliff lay black across the water, which glimmered dully like a sheet of lead. The place was deserted and there was no sign of life save for two sea-birds circling and screaming overhead. In the fading light I could dimly make out the little dog's spoor upon the sand round the very rock on which his master's towel had been laid. For a long time I stood in deep meditation while the shadows grew darker around me. My mind was filled with racing thoughts. You have known what it was to be in a nightmare in which you feel that there is some all-important thing for which you search and which you know is there, though it remains forever just beyond your reach. That was how I felt that evening as I stood alone by that place of death. Then at last I turned and walked slowly homeward.

I had just reached the top of the path when it came to me. Like a flash, I remembered the thing for which I had so eagerly and vainly grasped. You will know, or Watson has written in vain, that I hold a vast store of out-of-the-way knowledge without scientific system, but very available for the needs of my work. My mind is like a crowded box-room with packets of all sorts stowed away therein -- so many that I may well have but a vague perception of what was there. I had known that there was something which might bear upon this matter. It was still vague, but at least I knew how I could make it clear. It was monstrous, incredible, and yet it was always a possibility. I would test it to the full.

There is a great garret in my little house which is stuffed with books. It was into this that I plunged and rummaged for an hour. At the end of that time I emerged with a little chocolate and silver volume. Eagerly I turned up the chapter of which I had a dim remembrance. Yes, it was indeed a far-fetched and unlikely proposition, and yet I could not be at rest until I had made sure if it might, indeed, be so. It was late when I retired, with my mind eagerly awaiting the work of the morrow.

But that work met with an annoying interruption. I had hardly swallowed my early cup of tea and was starting for the beach when_ I had a call from Inspector

Bardle of the Sussex Constabulary -- a steady, solid, bovine man with thoughtful eyes, which looked at me now with a very troubled expression.

"I know your immense experience, sir," said he. "This is quite unofficial, of course, and need go no farther. But I am fairly up against it in this McPherson case. The question is, shall I make an arrest, or shall I not?"

"Meaning Mr. Ian Murdoch?"

"Yes, sir. There is really no one else when you come to think of it. That's the advantage of this solitude. We narrow it down to a very small compass. If he did not do it, then who did?"

"What have you against him?"

He had gleaned along the same furrows as I had. There was Murdoch's character and the mystery which seemed to hang round the man. His furious bursts of temper, as shown in the incident of the dog. The fact that he had quarrelled with McPherson in the past, and that there was some reason to think that he might have resented his attentions to Miss Bellamy. He had all my points, but no fresh ones, save that Murdoch seemed to be making every preparation for departure.

"What would my position be if I let him slip away with all this evidence against him?" The burly, phlegmatic man was sorely troubled in his mind.

"Consider," I said, "all the essential gaps in your case. On the morning of the crime he can surely prove an alibi. He had been with his scholars till the last moment, and within a few minutes of McPherson's appearance he came upon us from behind. Then bear in mind the absolute impossibility that he could single-handed have inflicted this outrage upon a man quite as strong as himself. Finally, there is this question of the instrument with which these injuries were inflicted."

"What could it be but a scourge or flexible whip of some sort?"

"Have you examined the marks?" I asked.

"I have seen them. So has the doctor."

"But I have examined them very carefully with a lens. They have peculiarities."

"What are they, Mr. Holmes?"

I stepped to my bureau and brought out an enlarged photograph. "This is my method in such cases," I explained.

"You certainly do things thoroughly, Mr. Holmes."

"I should hardly be what I am if I did not. Now let us consider this weal which extends round the right shoulder. Do you observe nothing remarkable?"

"I can't say I do."

"Surely it is evident that it is unequal in its intensity. There is a dot of extravasated blood here, and another there. There are similar indications in this other weal down here. What can that mean?"

"I have no idea. Have you?"

"Perhaps I have. Perhaps I haven't. I may be able to say more soon. Anything which will define what made that mark will bring us a long way towards the criminal."

"It is, of course, an absurd idea," said the policeman, "but if a red-hot net of wire had been laid across the back, then these better marked points would represent where the meshes crossed each other."

"A most ingenious comparison. Or shall we say a very stiff cat-o'-nine-tails with small hard knots upon it?"

"By Jove, Mr. Holmes, I think you have hit it."

"Or there may be some very different cause, Mr. Bardle. But your case is far too weak for an arrest. Besides, we have those last words -- the 'Lion's Mane.' "

"I have wondered whether Ian --"

"Yes, I have considered that. If the second word had borne any resemblance to Murdoch -- but it did not. He gave it almost in a shriek. I am sure that it was 'Mane.' "

"Have you no alternative, Mr. Holmes?"

"Perhaps I have. But I do not care to discuss it until there is something more solid to discuss."

"And when will that be?"

"In an hour -- possibly less."

The inspector rubbed his chin and looked at me with dubious eyes.

"I wish I could see what was in your mind, Mr. Holmes. Perhaps it's those fishing-boats."

"No, no, they were too far out."

"Well, then, is it Bellamy and that big son of his? They were not too sweet upon Mr. McPherson. Could they have done him a mischief?"

"No, no, you won't draw me until I am ready," said I with a smile. "Now, Inspector, we each have our own work to do. Perhaps if you were to meet me here at midday --"

So far we had got when there came the tremendous interruption which was the beginning of the end.

My outer door was flung open, there were blundering footsteps in the passage, and Ian Murdoch staggered into the room, pallid, dishevelled, his clothes in wild disorder, clawing with his bony hands at the furniture to hold himself erect. "Brandy! Brandy!" he gasped, and fell groaning upon the sofa.

He was not alone. Behind him came Stackhurst, hatless and panting, almost as distraught as his companion.

"Yes, yes, brandy!" he cried. "The man is at his last gasp. It was all I could do to bring him here. He fainted twice upon the way."

Half a tumbler of the raw spirit brought about a wondrous change. He pushed himself up on one arm and swung his coat from his shoulders. "For God's sake oil, opium, morphia!" he cried. "Anything to ease this infernal agony!"

The inspector and I cried out at the sight. There, crisscrossed upon the man's naked shoulder, was the same strange reticulated pattern of red, inflamed lines which had been the death-mark of Fitzroy McPherson.

The pain was evidently terrible and was more than local, for the sufferer's breathing would stop for a time, his face would turn black, and then with loud gasps he would clap his hand to his heart, while his brow dropped beads of

sweat. At any moment he might die. More and more brandy was poured down his throat, each fresh dose bringing him back to life. Pads of cotton-wool soaked in salad-oil seemed to take the agony from the strange wounds. At last his head fell heavily upon the cushion. Exhausted Nature had taken refuge in its last storehouse of vitality. It was half a sleep and half a faint, but at least it was ease from pain.

To question him had been impossible, but the moment we were assured of his condition Stackhurst turned upon me.

"My God!" he cried, "what is it, Holmes? What is it?"

"Where did you find him?"

"Down on the beach. Exactly where poor McPherson met his end. If this man's heart had been weak as McPherson's was, he would not be here now. More than once I thought he was gone as I brought him up. It was too far to The Gables, so I made for you."

"Did you see him on the beach?"

"I was walking on the cliff when I heard his cry. He was at the edge of the water, reeling about like a drunken man. I ran down, threw some clothes about him, and brought him up. For heaven's sake, Holmes, use all the powers you have and spare no pains to lift the curse from this place, for life is becoming unendurable. Can you, with all your world-wide reputation, do nothing for us?"

"I think I can, Stackhurst. Come with me now! And you, Inspector, come along! We will see if we cannot deliver this murderer into your hands."

Leaving the unconscious man in the charge of my housekeeper, we all three went down to the deadly lagoon. On the shingle there was piled a little heap of towels and clothes left by the stricken man. Slowly I walked round the edge of the water, my comrades in Indian file behind me. Most of the pool was quite shallow, but under the cliff where the beach was hollowed out it was four or five feet deep. It was to this part that a swimmer would naturally go, for it formed a beautiful pellucid green pool as clear as crystal. A line of rocks lay above it at the base of the cliff, and along this I led the way, peering eagerly into the depths beneath me. I had reached the deepest and stillest pool when my eyes caught that for which they were searching, and I burst into a shout of triumph.

"Cyanea!" I cried. "Cyanea! Behold the Lion's Mane!"

The strange object at which I pointed did indeed look like a tangled mass torn from the mane of a lion. It lay upon a rocky shelf some three feet under the water, a curious waving, vibrating, hairy creature with streaks of silver among its yellow tresses. It pulsed with a slow, heavy dilation and contraction.

"It has done mischief enough. Its day is over!" I cried. "Help me, Stackhurst! Let us end the murderer forever."

There was a big boulder just above the ledge, and we pushed it until it fell with a tremendous splash into the water. When the ripples had cleared we saw that it had settled upon the ledge below. One flapping edge of yellow membrane showed that our victim was beneath it. A thick oily scum oozed out from below the stone and stained the water round, rising slowly to the surface.

"Well, this gets me!" cried the inspector. "What was it, Mr. Holmes? I'm born and bred in these parts, but I never saw such a thing. It don't belong to Sussex."

"Just as well for Sussex," I remarked. "It may have been the southwest gale that brought it up. Come back to my house, both of you, and I will give you the terrible experience of one who has good reason to remember his own meeting with the same peril of the seas."

When we reached my study we found that Murdoch was so far recovered that he could sit up. He was dazed in mind, and every now and then was shaken by a paroxysm of pain. In broken words he explained that he had no notion what had occurred to him, save that terrific pangs had suddenly shot through him, and that it had taken all his fortitude to reach the bank.

"Here is a book," I said, taking up the little volume, "which first brought light into what might have been forever dark. It is *Out of Doors*, by the famous observer, J. G. Wood. Wood himself very nearly perished from contact with this vile creature, so he wrote with a very full knowledge. *Cyanea capillata* is the miscreant's full name, and he can be as dangerous to life as, and far more painful than, the bite of the cobra. Let me briefly give this extract.

"If the bather should see a loose roundish mass of tawny membranes and fibres, something like very large handfuls of lion's mane and silver paper, let him beware, for this is the fearful stinger, *Cyanea capillata*.

Could our sinister acquaintance be more clearly described?

"He goes on to tell of his own encounter with one when swimming off the coast of Kent. He found that the creature radiated almost invisible filaments to the distance of fifty feet, and that anyone within that circumference from the deadly centre was in danger of death. Even at a distance the effect upon Wood was almost fatal.

"The multitudinous threads caused light scarlet lines upon the skin which on closer examination resolved into minute dots or pustules, each dot charged as it were with a red-hot needle making its way through the nerves.

"The local pain was, as he explains, the least part of the exquisite torment.

"Pangs shot through the chest, causing me to fall as if struck by a bullet. The pulsation would cease, and then the heart would give six or seven leaps as if it would force its way through the chest.

"It nearly killed him, although he had only been exposed to it in the disturbed ocean and not in the narrow calm waters of a bathing-pool. He says that he could hardly recognize himself afterwards, so white, wrinkled and shrivelled was his face. He gulped down brandy, a whole bottleful, and it seems to have saved his life. There is the book, Inspector. I leave it with you, and you cannot doubt that it contains a full explanation of the tragedy of poor McPherson."

"And incidentally exonerates me," remarked Ian Murdoch with a wry smile. "I do not blame you, Inspector, nor you, Mr. Holmes, for your suspicions were natural. I feel that on the very eve of my arrest I have only cleared myself by sharing the fate of my poor friend."

"No, Mr. Murdoch. I was already upon the track, and had I been out as early as I intended I might well have saved you from this terrific experience."

"But how did you know, Mr. Holmes?"

"I am an omnivorous reader with a strangely retentive memory for trifles. That phrase 'the Lion's Mane' haunted my mind. I knew that I had seen it somewhere in an unexpected context. You have seen that it does describe the creature. I have no doubt that it was floating on the water when McPherson saw it, and that this phrase was the only one by which he could convey to us a warning as to the creature which had been his death."

"Then I, at least, am cleared," said Murdoch, rising slowly to his feet. "There are one or two words of explanation which I should give, for I know the direction in which your inquiries have run. It is true that I loved this lady, but from the day when she chose my friend McPherson my one desire was to help her to happiness. I was well content to stand aside and act as their go-between. Often I carried their messages, and it was because I was in their confidence and because she was so dear to me that I hastened to tell her of my friend's death, lest someone should forestall me in a more sudden and heartless manner. She would not tell you, sir, of our relations lest you should disapprove and I might suffer. But with your leave I must try to get back to The Gables, for my bed will be very welcome."

Stackhurst held out his hand. "Our nerves have all been at concert-pitch," said he. "Forgive what is past, Murdoch. We shall understand each other better in the future." They passed out together with their arms linked in friendly fashion. The inspector remained, staring at me in silence with his ox-like eyes.

"Well, you've done it!" he cried at last. "I had read of you, but I never believed it. It's wonderful!"

I was forced to shake my head. To accept such praise was to lower one's own standards.

"I was slow at the outset -- culpably slow. Had the body been found in the water I could hardly have missed it. It was the towel which misled me. The poor fellow had never thought to dry himself, and so I in turn was led to believe that he had never been in the water. Why, then, should the attack of any water creature suggest itself to me? That was where I went astray. Well, well, Inspector, I often ventured to chaff you gentlemen of the police force, but *Cyanea capillata* very nearly avenged Scotland Yard."

The Adventure of the Dissected Dahlia

It's a blustery morning in Los Angeles, January 15, 1947.

You are the ace reporter with the Los Angeles Times and you've been tipped off that there's a body on the ground in an alley not too far away.

The Crime Scene with Agent Smith

The nude body of a young woman, crudely cut in half, is discovered in a vacant lot. The victim has been tied and tortured; mouth slit open from ear-to-ear; the initials "BD" carved in one thigh.

The stark-white corpse has been drained of blood and scrubbed clean, as if to remove all evidence.

Even her jet-black hair has been shampooed.

She has died from asphyxiation--a gag of some sort was shoved deep into her throat, then removed after death.

Identification is made by the FBI from finger-prints on file for a juvenile offense.

She is 22-year-old Elizabeth Short, from Medford, Massachusetts. A wannabe actress, known for cavorting with California servicemen, called the Black Dahlia for her black clothing, hair and jewelry.

Back in the Newsroom

A package arrives in the newsroom, accompanied by a crude note made up of letters cut from newspapers:

"HERE! is Dalhlia's BeLonNGings."

Enclosed are Beth's birth certificate, address book, social security card, and a tattered newspaper article announcing her engagement to Army Major Matt Gordon, now deceased.

Places to visit...

- Airport
- Bank
- Cemetery
- Cinema
- Courthouse
- FBI
- Harbor
- Hospital
- Hotel
- Library
- Locksmith
- News shop
- Park
- Pharmacy
- Post Office

- Supermarket
- Tavern
- Train station

People to speak to...

- Beth's estranged father, Cleo
- Navy Ensign Bruce Dawson
- traveling salesman Robert "Red" Manly
- bellhop Leslie "Butch" Dillon
- bartender Billy Daniels, who served drinks to Elizabeth and a female friend shortly before the murder.

Clues

- Airport -- Historian and air traffic manager, a source of yours called 'Charlie' points out to you that the Americans had the bomb and the Russians don't – and they'd like to...
- Bank -- Checking her financial records you find that 18-year-old runaway Elizabeth had a LOT of money.
- Cemetery-- a note found addressed to you containing clues to the killer's identity:
Little _____ Peep
What you use to open a lock
- Cinema-note found addressed to you
Weapon Clue-You can find it on top of the court house
- Courthouse-The coroners report showed white, red and blue fibers found in her throat
- FBI -- Agent Smith, upon learning the fact at the tavern, Elizabeth came to them and revealed a secret.
- Harbor-Navy Ensign Bruce Dawson finds a note to you containing another identity clue
Part of the arm where a watch is worn.
A short fast race or a punctuation mark.
- Hospital-Doctor Watson As a cruel joke the killer carved his initials on the victim's thigh
- Library-traveling salesman points out that in the 40s Russia had spies in Miami
- Hotel –bellhop Leslie "Butch" Dillon-a friend of the deceased Elizabeth did not intent to fall in love with Major Matt Gordon but she did
- Locksmith -- source and friend LeonThe favorite espionage tactic is to enlist young wayward girls in need of money to cavort with and spy on military personnel.
- Pharmacy -- Major Matt Gordon was secretly assigned to the A-Bomb project.
- News Shop -- (Agent Clem Wit, Elizabeth's estranged father) Elizabeth's belongings, mailed with the note, had been soaked in gasoline to remove any trace of latent prints.
- Park -- Elizabeth's friend Lilly wonders if you've talked to the FBI
- Post Office -- Agent Smith meets you at the Post Office and shows you several wanted posters – one of a nasty thug, he informs you, is really a top Russian spy in Los Angeles called Boris Dashky.
- Supermarket-anonymous note found with your name on it saying the killer used a weapon he despised.

- Tavern- bartender Billy Daniels tells you the death of Major Matt Gordon was brought about by Russian Intelligence.
- Train Station -- Friend Lilly, on her way out of town, says Elizabeth held the Russians responsible for Major Matt Gordon's death

Solution

The Black Dahlia, recruited as a Russian spy while still in her teens, surely did not intend to fall in love with one of her prey--but the human heart knows allegiance to none but itself. So when Major Matt Gordon proposed, she accepted. When Gordon was killed, Elizabeth's plans for the future went into a tailspin. Upon learning that the Russians were responsible for her fiancé's death, Elizabeth went to the FBI and offered to become an informant.

But Boris Dashky soon became aware that the Dahlia had, in espionage lingo, been "turned" by the Americans; and the vicious Russian spy decided to make an example out of her--sending a stark message to his other young female spies and to American Intelligence.

- Killer: Boris Dashky-- Motive: Elizabeth revealed her secret to the FBI--Weapon: American Flag -- Dahlia's Secret: She was a Russian spy.

Name _____

Evaluation Instrument for Junior Experience Unit

Missouri Western State University—Department of Education—Murphy Hall Rm 111
4525 Downs Drive St. Joseph, MO 64507 816-271-4448

Cooperating teachers should examine the Jr. Unit then answer the following questions. Students may be given up to ten points per question. Please circle the appropriate level of performance below. If you give a student less than ten points please also write a comment.

Does this unit adequately address your district curriculum?

Low Basic - 3 Basic -7 Proficient- 10 Advanced- 10+

Comments

Is this unit appropriate for your grade level and individual group of students?

Low Basic - 3 Basic -7 Proficient- 10 Advanced- 10+

Comments

Cooperating Teacher's printed name _____

Cooperating Teacher's signature _____ Date _____

Methods Instructors should examine the Jr. Unit then answer the following questions. Students may be given up to ten points per question. If you give a student less than ten points please write a comment.

Do the Missouri Show-Me standards, Missouri Grade Level Expectations (GLE's) and the National standards listed on the lesson plans actually address the content?

Low Basic - 3 Basic -7 Proficient- 10 Advanced- 10+

Comments

Do the individual lesson plans show quality content?

Low Basic - 3 Basic -7 Proficient- 10 Advanced- 10+

Comments

Methods Instructor's printed name _____

Methods Instructor's signature _____ Date _____

303 Supervisor has seen the unit BEFORE it was taught (Supervisors, please circle one)

Low Basic	Basic	Proficient	Advanced
Did not see	Saw some of	Saw unit before it	Saw unit well

before it was taught it before it was taught was taught before it was taught

Supervisor's printed name **and** signature _____ Date _____

Psychology Instructor

Daily Lesson reflections are insightful and well written

Low Basic - 3 Basic – 14 Proficient- 20 Advanced- 20+

Comments

The Unit Reflection is located after the last daily lesson, and is a reflection of the unit as whole. It relates to Western Education Standards 1, 4, 5 & 8 and includes proof of student learning.

Low Basic - 3 Basic – 14 Proficient- 20 Advanced- 20+

Comments

The Unit Reflection thoroughly discusses and shows proof that students have learned and met Missouri Show Me Standards and GLE's as well as National Standards. It Shows proof of student learning through the use of a pre-test/post-test along with a table showing results & includes student work samples. The pre-test/post –test shows which questions address each of the unit objectives. There is at least **ONE** question on the pre-test/post-test for each objective.

Low Basic - 3 Basic – 14 Proficient- 20 Advanced- 20+

Comments

Spelling and typing errors will be deducted from the total score.

____ Points from cooperating teacher

____ Points from methods instructor

____ Points from psychology instructor

____ **Total points**

____ *Minus any deductions*

____ **Final Score on Unit**

Psychology Instructor's printed name _____

Psychology Instructor's signature _____ Date _____