

*Sherlock Holmes and The Red-Headed League:
Threads of a Consulting Detective*

Student Guide

Marino C. Alvarez



Sherlock Holmes.

Consulting Detective
221b Baker Street
London

This portrait of Sherlock Holmes by Sidney Paget never appeared with any of the stories.

© Marino C. Alvarez, 2012

Student Guide¹
Marino C. Alvarez, Ed.D.
malvarez@coe.tsuniv.edu

The Case of the Red-Headed League

Sherlock Holmes Reading a Book



“The Veiled Lodger”
Drawing by Frank Wiles
The Strand Magazine, February 1927

Starting Point

You are about to engage in a case study with a Sherlock Holmes Adventure – *The Red-Headed League*, written by Arthur Conan Doyle. Your goal is to make this case research interesting for *you*. The questions you ask will guide you in a learning adventure that you design for yourself.

Look at the headings: *Problem/Situation, Thematic Organizer, Background, Requirements, References, Case Guide, and Case Report.*

- *Problem/Situation* provides a general direction for this case.
- *Thematic Organizer* is designed to stimulate your thinking with the target concept - *inquiry*. Be sure to enter your thoughts and feelings when asked in the *Notebook*.

¹ The Beacon Society is permitted to distribute this Student Guide via their site and can be used for educational purposes. However, the Student Guide is copyrighted by Marino C. Alvarez, and is not to be reproduced in any form to be used other than within an educational setting without written consent of the author.

- **Background** provides you with additional information that will aid your understanding of the events in which the story takes place and also with the consulting detective, Sherlock Holmes.
- **Requirements** section states what must be complied with during the course of your research investigation.
- **References** provide additional information given in books, journal articles, and on web sites.
- **Case Guide** gives the format that your case will take, and
- **Case Report** outlines the procedures needed to complete your case research.

Guidelines to Consider in Resolving your Case

1. Problem/Situation

You are going to be presented with either a problem that needs to be resolved or a situation that needs to be addressed. Relate the circumstances of the questions/statements to your own prior knowledge and experience, and to other courses (e.g., history, math, English, art, music, health science, business education, technology, etc.) you have taken or are presently enrolled. Reflect on this problem/situation by asking yourself: (1) How important is it to know more about this problem/situation? (2) Have I read or experienced this information before? (3) Based upon what I have read or experienced how can I apply what I already know or have experienced to this problem/situation? (4) How can I make this problem/situation interesting for me?; and, (5) How can I incorporate math, music, art, history, literature, and other subject areas into the development of my case?

Problem/Situation

The thread of this case takes you through a maze of multiple paths of inquiry. How you proceed depends on the questions you ask and your skill in resolving your journey.

You are required to complete a concept map of your case and a V diagram. Both of these tools will aid your thinking in developing and resolving your case report.

2. Plan/Strategy

Think of a plan or strategy that you feel will accomplish the overall goals of your case. What questions need to be answered? What questions need to be asked by you? What materials will you need? Who will be the persons you need to consult? What books and other reference materials will you need? What part will the Internet and

email play in resolving your case? Make a concept map of your plan or strategy in an organized fashion.

3. Course of Action

Be systematic in answering your own questions, in gathering materials, and interviewing persons. Where do you need to visit? Who are the persons you need to interview or consult (e.g., other teachers, librarians, community persons, family relatives?). Where can you locate the information you need (e.g., school library, public library, college/university libraries, community agencies, newspapers, State Departments, museums, archives, information on the world wide web?).

4. Resolution

Are your questions answered to your satisfaction? Did you relate your findings to a personal interest? Are your interpretations presented in a coherent and organized manner? What unrealized possibilities can you imagine? Do you think that someone else reading your interpretation of the case can learn something as a result of your work?

Student Expectations

Upon completion of your case report you should be able to:

- Differentiate between a scientist and a detective.
- Compare and contrast deductive and inductive reasoning.
- Make connections and discuss different and critical perspectives among the mystery genre.
- Describe the economic and social conditions of the time period in which the story takes place.
- Imagine what future possibilities or circumstances could be derived from the events depicted in this story.
- Describe ways that mathematics, art, music, science, social studies, language arts, drama, business education, technology, and other subject areas can be incorporated into this story.
- Use metacognitive tools (e.g., concept maps and V diagrams) to plan and carry out research projects. Use and learn with technology to promote your ideas.

Teacher Expectations

As your teacher I will evaluate the degree to which you demonstrate your knowledge of this case by considering the items described under Student Expectations. The extent to which you accomplish these expectations are demonstrated by:

1. The written Case Report on the topic that you have chosen is evaluated in terms of:
 - A record or log of persons consulted, e-mail exchanges, interviews, documents, books, Internet sources, etc.
 - Organization, clarity of presentation, soundness of methodology, and impact of conclusions.
 - The relationship of ideas represented on your concept maps.
 - Information represented on your V diagrams.
 - Other pertinent enclosures in the Appendices (e.g., blueprints, models, videotape portraying an event described in the case report, photographs, sketches, poems, lyrics, musical renditions composed by you, tables, charts, graphs, mathematical calculations).
2. Journal entries
3. Written and Oral report
4. Developing a CD/DVD or video of your case topic containing your report.

Background

Sherlock Holmes is known for his deerstalker cap, magnifying glass, cloak, and pipe. However, he reveals much knowledge with the early detection of crime in his methods using inductive and deductive reasoning that takes place in London England and surrounding areas during the 1890s.

Arthur Conan Doyle, author of the Sherlock Holmes stories, wrote a series that first appeared in *The Strand Magazine* in 1891. The idea of writing a series of short stories around a central character was a new one in England.

As You Read the Story and Study the Sources

- Make Connections with what you already know.
- Study the Reading Materials Deliberately.
- Think about Reading Multiple Texts (electronic and trade books).
- Plan how to make your own text.

Let's Read the Story

You are going to read the *Thematic Organizer* and mark your thoughts to the statements that follow taking you through the reading of *The Red-Headed League*. The *Thematic Organizer* and the story taken from Camden House are in a separate PDF file for access.

Click to access the [Thematic Organizer](#) and the story *The Red-Headed-League*.

NOW that you have completed the *Thematic Organizer* and read the story, read *Exploring Possibilities*. Think about a question(s) that interests you to begin the case.

Exploring Possibilities

After reading *The Red-Headed League*, several ideas should begin to emerge about the events that are portrayed in the story.

Below are listed three possible paths that you can take. The first path presents some ideas for projects that you may select from. The second path provides general questions that you can select to develop the course your project will take. The third path is open-ended. It gives you the opportunity to determine your own course of action with this case.

1. What Can I Learn from Investigating this Project?
2. What Research Project Can I Create with this Question?
3. How Can I Make This Case Interesting For Me?

What Can I Learn from Investigating this Project?

- How does the economic and social setting of the story relate to present-day surroundings in Great Britain, the United States, another country?
- What were the working conditions for teenagers during this time in history? (see child labor)
- Who were the mystery writers of this time period? Scientists? Play writers? Historians? Musical Composers? Artists?
 - Why were they important?
- What interests you about this historical period?

What Research Project Can I Create with My Question(s)?

- What kinds of components will make up my research case report?
- What kinds of information are available to me in order to assemble information of my question(s)?
- Who will I ask about information relating to my question(s)?
- What places do I need to go to find information related to my question(s)?

How Can I Make This Case Interesting to Me?

- What do I already know about Sherlock Holmes?
- What other *stories* have I read that relate to the events of this story?
- What other *subjects* have I studied that relate to a key event of this story?
- What have I experienced out-of-school that relates to this story?
- After reading this story, what question(s) can I ask that will make this case research project out of the ordinary school experience?

Voicing and Producing

- Produce a radio play – [Beacon Society link to an example “The Red-Headed League.”](http://www.beaconsociety.com/BeaconDocuments.html)

<http://www.beaconsociety.com/BeaconDocuments.html>

- Facts and Guesses

Sherlock Holmes made guesses about crimes by putting facts together. A *fact* is something that you can prove is true or untrue. Sometimes a fact can be seen.

Name something that Holmes noticed in Wilson’s waistcoat.

Facts can also be learned from reading, or from other people. Holmes knew from study that a Jacob’s clay pipe was unique to a manufacturer in Paris, France. Also, the French cuffs and cuff links. Then Holmes put the facts together. He guessed that Wilson had been in France.

- Facts Holmes Collected in the Play *The Red-Headed League*

List the facts that Holmes observed in this play. Here’s one to start:

1. Wilson’s shirt cuff was shiny, and his left sleeve was worn.
- 2.

- Guesses Holmes Made. I’ll start and you add the others:

1. Spaulding was working for something besides money.
- 2.

- Interview a scientist, police officer, forensic scientist, local author, or choose a person to discuss contemporary questions.
- Write a mystery from a scientist's, or a detective, or an artist, teacher, mechanic, computer programmer, historian, or any other person's perspective.
- Make a PowerPoint of your case, or
- Make a CD/DVD of your case; or,
- Make a video of your case.
- Write a mystery from a scientist's, an artist's or other contemporary of the period perspective.
- Write a mystery in the style of Arthur Conan Doyle's Sherlock Holmes.
- Produce a CD/DVD containing a semantic web of your case components with relevant linkages. Perhaps include video and relevant musical renditions.

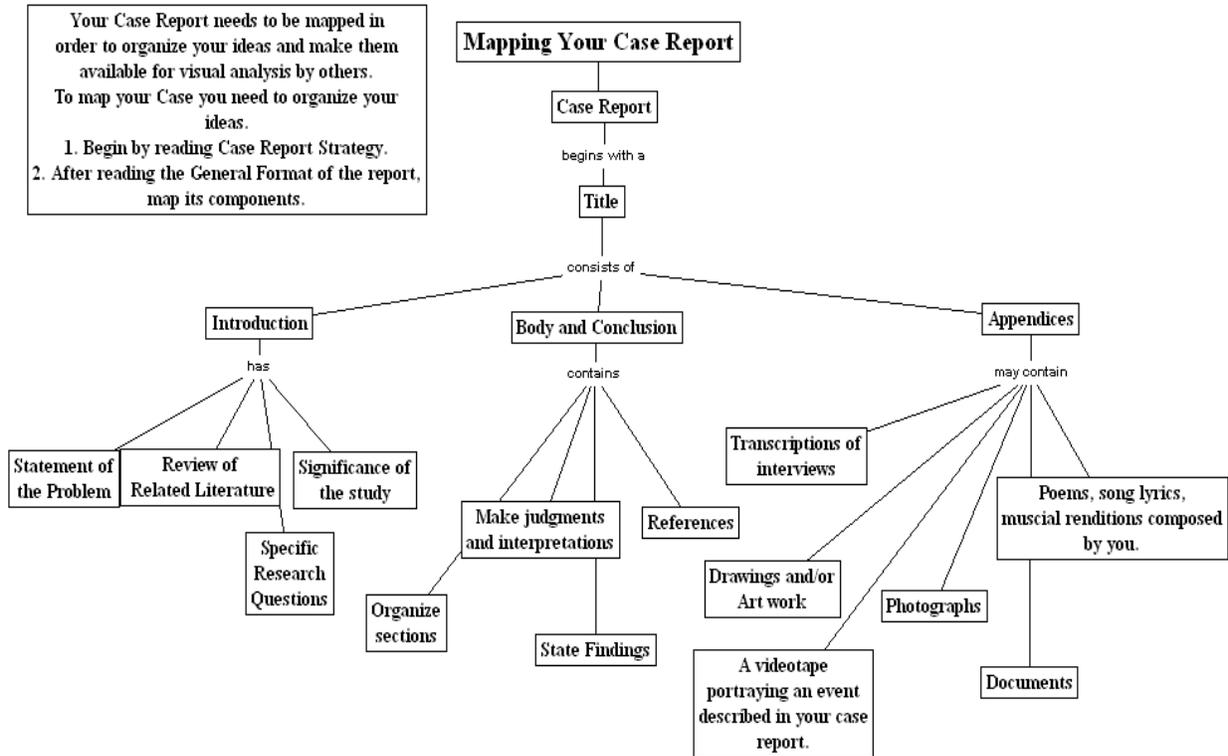
Activities

- Do a time writings of key events, themes, characters, etc.
- Make a V Diagram.
- Construct a Concept map of a key event. Make a concept map showing the components of your case.
- Develop your own visual aid guide using photographs from Basil Rathbone, Nigel Bruce scenes from *Strand* magazine stories.
- Include in your case: Art and literature; science and literature, math and literature, music and literature, etc.

History

- Time period of stories.
- What's happening in London?
- Who's the Queen during this period? How did she influence the history, culture, and people of this time period?
- What kinds of transportation were used during this historical period in London and the surrounding countryside?
- Who were the writers, scientists, artists, historians of this period?

Mapping Your Case Report



Making a Concept Map

1. **Select** a topic and decide upon the most important idea to which all other concept words can be related. Put this key concept in the top center of your paper. Think about how other concept words can be relation to this central idea. (Brainstorm your thoughts.) Make a listing of each of these concepts on a sheet of paper. (Electronic software programs are available to construct concept maps. Two of these are Inspiration 8.0 and a free program for educators, CMapTools available at <http://cmap.ihmc.us/download/>

2. **Rank** these concept words hierarchically form most inclusive (general) to least inclusive (concrete and specific). Eliminate the ones that do not pertain to your key concept.

3. **Arrange** the concept words on your paper according to hierarchical structure and relationship. For example, arrange concepts that can be subsumed and/or related to each other. As you post each concept, simultaneously *link* each of the concept words

by drawing lines showing the connections among and between the ideas. Label each line using a word or word phrase to explain the relationships. If an idea relates to others that have already been represented in another portion of the map, show the relationship of this idea by drawing a broken line to indicate cross-linkage. Once you complete your first effort take time to examine your arrangement. At this time, you may want to rearrange or redo your map. You also may add other concepts to the arrangement.

4. **Review** your concept map. Look again at your concept map. Can you add any other information to the map? Can you think of another way that this map can be developed?

5. **Write** a paragraph(s) describing the conceptual arrangement of the map. This is a relatively easy process since the map is now organized into coherent and unified threads evolving from a focus or theme.

Case Reports

Your case-based research will be finalized in a written case report. There are two formats from which to choose.

Format 1 is a traditional case report form.

Format 2 is less structured and allows more narrative explanations.

The format you choose will depend on the nature and design of your case. In either format, it is vital that your thought processes are organized and presented in a clear and coherent manner. Developing a concept map of your case will ease this process.

Case Formats

Format 1

- The written case report needs to contain the following sections: *An introduction, a statement of the problem, background and review of the literature, procedures, findings, discussion of the implication of the findings, suggestions for future study, and a list of references.* Any tables, charts, diagrams, figures, illustrations, blueprints, mathematical equations, concept maps of other pertinent aspects of the case, and so forth should be included in the Appendices after the references in this case report.
- A required item that should be included in the case report is an overall concept map that depicts the organization of your Case Report, and a V diagram that represents your case resolution.

- An itemized log.

A log consisting of itemized entries may include:

1. The date, time, and location spent on each recorded item.
2. Names of persons consulted and/or interviewed.
3. Documents researched in the library or other repository.

Supplementary Case Components

1. Transcriptions of interviews gathered from persons using audio or video tapes.
 2. Models
 3. A videotape portraying an event described in the case report.
 4. Photographs
 5. Poems, lyrics, musical renditions composed by you.
 6. Portfolio Assessment
- Portfolio assessments are conducted of work in progress (e.g., drafts, revision, drawings, etc.), and a report portfolio with completed work.

Format 2

This format gives you the option of organizing your facts and ideas in an arrangement that differs from Format 1. The following headings are intended to provide guidance in preparing your final written case report. Include the necessary major and minor headings that most appropriately represent your research report.

Aim(s) or Purpose(s) of your Research Report

What have others done?

Your approach to the topic

What did you find? Divide you findings into appropriate sub-sections

Summary of your findings or Conclusion

References

Appendices

- Include Concept Map(s)

- Include V Diagram(s)

- Pertinent E-mail exchanges

- Pertinent Electronic Journal entries

- Optional: other relevant visual and/or information (e.g., model simulations, blueprints, musical renditions created by you or your group, artwork, photographs, mathematical calculations, graphs, charts, tables, animated site references, etc.).

Portfolio Assessment

- Portfolio assessments will be conducted of work in progress (e.g., drafts, revision, drawings, etc.), and a report portfolio with completed work.

Requirements

1. Review the components needed in your final paper.
2. Construct *hierarchical concept maps* of your ideas and your case report using Inspiration 8.0. or CMapTools <http://cmap.ihmc.us/download/>
3. Begin formulating your case research investigation by using the ideas from your concept map to plan your study on the *Interactive V Diagram*.
4. Record your thoughts and feelings in a notebook, at each stage, as your case progresses.
5. Use your working portfolio to store your records as your case evolves (e.g., concept maps, V diagrams, e-mail exchanges, interviews, journal postings, photographs, mathematical calculations, charts, graphs, tables, figures, audio and video recordings, models, poems, musical lyrics and melodies, artifacts, blueprints, art work, and so forth).
6. Final paper of your case research with references and appendices (see *Case Guide*).
7. Create a CD or DVD revealing your case report.

References - Books

- Alvarez, M.C. (2012). *A Professor Reflects on Sherlock Holmes*. London: MX Publishing.
- Baring-Gould, W.S. (1967). *The Annotated Sherlock Holmes, Vols, I, II*. New York: Clarkson N. Potter, Inc.
- Baring-Gould, William S. *Sherlock Holmes of Baker Street*. New York: Clarkson N. Potter, 1962.
- Clarkson, S. (1999). *The Canonical Compendium*. Ashcroft, British Columbia: Calabash Press.
- Dahlinger, S.E., and Klinger, Leslie S. *Sherlock Holmes, Conan Doyle & The Bookman*. Indianapolis: Gasogene Books, 2010.
- Dakin, D. Martin. *A Sherlock Holmes Commentary*. New York: Drake Publishers, 1972.
- Davis, D.S. (1968). *Holmes of the Movies*. New York: Bramhall House.
- Doyle, A.C. (1930). *The Complete Sherlock Holmes*. Garden City, NY: Doubleday & Company, Inc.
- Doyle, Arthur Conan. *The Adventures of Sherlock Holmes. Vols. 1, II*. New York: Heritage Press, 1950. A definitive text, corrected and edited by Edgar W. Smith, with an introduction by Vincent Starrett, and illustrations by Frederic Dore Steele, Sidney Paget and others
- Doyle, Arthur Conan. *Memories & Adventures*. Oxford: Oxford University Press, 1989.
- Doyle, P.J. and McDiarmid, E.W. *The Baker Street Dozen*. New York: Congdon & Weed, 1987.
- Duncan, Alistair. *Eliminate the Impossible: An Examination of the World of Sherlock Holmes on Page and Screen*. Stanstead Abbots, Hertfordshire: MX Publishing, 2008.

Edwards, Owen Dudley. *The Quest for Sherlock Holmes*. Harmondsworth, Middlesex, England: Penguin Books Ltd, .1984.

Gerber, Samuel M. *Chemistry and Crime: From Sherlock Holmes to Today's Courtroom*. Washington, D.C.: American Chemical Society, 1983.

Gerber, Samuel M. and Saferstein, Richard. *More Chemistry and Crime: From Marsh Arsenic Test to DNA Profile*. Washington, D.C.: American Chemical Society, 1997.

Green, Joseph and Watt, Peter Ridgway. *Alas, Poor Sherlock*. Kent, England: Chancery House Press, 2007.

Higham, Charles. *The Adventures of Conan Doyle: The Life of the Creator of Sherlock Holmes*. London: Hamish Hamilton, 1976.

Hines, Stephen and Womack, Steven. *The True Crime Files of Sir Arthur Conan Doyle*. New York: Berkley Prime Crime, 2001.

Holroyd, James Edward. *Seventeen Steps to 221B*. London: George Allen & Unwin, 1967.

Kaye, Marvin. *The Game is Afoot*. New York: St. Martin's Press, 1994.

Keating, H.R.F. *Sherlock Holmes: The Man and His World*. New Jersey: Castle Books, 2006.

King, Laurie R. and Klinger, Leslie S. *The Grand Game. Vol. 1. 1902-1959*. New York: The Baker Street Irregulars, 2011.

King, Laurie R. and Klinger, Leslie S. *The Grand Game. Vol. 2. 1960-2009*. New York: The Baker Street Irregulars, 2012.

Klinefelter, W. (1975). *Sherlock Holmes in Portrait and Profile*. New York: Schocken Books.

Klinger, L.S. (2005). *The New Annotated Sherlock Holmes*. Vols. I, II. New York: W.W. Norton & Company.

Klinger, L.S. (2006). *The New Annotated Sherlock Holmes*. Vol. III. New York: W.W. Norton & Company.

Kobayashi, T, Higashiyama, A., & Uemura, M. (1984). *Sherlock Holmes's London*. San Francisco: Chronicle Books.

Stern M.B. (1981). *Sherlock Holmes: Rare-Book Collector*. New York: Pauletter Greene, Rockville Center.

Pearsall, Ronald. *Conan Doyle: A Biographical Solution*. Glasgow: Richard Drew Publishing, 1977.

Press, Charles. *Looking Over Sir Arthur's Shoulder*. Shelburne, Ontario: George A. Vadnerburgh, Publisher, 2004.

Redmond, Christopher. *Sherlock Holmes Handbook*, 2 ed. Toronto: Dundurn Press, 2009.

Rennison, Nick. *Sherlock Holmes*. London: Atlantic Books, 2005.

Roberts, S.C. *Holmes & Watson*. New York: Otto Penzler Books. Reprinted by arrangement with Oxford University Press, 1953.

Rothman, Steven. *The Standard Doyle Company: Christopher Morley on Sherlock Holmes*. New York: Fordham University Press, 1990.

Sauvage, Leo. *Sherlockian Heresies*. Edited with an Introduction by Julie McKuras and Susan Vizoskie. Indianapolis: Gasogene Books, 2010.

Shreffler, Philip A. *Sherlock Holmes by Gas-Lamp*. New York: Fordham University Press, 1989.

Starrett, Vincent. *The Private Life of Sherlock Holmes*. Chicago: The University of Chicago Press, 1960.

Stashower, Daniel. *Teller of Tales*. New York: Henry Holt and Company, 1999.

Tracy, Jack. *The Encyclopaedia Sherlockiana*. New York: Avenel, 1987.

Van Liere, Edward J. *A Doctor Enjoys Sherlock Holmes*. New York: Vantage Press, 1959.

Wagner, E.J. *The Science of Sherlock Holmes*. New Jersey: John Wiley & Sons, 2006.

Reference: Graphic Novel

The Graphic Novel Adventures of Sherlock Holmes, Sir Arthur Conan Doyle's the Red-Headed League, adapted by Vincent Goodwin, illustrated by Ben Dunn. Edina, MN: Magic Wagon, 2010.

References - Electronic Websites

The Baker Street Journal <http://www.bakerstreetjournal.com/index.html>

The Beacon Society <http://www.beaconsociety.com/Index.html>

The Sherlock Holmes Journal <http://www.sherlock-holmes.org.uk/journal.php>

Camden House <http://ignisart.com/camdenhouse/>

Geographical Locations

- See *Sherlockian Atlas* for places, locations, city,
(*Red-Headed League REDH*)

<http://www.evo.org/sherlock/>

Westminster Libraries & Archives

<http://www.westminsteronline.org/holmes1951/exhibition/visitors.htm>