

Prime Stage Theatre



Teacher Resource and Tour Guide

September 11-October 11, 2008

Wayne Brinda, Artistic Director

Debbie Wein, Education Director

Mimi Botkin, Educator

Compiled by the Education Department of Prime Stage Theatre

THE HOUND OF THE BASKERVILLES

Based on the book by

Sir Arthur Conan Doyle

Our Education Programming is funded in part by:

**The Grable Foundation, Equitable Resources, The Laurel
Foundation and State Farm**



**EQUITABLE
RESOURCES™**


THE GRABLE FOUNDATION
dedicated to improving the lives of children

Introduction & How to Use this Guide

This guide was based on continual research conducted by the Prime Stage Artistic Director on reluctant and struggling readers and the results of a study Prime Stage conducted with students and teachers from two schools that explored how to “Connect kids to literary classics” through the theater and in the classroom. The study’s participants made the following significant recommendations:

- Provide resources that help students connect the literature, the play, and their lives
- Provide resources that help teachers create engaging and enriching experiences
- Change the name of the curriculum or study guide to a “Resource and Tour Guide”
- Introduce the world of literature and the world of the play to help students and teachers adequately prepare for the experience of seeing literature come to life on stage

Reluctant and Struggling Readers- Much research is conducted on students designated as reluctant and struggling readers. There are many websites devoted to this subject; links to some of these can be found on the education pages of our website. In summary, reluctant readers want choice; help navigating through complex literature, and experiences to share their responses with peers and adults (Baker 2002; Gambrell 1996; Ivey 2002; Reeves 2004; Sumara 2002; Tovani 2001). Struggling readers need support with vocabulary, “chunking” ideas rather than decoding words, visualizing, expressing what they see, and how to ask questions as they read.

This guide addresses those concerns by providing a range of information that reluctant readers can choose to explore, read, and discuss as they discover *The Hound of the Baskervilles*. For struggling readers, complex or unfamiliar vocabulary is highlighted to help you create “word walls” or other strategies that address comprehension and, ultimately, enjoyment of the literature.

Visualization, Imagery & Imagination- Wilhelm (2004), in *Reading is Seeing*, proposed addressing visualization can:

- Heighten motivation, engagement, and enjoyment of reading
- Enhance comprehension of both narrative and expository texts
- Stimulate prior knowledge
- Provide a “template” for more sophisticated strategies, such as inferring
- Develop awareness of one’s reading processes (metacognition)
- Increase reader’s ability to share, critique, and revise what is learned with others
- Improve test scores

Imagery- *Recreating in one’s mind the sights, sounds, smells, tastes, and touches described by an author* (Clewell 2006). Pictures in this guide can help your students visualize and describe what they read and see.

How to use this guide- This guide is not a collection of lesson plans. While you will find lesson suggestions throughout the guide, the material is designed to provide material that will enrich your lessons with students, encourage them to read the literature, improve their vocabulary with words **highlighted in bold** that may be unfamiliar to them, and comprehension of the literature, and stimulate an enjoyment of reading and exploring literature. The guide is designed to help you find ways of helping your students see the literature, not just as words on pages, but as vibrant images, characters, settings, conflicts, and ideas that relate to their lives today.

We hope you find this **Resource and Tour Guide** useful, helpful, and enjoyable. Thank you.

Statement of Prime Stage Theatre's Commitment to Literacy

Literacy, in relation to adolescent learners, is defined by Jetton and Dole (2004) as **constructive, fluent, strategic, motivated, and a lifelong pursuit.**

Theater has demonstrated its effectiveness as a strategy to teach reading, speaking and listening skills, focus, discipline, teamwork and patience as well as any sport. On the middle school and high school level, it helps teachers build a better understanding of the world, an enjoyment of English, languages, and reading. Good teachers strive to help their students connect to the literature by connecting it to their own world. This puts the literature into a framework for students to understand and appreciate. Good actors bring the characters from the pages to life, giving them full dimension, providing a multi-sensory experience, allowing students to "see" and vicariously "live in" the literature. The mission of Prime Stage to 'Bring Literature to Life' provides the best of both disciplines. Prime Stage Theatre has the privilege, through generous funding from local foundations, to realize its mission of addressing adolescent literacy through theatrical productions and educational programs. Our distinctive Adopt-a-School Program, Resource Guides, Teacher Workshops, and Mentor Program make theater accessible to middle school and high school educators, students and their families. Through theatre, students connect literature to their lives, and to the larger community in which they live. Prime Stage, where seeing is believing!

A word about the lessons:

Our Education Resources include activities that we suggest you do with your class to enhance your fieldtrip to Prime Stage. Some activities and lessons are appropriate for doing in class before attending the play, on the bus ride to the theater, and after you return to school. The lessons, which have been designed by fellow teachers and culled from on line resources, meet PA Humanities and National Standards for Arts Education. Please let us know which sections are most helpful as you prepare your students for a fieldtrip to Prime Stage. Please view our website and use us as a resource for teaching literature in your classrooms.

Prime Stage, Where Literature Comes to Life! www.primestage.com

Wayne Brinda, Ed.D, Artistic Director and Founder of Prime Stage Theatre
Deborah H. Wein, Education Director
Mimi Botkin, Educator

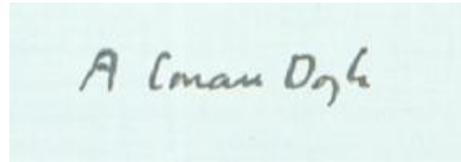
Please note: This guide is a compilation of information obtained from numerous websites. We have noted all the websites used in each section, and also compiled a list at the end of the guide.

The Author: Arthur Conan Doyle



Arthur Conan Doyle

was born 22 May 1859 in Edinburgh, the capital of Scotland. He earned his medical degree from the University of Edinburgh and practiced as a doctor briefly. His first short story was published in 1879 (not about Sherlock Holmes). The first novel containing the character of Sherlock Holmes was published in 1887. *A Study in Scarlet* appeared in *Beeton's Christmas Annual*, a popular magazine of the time.



Conan Doyle was the author of more than 50 books, including historical novels, his most famous being *The White Company*. He also loved to write science fiction: *The Lost World* and other novels of Professor Challenger, domestic comedy, seafaring adventure, the supernatural, poetry, military history, and many other subjects.

In 1893, the author grew tired of the character and "killed" Sherlock Holmes by reporting his apparent death in "The Final Problem", the last story of *The Memoirs of Sherlock Holmes*. He wanted to devote time and attention to his "more serious" writings. Holmes was briefly brought back in *The Hound of the Baskervilles* in 1901, and then revived in "The Empty House", 1903, and subsequent tales.

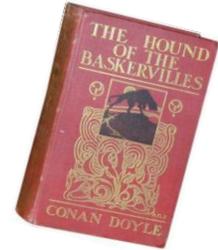
The famous writer was knighted ("**Sir Arthur**") in 1902 for his work in war propaganda (particularly the pamphlet *The War in South Africa: Its Cause and Conduct*) -- and, some said, because of the publication of *The Hound of the Baskervilles*.

His life-long interest in psychic matters led him to acknowledge **Spiritualism** as his faith. He spent the years from 1918 to his death (7 July 1930) preaching Spiritualism around the world and writing books and pamphlets in support of it (*The New Revelation*, 1918). Spiritualism's principal beliefs included the survival of personality after death and the possibility of communication (through mediums) between this world and the next.

Conan Doyle was a constant writer of letters to the editor and crusader for social reforms. Of special interest to him: criminal justice (he took a personal role in the George Edalji and Oscar Slater cases), military strategy (though he never served in the armed forces), public health, sports (cricket, boxing, Olympics), divorce law reform, Belgian exploitation of the Congo. He twice ran unsuccessfully for Parliament.

*Standard biography: John Dickson Carr, *The Life of Sir Arthur Conan Doyle*, 1947. Recent and comprehensive: Martin Booth, *The Doctor, the Detective & Arthur Conan Doyle, a Biography of Arthur Conan Doyle*, 1997.

The Complete Works of Sir Arthur Conan Doyle



Sherlock Holmes novels

A Study in Scarlet (1887)
The Sign of Four (1890)

The Hound of the Baskervilles (1902)
The Valley of Fear (1915)

Sherlock Holmes short story collections

The Adventures of Sherlock Holmes (1892)
The Memoirs of Sherlock Holmes (1894)
The Return of Sherlock Holmes (1905)
His Last Bow (1917)
The Case-Book of Sherlock Holmes (1927)
The Complete Sherlock Holmes Short Stories (1928)

Professor Challenger Stories

The Lost World (1912)
The Poison Belt (1913)
The Land of Mist (1926)
The Disintegration Machine (1927)
When the World Screamed (1928)
The Professor Challenger Stories (1952)

Historical Novels

Micah Clark (1887)
The White Company (1891)
Refugees (1893)
Rodney Stone (1896)
The Exploits of Brigadier Gerard (1896)
Uncle Bernac (1896)
The Adventures of Brigadier Gerard (1903)
Sir Nigel (1906)

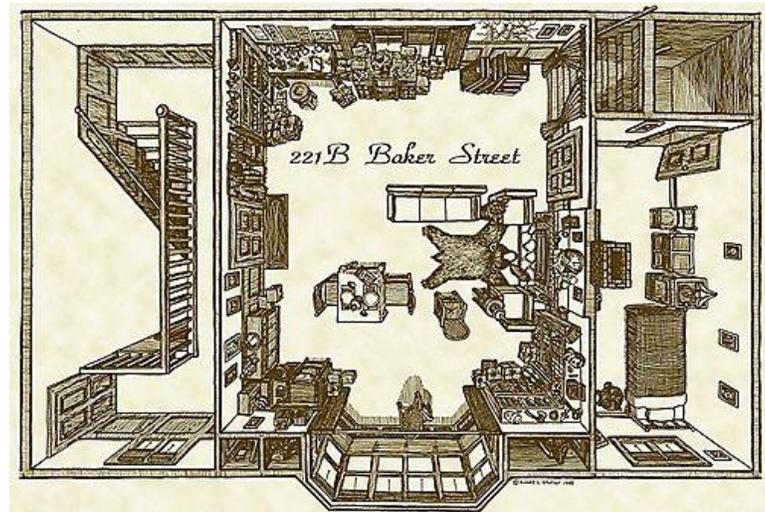
Pamphlets

The War in South Africa: Its Cause and Conduct (1902)
The Case of Mr. George Edalji (1907)
The Case of Oscar Slater (1912)
Spiritualism and Rationalism (1920)
The Early Christian Church and Modern Spiritualism (1925)
Psychic Experiences (1925)

Spiritualist Works

The New Revelation: or, What Is Spiritualism? (1918)
The Vital Message (1919)
Spiritualism: Some Straight Questions and Direct Answers (1922)
The Wanderings of a Spiritualist (1921)
The Case for Spirit Photography (with others) (1922)
The Coming of the Fairies (1922)
The Spiritualists Reader (Editor) (1924)
The History of Spiritualism (vol. 2) (1926)
Pheneas Speaks: Direct Spirit Communications (1927)
What Does Spiritualism Actually Teach and Stand For? (1928)
The Edge of the Unknown (1930)

THE FICTION MISTAKEN FOR FACT	THE FACT MISTAKEN FOR FICTION
1 King Arthur	1 Richard the Lionheart
2 Sherlock Holmes	2 Winston Churchill
3 Robin Hood	3 Florence Nightingale
4 Eleanor Rigby	4 Field Marshal Bernard Montgomery
5 Mona Lisa	5 Queen Boadicea
6 Dick Turpin	6 Sir Walter Raleigh
7 Biggles	7 Duke of Wellington
8 The Three Musketeers	8 Cleopatra
9 Lady Godiva	9 Gandhi
10 Robinson Crusoe	10 Charles Dickens



The Novel: *The Hound of the Baskervilles*



Plot Summary

The Hound of the Baskervilles is one of the most famous and admired detective stories ever written. Published in 1901 and 1902, it originally appeared in nine monthly installments in *The Strand* magazine. Like Dickens's serialized novels of the same era, each installment ended with a suspenseful "[cliff-hanger](#)" that kept author Arthur Conan Doyle's audience clamoring for more.

In the story, the old and noble Baskerville family is threatened by a curse: "A great, black beast, shaped like a hound, yet larger than any hound that ever mortal eye has rested upon" terrorizes and kills any family member who comes to live at the Baskerville estate. As the story opens, the hound seems to have claimed his latest victim, Sir Charles Baskerville. Sir Charles's nephew, Henry, the new [heir](#) to the estate, is poised to take up residence the next day. A friend of the family, Dr. Mortimer, comes to consult the famous Sherlock Holmes in his rooms at 221b Baker Street, though he confesses he doesn't know if the case is more suitable "for a detective or a priest." The first installment of the novel originally ended as Dr. Mortimer explains:

"...One false statement was made by Barrymore at the inquest. He said that there were no traces upon the ground round the body. He did not observe any. But I did -- some little distance off, but fresh and clear."

"Footprints?"



"Footprints."
"A man's or a woman's?"

Dr. Mortimer looked strangely at us for an instant, and his voice sank almost to a whisper as he answered: "Mr. Holmes, they were the footprints of a gigantic hound!"

Into this atmosphere of lonely moors, ancient secrets, deadly threats, and ghostly **apparitions** comes the supremely rational Sherlock Holmes -- a man described by his friend Watson as "the most perfect reasoning and observing machine the world has ever seen." Piece by piece Holmes and Watson solve the mystery and find the culprit. In the end, they reassure the characters in the novel (as well as Conan Doyle's Victorian readers), that behind the threat of a supernatural "hound of hell" is a perfectly scientific explanation.

*www.pbs.org/wgbh/masterpiece/hound/tguide *www.thebestnotes.com/booknotes/Hound_Baskervilles
*<http://www.crawley-creatures.com/conceptual/hound.htm>

LIST OF CHARACTERS

Major Characters

Mr. Sherlock Holmes

The protagonist of the story. He is a detective and skeptic of the supernatural superstitions about the hound and determined to find the true evil behind the case. His powers of deductive reasoning and knowledge of human character allow him to get the most out of each clue, and eventually solve the case.

Dr. Watson

He serves as a secondary protagonist to Holmes and narrator of the story. Though not nearly as skilled in the art of detecting as Holmes, Watson is nonetheless invaluable; his reports allow further information to be relayed while Holmes remains in secrecy. These reports focus on how Watson has followed up on clues and kept an eye on Sir Henry's safety.

Mr. Jack Stapleton

The antagonist of the story, Stapleton is the one who let the hound loose on Sir Charles, and attempted to likewise kill Sir Henry, in his pursuit of the Baskerville family inheritance (Stapleton is the son of Rodger Baskerville). While his interest in entomology is not fabricated, his name and situation are, such as the passing off of his wife as his sister, Miss Stapleton. His similar appearance to Hugo Baskerville reveals his motive in the crime, and, when he realizes Holmes has set a trap for him, he runs to his death.

The Baskerville family (Sir Henry, Sir Charles, and Sir Hugo)

Hugo Baskerville's actions led to the legend of the hound of the Baskervilles, which prevents any member of the family



Sherlock Holmes and Dr. Watson

from going out on the moor at night under threat of death. Sir Charles is a kindly old man whose death, which seems to coincide exactly with the legend, brings in Sherlock Holmes to investigate. Sir Henry is the heir to the fortune whose life is endangered when he goes to live in Baskerville Hall.

Minor Characters

Miss Stapleton

She is a beautiful woman from South America, whom Sir Henry falls in love with, not knowing she is actually married to Stapleton. She tries to save the baronet several times, by sending him the warning note in London and in person in Devonshire.

Dr. Mortimer

He is the country doctor who brings the case to the attention of Holmes and Watson. In doing so, he forgets his walking stick at their apartment; this provides an opportunity to introduce the reader to detective techniques, as Holmes and Watson draw out a profile of him based on the stick. He is also the one to tell Watson that Laura Lyons is the woman whose initials are at the bottom of the burned letter.

The Barrymores (John and Eliza) and Selden

Barrymore falls under suspicion early on, with his black beard (like the man in the cab) and suspicious behavior, suspiciously regarding the telegram and nightly trips to the empty room with the candle. Mrs. Barrymore reveals the reason for the latter—her brother is the escaped convict Selden and they have been taking food to him. Selden dies when the hound mistakenly pursues him in some of Sir Henry's old clothes.

Cartwright

He is the young boy who Holmes employs as an assistant. He is sent to look for the cut-up copy of the Times in the hotel trash and is taken out to Devonshire to run errands for Holmes.

Mr. Frankland and Laura Lyons

Frankland is a neighboring man who spends his time with lawsuits and astronomy, and whose major part in the story is pointing out to Watson the boy carrying food to what he believes to be the convict. Laura Lyons is his estranged daughter, who was manipulated by Stapleton into sending the letter to Sir Charles and then not keeping the appointment.

Lestrade

He is the Scotland Yard detective that normally works with Holmes and Watson. He comes out to Devonshire when Holmes sends him a telegram requesting him to do so.



The Hound

A fierce hound bought by Stapleton and kept locked up out on the moor, except when used to kill Sir Charles, Selden, and (almost) Sir Henry. Its cries and the sight of it covered in phosphorus help keep the family legend alive.



Themes

Solving a murder and preventing another is the major theme, which can then be expanded into the themes of crime, protection, and detection. In the novel, crime is executed by evil (or, as it is believed, supernatural) forces, especially in the form of Stapleton. Driven by a desire for money and power, he is willing to dehumanize those around him to the same state as his specimens. Selden is another, smaller example of crime. He has committed murder as well but for various reasons he does not seem as bad, thus eluding that there are different layers of crime.

Holmes's main role in the story is protect good from evil; that is why he has been hired in the first place, to ensure Sir Henry's safety from the Baskerville curse. He is also concerned with Watson, inquiring several times to make sure that his revolver is close at hand. One of the most dramatic moments for the theme of protection comes when Watson and Holmes hear the hound pursuing Selden and then, seeing the distorted body, mistake it for Sir Henry. Holmes is understandably distraught at the thought of his client dead, knowing that with that the case will be considered a failure even if they catch Stapleton.

By Holmes's occupation and the nature of the book, it is clear that detection will be an important theme. It also includes the juxtaposition and overlapping of crime and science, and, to a lesser degree, family lines. The former can be seen primarily in the characters of Holmes, a detective who must be aware of the world as much as any scientist, and Stapleton, a naturalist who committed murder. Family lines play a role because it is the realization of the connection between Stapleton and Sir Henry through bloodlines that provides the last of the information needed to figure out the case (motive).

Mood

The phrase "gloom and doom" can be aptly applied to the mood of the novel. The Hall seems a depressing place from the start and the moor in general offers little to combat those feelings with the marshy land, rain, and fog. There is also the threat of the hound, whose occasional cries and sightings instill an unnerving fear in those around.

In the beginning of the book, there is also a sense that Holmes might not be able to solve the case. When his attempts at getting further information are foiled and he himself admits that it is a worthy opponent, the mystery seems overwhelming. However, as Holmes gets a stronger and stronger hold on the case, the main state of emotion is that of hurriedness, the need to solve the case before Stapleton acts again.

Literary/Historical Information

The major historical force behind Conan Doyle's beliefs and the novel is the Spiritualism movement. Throughout the case, everyone, except for Holmes, comes to think, at least for some time, that the hound is supernatural. The closest Holmes himself comes is when he says at the

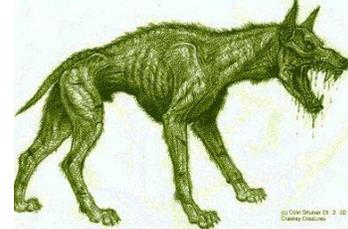
start of the case that while he has previously dealt with evil, taking it on like this, might prove to be more than he can handle. It is not a supernatural force in the end though, interesting since the scientific Conan Doyle (like Dr. Mortimer) believed in Spiritualism.

Several other historical aspects of the novel include the emphasis on lineage, the emphasis on money and power, the contrast between rural and urban life, and the increasingly important role of science. While many of these were not new features of life at the time, the Industrial Revolution had done much to bring them out, especially the feelings of dehumanization associated with the pursuit of money.

Symbolism/Motifs/Symbols

The Hound

The hound that haunts the Baskerville family because of a disreputable ancestor primarily represents Stapleton. He tracks down and kills his relatives, as a result of his ancestor, Rodger Baskerville (from whom he inherited not only a claim in the Baskerville line but also his personality).



The Barrymores have a hound of their own in a way in Selden the convict. Like the hound, he also lives out on the moor, has a wild appearance, a glow associated with him (candlelight instead of phosphorous), and is also dead by the end of the story.

Family Portraits

The family portrait of Hugo that enables Holmes to figure out the motive symbolizes the connection between past and present. The Hall itself has more modern additions attached to the old ones, and on the moor, there are huts from the time of Neolithic man not far from the houses of the people living now (at the time of the case).

It is also representative of the Baskerville inheritance. Aside from the estate and title, there is also the curse. Sir Charles, and Sir Henry to a slightly lesser extent, lived in fear of the hound, because they were descendents. Stapleton got his looks and personality from Hugo Baskerville as well as his father.

The Moor

The surrounding of the moor compliments the atmosphere of gloom and doom that permeates throughout the story; it would take away much to have the setting in a sunny, rolling field instead. Besides being essential to the mood, the moor also lends itself to the plot, providing sufficient hiding places for Holmes and the hound, and taking care of Stapleton.



Moorland or **moor** is a type of habitat found in upland areas, characterized by low growing vegetation on acidic soils. Moorland nowadays generally means uncultivated hill land (such as Dartmoor in South West England), but the Anglo-Saxon ‘mōr’ also refers to low-lying wetlands (such as Sedgemoor, also SW

England). *<http://en.wikipedia.org/wiki/Moorland>
 *<http://images.google.com/images>



Red Herring

A classic of the mystery/detective genre, the red herring throws us off the right trail. In Hound, the largest red herring is the convict. After all, who better to pin a murder on than a convicted murderer!



- He was in a highly nervous state. Something was preying upon his mind.
- As you value your life or your reason, keep away from the moor.
- It's an ugly business. The more I see of it, the less I like.
- I don't know whether it's a case for a detective or a priest.
- I had no idea such a sum was involved. It is a stake for which a man might well play a desperate game.
- You must not go alone. Some great misfortune will befall you if you do.
- No wonder my uncle felt as if trouble were coming in such a place as this. It's enough to scare any man.
- Did you happen to hear someone, a woman, sobbing in the night?
- Go back! Go straight back to London instantly. For God's sake, do as I ask you. Go back and never set foot on the moor again.
- I suppose the kindest thing would be to put you out of your misery.

Great Quotes from "Hounds"
 Use one of these quotes as a prompt to have your students start writing their own mystery story!



KEY FACTS

Title *The Hound of the Baskervilles*

Author Sir Arthur Conan Doyle

Date Published In book form-1902 (serialized in *The Strand* in 1901)

Meaning of the Title

Refers to the Baskerville family legend; a giant hound killed the evil Hugo and is said to continue dooming the line. Stapleton, a Baskerville, owns a hound, which he uses to kill Sir Charles and make an attempt to do likewise to Sir Henry. Thus it could also refer to Stapleton as the family hound.

Setting

England-London and Devonshire (Baskerville Hall, Merripit House, Coombe Tracey, and out on the moor, including Grimpen Mire and the Neolithic dwellings)

Genre

Mystery/ suspense

Protagonist

Mr. Sherlock Holmes and Dr. Watson

Antagonist

Stapleton (previously known as Rodger Baskerville and Vandeleur)

Mood

Grave (the characters' attitudes) and dismal (the physical surroundings of the place)

Point of View

First person limited (all from Watson's perspective)

Tense

Past tense

Rising Action

It begins in London when Sir Henry receives the message warning him and has his boot stolen. When Holmes's attempts at solving the case in London turn out to be dead-ends, they go out to the moor. Events there include meeting the neighbors, hearing the sound of the hound, the talks with Mrs. Lyons, the events surrounding the convict, and ends with Watson, Holmes, and Lestrade waiting for Sir Henry.

Exposition

The exposition is in the first three chapters when Dr. Mortimer visits and lays out the situation. It is here that we learn about the legend, the mysterious death of Sir Charles, and the issue of the safety of the arriving heir.

Climax

The climax occurs when the hound appears out of the fog in pursuit of Sir Henry.

Outcome

Holmes shoots the hound to death. They are unable to find Stapleton, who likely ended up in one of the bogs just off the path and, unable to free himself, died.

Major Theme

Solving a murder and preventing another (could be expanded to be protecting good from evil)

Minor Themes

Corruption in pursuit of money and power, evilness and dehumanization (the convict's savage appearance and death, Stapleton's mistreatment of his wife and others), science/ crime (naturalist that murders, detective that observes world), family line (inheritance of physical and personality characteristics in Rodger Baskerville, obligation of Barrymores to Selden, neglect of daughter by Frankland).

*www.pbs.org/wgbh/masterpiece/hound/tguide

Victorian London: The Era of Sherlock Holmes

Although Arthur Conan Doyle wrote about Holmes over a 40-year period that spanned three distinct eras in British life (**Victorian, Edwardian, and Georgian**), in the Holmes stories it is always the late Victorian era. Holmes himself so completely embodies the values of this era, in fact, that he is regarded by many as "the perfect hero for his age."

A man who believed in reason above all, Holmes was ideal for his time -- a time in which science challenged long-held beliefs and the status quo was threatened by social and economic changes. Charles Darwin's 1859 *The Origin of Species* changed the Western world by calling into question the Biblical belief in creationism, and in its place suggesting that the mysteries of the physical world could be explained by science. It was also an era of dizzying technological advance: in the 20 years between 1867 and 1887 alone, the **typewriter**, the **telephone**, the **gramophone**, the **telegraph**, the **electric light bulb**, the **internal combustion engine**, and the **transatlantic cable** were all invented. As critic Rosemary Jann writes, "Through the character of Holmes, Doyle brilliantly popularized the century's confidence in the uniform operation of scientific laws that allowed the trained observer to deduce causes from effects." Just as paleontologists could identify an organism from fossil fragments, so could Holmes reconstruct a crime by tracing physical clues and piecing together their meaning. Indeed, when Holmes and Watson first meet in *A Study in Scarlet* (1887), Holmes is busy in a laboratory where he has just discovered "an infallible test for blood stains." It is no coincidence that Scotland Yard first adopted the new science of fingerprinting the same year that *The Hound of the Baskervilles* first appeared in *The Strand*. Scientific rationalism was the order of the day, and Sherlock Holmes acted as its standard-bearer.

But Holmes's role as the consummate Victorian gentleman was equally important in making him a hero. Among the enormous changes wrought by the **industrial revolution** was an expanding middle class with a growing concern about its place in society. That cliché of the detective novel, "the butler did it," arose from a real upper- and middle-class fear that those under them would rise up in revolt. Holmes offered readers reassurance about traditional English values, especially useful at a time when England was beginning to feel uncertainty about its place in the world. With each crime he solves, the social order is restored, and proper class values are reaffirmed. The quintessential illustration of this may be the moment in the novel when he reveals himself to Watson after he has lived for days in a primitive hut on the moors -- yet "his chin [was] as smooth and his linen as perfect as if he were in Baker Street." In the film, this same sentiment is expressed when Watson pulls Holmes out of the Grimpen Mire using his well-tailored suit jacket. "Three cheers for Saville Row," Holmes says wryly afterward. There are no problems, he seems to indicate, that can't be solved by the combination of keen reasoning, bravery, and civilized behavior. As he does for Sir Henry Baskerville when he rids him of the family curse and returns him rightfully to his manor, Holmes reassured his audience that all was right with their world.

*www.pbs.org/wgbh/masterpiece/hound/tguide



Sherlock Holmes as Icon

The Hound of the Baskervilles was Arthur Conan Doyle's 26th Sherlock Holmes story. A struggling young doctor who invented Holmes to wile away unfilled office hours; Conan Doyle published the first Holmes story in 1887. His innovation in creating a character who would appear over and over in a series of self-contained stories meant that Holmes's popularity grew with each installment. Soon the character was so beloved that people refused to believe he wasn't a real person; letters addressed to "Sherlock Holmes, Consulting Detective" arrived daily at Baker Street and Scotland Yard, each begging him to take on a real case.



Conan Doyle, meanwhile, was growing weary of Holmes and his popularity, and often threatened to kill the character off so that he could write "serious" fiction instead. In 1893, Conan Doyle published *The Final Problem*, in which Holmes's nemesis, Professor Moriarty, sends him to his death over the Reichenbach Falls. In the days that followed, there was such an outcry that newspapers actually ran headlines about Holmes's death, and his fans wore mourning garb in the streets. Conan Doyle was forced to resurrect Holmes. *The Hound of the Baskervilles* was the first new Holmes story to appear after this, although Conan Doyle set the novel retrospectively so that he could avoid the problem of bringing Holmes back to life.

Victorian London: The Rich, the Poor, the Filth

Physically, London could be a place of disturbing contrasts, a cosmopolitan city where the middle class drank tea in comfortable drawing rooms while epidemics of typhoid and cholera ravaged the squalid, overpopulated East End. The putrid Thames River, the city's main source of drinking water, despite the network of open sewers that dumped tons of waste into it daily, carried a reeking cloud of contagion to all levels of society as it meandered through the heart of the city.

Since 1844, the government had struggled with various solutions to the sewage problem. In 1858, the year before Conan Doyle was born, the "Great Stink," caused by the unfortunate effects of a hot summer on a sluggish, polluted river, clotted with solid waste, drove thousands out of the city.

After years of effort, engineer Joseph Bazalgette designed and supervised construction of a sewer system, completed in 1866, that drained sewage away from the Thames and used the ebbing tide to wash it out to sea. London's air was not much cleaner than its water. The burning of coal for heat and cooking caused the greasy yellow "London fog" that Holmes and Watson prowl about in: In the third week of November, in the year 1895, a dense yellow fog settled down upon London. From the Monday to the Thursday I doubt whether it was ever possible from our windows in Baker Street to see the loom of the opposite houses.

Inhabitants of London had more to fear from their city than an unhealthy environment. Barely thirty years before Doyle's birth, was London a criminal's paradise. Whole areas of the city were "owned" by criminal groups, and honest citizens hardly dared to walk through certain

neighborhoods at night, even armed. In 1829, the Metropolitan Police was founded by Home Secretary Sir Robert Peel (hence the nickname "Bobbies").

In the Sherlock Holmes stories, at least, the idyllic-seeming English countryside holds its own dangers. In Victorian England, small towns were still structured on the feudal model that had prevailed for centuries. In general, a large manor house, such as Baskerville Hall, dominated its village. And although the village people no longer led their lives serving the master of the manor, a strict social hierarchy still dictated that the master was the community leader in more ways than one. The health or dysfunction of the family living in the manor house could determine the whole character of a village. Holmes and Watson pursue many mysteries in the countryside surrounding London, where criminals carry on their nefarious activities away from prying eyes.

As the world changed around him, Sherlock Holmes, the reassuring protector of British superiority, transcended his time, and today is loved for his weaknesses and eccentricities as much as for his strengths. In the 21st century, sequels and pastiches featuring the quintessential detective are still being produced at a steady rate.

Arthur Conan Doyle and *The Strand Magazine*

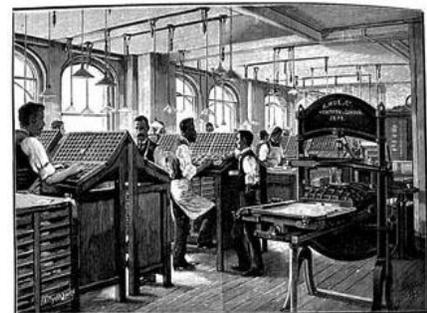
Popular literature, such as the Sherlock Holmes stories, came of age along with another 19th-century innovation: the popular magazine. Magazines had existed in some form since the 18th century, but they had never been as cheap or as generally available. This new medium demanded art forms that could be consumed in small bites: on a train trip, or during a few leisure moments after a busy day. In earlier times, literacy generally extended only as far as the middle class, but, with the Education Act of 1870, elementary-school education became compulsory across England. Changing labor laws had given workers more leisure time and disposable income. Increased train travel, especially the advent of daily commuting, triggered a demand for light reading material. Typesetting, although still a complex and labor-intensive technology, had



improved to the point where printing houses could mass-produce high-quality material that included photographs and engravings. Finally, the onerous Stamp Tax had been reduced, making printed material more widely affordable.



Publishers quickly learned to target their publications to the needs of particular segments of the population. Working-class people with an elementary-school education read "penny weeklies" such as *Tit-bits*, which contained short articles, bits of interesting information (what we might call "sound-bites"), and serialized stories. For the



Typeface setters working at 'The Strand'.

A cover of 'The Strand Magazine' from 1907

middle class, especially those with intellectual aspirations, magazines provided more in-depth articles on politics, science, history, economics, and the arts, as well as fiction that appealed to slightly more developed tastes than what appeared in *Tit-bits*.

Founded in January 1891, *The Strand Magazine*, named after a fashionable London street, was aimed squarely at its target audience's middle-class tastes. A typical issue might feature illustrated articles of scientific and historical interest, a series of humorous cartoons on a theme, pictures of famous people at different ages (from toddler to adult), interviews with celebrities, a treatment of a controversial issue of the day, and one or more pieces of fiction. The factual articles were not too complex, and the fiction tended to feature a mystery or "twist" to keep the reader interested. Nevertheless, the articles were skillfully edited and stylishly presented in a sophisticated format. Whoever bought a copy of *The Strand* felt like a true Londoner!

Conan Doyle wanted fame and success as a writer, and he went about achieving it more systematically and shrewdly than he had approached his medical career. First, he hired a literary agent, A. P. Watt, the very first man to advertise that sort of service. Then, he thought long and hard about what might appeal to his audience. Fearing that serialized stories would be of limited use to a reader who missed an issue, Conan Doyle decided to write stories that could be read independently but whose central character would be the same. Sherlock Holmes, who had already been the hero of Conan Doyle's novels *A Study in Scarlet* and *Sign of the Four*, seemed like a good candidate for such a series. Conan Doyle's agent submitted "A Scandal in Bohemia" to *The Strand*. It was accepted, and Conan Doyle was contracted to write a total of six stories featuring his detective. Because of the very small success achieved by his first two Holmes novels, Conan Doyle's expectations were low. When "A Scandal in Bohemia" appeared in July 1891, during *The Strand Magazine's* first year, it was an instant hit. In assuring his own future, Conan Doyle also assured the grand success of *The Strand*, which ran monthly until 1950.

*www.sherlockholmes.stanford.edu

GREAT IDEAS FOR THE CLASSROOM!

- Post newspaper and magazine articles about cases being solved by detectives in your city or from a national newspaper.
- Make a Baskerville Family Tree on the board.
- Create your own Manor Estate. What would it look like?
- Explore and compare the pollution problems in Victorian England and your town today.



The Original Illustrator: Sidney Paget

For Sherlock Holmes, he was always "The Illustrator." In 1891, a new magazine called *The Strand*, published by George Newnes, hit London. It was just one of dozens of monthlies fighting for circulation in the days before television, and in the year that a genius named Thomas Edison applied for a patent on "moving pictures."

Arthur Conan Doyle had produced two novels featuring Sherlock Holmes, the world's first consulting detective. Neither had been hugely successful. But in 1891, *The Strand* started running six short stories that took off in popularity. Six more were commissioned for 1892 and then bundled together as *The Adventures of Sherlock Holmes*. Mystery fiction was never the same.



Walter Paget had illustrated Robert Louis Stevenson's *Robin Crusoe*, and was chosen by Newnes to illustrate the first six short stories. But through a mix-up, his older brother Sidney was given the job. Sidney would illustrate *The Adventures*, *The Memoirs*, *The Return*, and *The Hound of the Baskervilles*. He illustrated 38 stories, creating 357 drawings. Sidney Paget defined the early image of Sherlock Holmes. Walter Gillette's play was still eight years away, and film stars Ellie Norwood and Arthur Wontner were to come in the next century. Paget died prematurely in 1908, and many others tried to fill his shoes. Only American Frederic Dorr Steele has been compared favorably to Paget.

*<http://www.holmesonscreen.com/indexISPaget.htm>

References from the novel



Head Measurement being taken according to Bertillon's system

"I had hardly expected so **dolichocephalic** a skull or such well-marked supra-orbital development. Would you have any objection to my running my finger along your parietal fissure? A cast of your skull, sir, until the original is available, would be an ornament to any anthropological museum. It is not my intention to be fulsome, but I confess that I covet your skull."

Mortimer means that Holmes has a long head and a developed forehead. He would like to run his finger along the top of



Alphonse Bertillon, inventor of anthropometry, from McClure's Magazine, 1894

Prime Stage Theatre



Holmes's head, where the bony plates join.

His terminology comes from **phrenology**, a 19th-century, pseudo-scientific practice, which held that the qualities of intelligence and personality could be read from the shape of the brain, and therefore from the shape of the skull. Various parts of the brain were considered to be the seat of certain qualities, functions, or passions. Today, we know this to be true, but the phrenological map was almost completely inaccurate, and its practice was spurious. By Conan Doyle's time, phrenology had passed out of serious consideration as a science and into the realm of "common knowledge."

"Indeed, sir! May I inquire who has the honour to be the first?" asked Holmes with some asperity.

"To the man of precisely scientific mind the work of Monsieur Bertillon must always appeal strongly."

"Then had you not better consult him?"

Alphonse Bertillon (1853-1914), French police official and pioneer in forensics and identity science, invented the "mug shot" and developed **anthropometry**, a system of bodily measurements meant to reliably identify individuals. This system, never foolproof, was replaced by fingerprinting, which, in turn, is slowly being replaced by DNA testing. The most famous illustration of the weakness of Bertillon's system is the story of Will West and William West, two inmates incarcerated at Leavenworth in 1901 and 1903, who had identical measurements and nearly identical names. Their fingerprints, however, were different.



Anthropometry (Greek άνθρωπος, man, and μέτρον, measure, literally meaning "measurement of humans"), in physical anthropology, refers to the measurement of living human individuals for the purposes of understanding human physical variation. Today, anthropometry plays an important role in industrial design, clothing design, ergonomics and architecture where statistical data about the distribution of body dimensions in the population are used to optimize products. Changes in life styles, nutrition and ethnic composition of populations lead to changes in the distribution of body dimensions (e.g., the obesity epidemic), and require regular updating of anthropometric data collections.



The Strand in Sherlockian London, ca. 1892

Hold a tournament of the board game 'Clue' in your classroom. Was it Miss Scarlet with the wrench in the ballroom, or Col. Mustard in the conservatory with the rope?

Is there a 'real' 221B Baker Street?



Baker Street, No. 221B,
London

221B Baker Street is the fictional London residence of the detective Sherlock Holmes, created by author Sir Arthur Conan Doyle. The address could indicate an upstairs apartment of a residential house on what was originally a Georgian terrace. The B of the address might, however, refer to the whole house. Baker Street is considerably wider than is portrayed in some film versions of Holmes's adventures and is a substantial and busy north-south thoroughfare. When Conan Doyle wrote the Sherlock Holmes stories, street numbers on Baker Street only went up to No.100, which is probably why he chose the fictional address. A Sherlock Holmes museum is currently housed in the building.

*www.wikipedia.org/wiki/221B_Baker_Street

Was there a 'real' Sherlock Holmes?

Whenever Conan Doyle was asked if there was a real Sherlock Holmes, his answer was always the same. Holmes was inspired, Doyle said, by Dr. Joseph Bell, for whom Doyle had worked as a clerk at the Edinburgh Royal Infirmary. Like Holmes, Bell was noted for drawing large conclusions from the smallest observation. Dr. Bell was also interested in crime and assisted the police in solving a few cases.

Baskerville Hall was built in 1839 by Thomas Mynors Baskerville for his second wife, Elizabeth. The Baskervilles were related to the Dukes of Normandy and first came to Britain to help William the Conqueror in 1066. It is currently used as a hotel, and was typical of the English Manor homes upon which the story was based.



Baskerville Hall

What is a FONT?

When **SIR HENRY BASKERVILLE** receives a **strange** message at his hotel, it is **COMPOSED** of words and letters *taken from different pieces of printed material*. The fonts are all different, **THE SIZES** of each *word vary*, and they are combined in a **mysterious way**.

Definition: Historically, **font** refers to a specific typeface in a specific point size and style. Therefore, Times New Roman Bold 12 points is a single font while Times New Roman 10 points is another separate font. Today, in common usage font refers to any digital typeface that can normally be rendered in a variety of sizes.

The Many Faces of Sherlock Holmes

William Gillette (1853-1937):

He was an American encouraged in his acting pursuits by no less than Mark Twain. With Doyle's blessing, the dashing matinee idol became the first great interpreter of Holmes. He popularized what became Sherlock's standard outfit: Inverness cape, calabash pipe, magnifying glass and deerstalker. And he made so much money playing the great detective on stage; he built himself an actual castle near Hartford, Conn. This incredible structure, known as Gillette Castle, is open as a tourist attraction, and includes a replica of Holmes' flat at 221B Baker St.



Actor Basil Rathbone (left) is shown as Sherlock Holmes in the 1939 Hollywood movie, "The Hound of the Baskervilles."

Basil Rathbone (1892-1967):

Thanks to the greater reach of movies and radio, he took over as the actor most identified with Holmes in the 1930s and '40s. Already typecast as one of Hollywood's most hissable villains ("David Copperfield," "Captain Blood"), Rathbone found himself stereotyped as Holmes. He fled to Broadway to escape Sherlock's long shadow.

Jeremy Brett and Edward Hardwicke, right,

in their roles as Sherlock Holmes and Dr. Watson, respectively, in the PBS "Mystery" series about the famed British detective and his sidekick.

Jeremy Brett (1933-1995):

He became television's great Holmes in a series of acclaimed British adaptations aired in this country by PBS. Many consider his the definitive portrayal, although other notable screen Holmes includes John Barrymore and Peter Cushing.

And don't forget . . .

Holmes had meetings with Jack the Ripper in two films that put the fictional detective on the trail of the serial killer: John Neville in "A Study in Terror" and



Christopher Plummer in "Murder by Decree."

He was played for laughs by everyone from Daffy Duck in a Warner Bros. cartoon to Michael Caine in "Without a Clue."

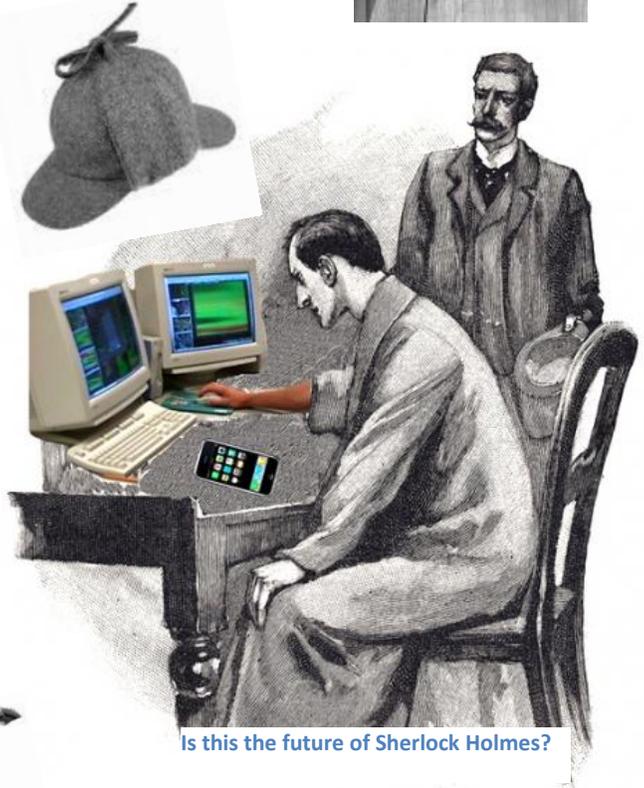
Then there's the great Dr. Watsons: Nigel Bruce popularized the image of Watson as a bumbling sidekick to Rathbone's Holmes, but the part was reclaimed by Donald Huston in "A Study in Terror," David Burke and Edward Hardwicke opposite Brett and, most intriguingly, American Robert Duvall to Nicol Williamson's Holmes in "The Seven Percent Solution."



The next S.H. and Dr. W?



A modern day Sherlock Holmes? Holmes became homes became House!



Is this the future of Sherlock Holmes?



*<http://images.google.com/images>



Bringing the Literature to Life!

The Prime Stage Theatre Production of *The Hound of the Baskervilles*

Set Designer: Gianni Downs



Director: Mark Calla

Holmes

Cabman, Postmaster, Seldon, Inspector Lestrade,

James, Beryl Stapleton, Mrs. Barrymore, Laura Lyons

Watson

Perkins, Frankland

Dr. Mortimer

German waiter, Barrymore

Sir Henry Baskerville

Desk Clerk, Stapleton

David Crawford

Charlie Brown

Margie Johnson

Jay Keenan

Ken Lutz

Scott Nunally

Jerry Summers

Johnny Terreri

Dangerfield Moore

In this production, using your imagination is very important. Some actors will be playing multiple roles. How do you think they will change themselves for the different roles?

Lesson Ideas

1. Letters addressed to Sherlock Holmes at 221b Baker Street still arrive every day, over 100 years after the character was created. Ask students, why do you think this is? Holmes has been described as "real in a way that only the greatest fictional characters achieve." What other characters, from books, film, television, legend, or elsewhere, can students name who are real in this way? What do they think these characters and Sherlock Holmes have in common that has given them such longevity?
2. Although Holmes is often thought of as the first of the Great Detectives, Conan Doyle actually modeled Holmes on Monsieur Dupin, an inspector created by Edgar Allan Poe for his stories "*Murders in the Rue Morgue*" and "*The Purloined Letter*." Have students read the Poe stories, and compare Dupin to Holmes. Ask, why do you think Holmes is a beloved and classic figure and Dupin has been largely forgotten?
3. Sherlock Holmes's great popularity can be attested to by the number of parodies and pastiches (pieces that borrow from another source) that have been written about him by everyone from Mark Twain and O. Henry to contemporary writers. Have students create their own Holmes story, or parody of a Holmes story, by following their basic formula as outlined by critic T.J. Binyon:

Holmes and Watson are at Baker Street → A client arrives → Holmes deduces things about the client from an object or the person him or herself → The problem is outlined → Holmes and Watson discuss the case when the client is gone → The investigation begins → Holmes identifies what happened → Holmes explains it all to Watson back at Baker Street.

Before Viewing: Questions and Activities

1. Some of the best-known skills of Sherlock Holmes are his powers of observation and deduction. (For example, have students read [Chapter One of *The Hound of the Baskervilles*](#) and note what Holmes discovers about Dr. Mortimer just from his walking stick.) To demonstrate, ask a staff member to stop by your classroom. After a brief exchange of pleasantries, turn your back. At that moment, have the visitor borrow something from your desk (set this up ahead of time). A few minutes later, ask students where the missing item is. When students identify the visitor as the borrower, ask them to write a physical description of him or her. Have students read their descriptions aloud. As a class, compare and contrast the variations in what each one observed.

2. The essential plot of *The Hound of the Baskervilles* forms a classic story line that can be found in countless other works of fiction: *Someone new comes to stay in an isolated place with which legends and mysteries are associated. This person's life and/or sanity is threatened by increasingly frightening events until a perpetrator is caught.* As a class, brainstorm a list of books, films, television shows, legends, myths, ghost stories, or other stories that share this same basic setup. Ask students, why do you think this is such an enduring premise for a story?

3. The detective is a staple of popular culture. Have students list fictional detectives, from movies, television, books, cartoons, or any other source. Then, looking over the list, have them write a paragraph describing how the "typical" -- there may be more than one -- fictional detective looks, talks, and acts as well as what he or she does and says. As a class, compare and contrast the characteristics. After watching the play or film, have students revisit their descriptions. How closely does it describe Sherlock Holmes? Would you agree with the scholar Ian Ousby who wrote, "Modern detective fiction abounds in direct and indirect tribute to Sherlock Holmes, in pale imitations of Doyle's formula, and in desperate attempts to break from it?" What "direct or indirect" tributes do students see on their original list of detectives?

4. In a well-constructed detective story, nothing is wasted; each scene adds suspense and clues to the hunt for "whodunit." What elements of mystery and suspense are already in play before we even meet Sherlock Holmes? Have students use the [Detective's Log](#) (see page 25) to begin compiling clues and making predictions about what they've already seen. Have them continue the log as they watch, stopping at the end of each viewing day to share their ideas and make predictions about what will come next.

After Viewing: Questions and Activities

1. *The Hound of the Baskervilles* is marked by the constant juxtaposition of the rational and scientific with the irrational and supernatural. To investigate how much the tension of the story depends on this interplay, have students write the words "Rationalism, Civilization, Science" on one side of a piece of paper, and on the other write "Superstition, Wilderness, the Supernatural." (You may want to help the class define these terms first.) Ask students to make a list of all the people, places, things, scenes, and ideas in *The Hound of the Baskervilles* that seem to fit in one category or another. On which side does the hound itself seem to belong? Which of the two forces triumphs at the end? Re-read the last few paragraphs of the novel to determine how Conan Doyle informs his Victorian audience which side has the "last word."

2. The moors in *The Hound of the Baskervilles* are so central to the plot that they could be considered as a character in the story. If you were to describe them the way you'd describe a human character, what would you say about them? Which human character in the story do they most resemble? How?
3. Giving Holmes a very ordinary sidekick, Watson, from whose point of view the tales can be told, is noted by historians of the detective story as one of Conan Doyle's most important contributions. How does the fact that Watson, as Holmes says in *A Scandal in Bohemia*, "sees but does not observe" make him a useful narrator? Ask students to consider the second segment of the play, from when Watson arrives in Dartmoor to his discovery of Holmes on the moor. How would that segment be different if Holmes were present?
4. Some actors who have played Holmes have said that Holmes and Watson, "offset one another, and complement one another, perfectly. The deficits in one are covered by the pluses in the other." How so? What other famous fictional pairings can students name (in detective fiction or any other genre)? Do the roles in any of these other pairings complement one another in the same way? How?
5. Have students pretend they are part of an advertising team that wants to interest a new generation -- today's teens -- in *The Hound of the Baskervilles*. The team believes that the way to get teens to watch or read a "classic" is to show them how it relates to contemporary works they already enjoy. Ask students to create a print, television, or radio ad for either the film or the novel that uses quotes from the piece, compares it to other works, and highlights the aspects of it they believe their peers will most enjoy.

Suggested Essay Topics

Why does Holmes get involved in this case in the first place?

How do images of modernity interact with mystical legends of the past?

Why does Doyle seem so intent on creating men-only spaces (Holmes and Watson, and, in the end, Henry and Mortimer)?

How would this mystery be different if it took place in modern times?

Detective's Log

Title:

The Detective:

usually someone intellectually superior to the ordinary person who uses logic and keen observation to see what others do not

The Setting:

usually a "closed society" of some kind -- a train, an isolated house -- so that the criminal must be one of the people already in the setting, not an outsider; the atmosphere is tense or frightening

The Crime:

The Victim(s):

The Suspects:

a limited group, each with motive, means, and opportunity



Suspect:	Means:	Motive:	Opportunity:

The Clues:

some, perhaps, will turn out to be false to mislead the audience or detective

The Capture:

how the criminal is caught

The Solution:

an explanation that brings all of the clues together

VOCABULARY IS A MYSTERY TO ME!

Determining the Meaning - Match the vocabulary words to their dictionary definitions.

- | | |
|---------------------|---|
| ___ 1. erroneous | A. Supported with other evidence |
| ___ 2. presume | B. In a state of amazement with the mouth wide open |
| ___ 3. circumspect | C. Ghostly figure |
| ___ 4. agape | D. Assume; take for granted |
| ___ 5. catastrophe | E. Ghostly |
| ___ 6. corroborated | F. A great, often sudden calamity |
| ___ 7. luminous | G. Mistaken |
| ___ 8. spectral | H. Person appointed to carry out a will |
| ___ 9. executor | I. Prudent; mindful of circumstances |
| ___ 10. apparition | J. Emitting light |

- | | |
|-------------------|---------------------------------------|
| ___ 1. pugnacious | A. Annoyance |
| ___ 2. bourgeois | B. Helped; made use of |
| ___ 3. fiend | C. Middle class |
| ___ 4. vexation | D. Try |
| ___ 5. availed | E. In the middle of |
| ___ 6. amid | F. Daring; bold |
| ___ 7. endeavor | G. Spirit; demon |
| ___ 8. audacious | H. Belligerent; has a fighting nature |

- | | |
|--------------------|--|
| ___ 1. injunctions | A. Substitution; exchange |
| ___ 2. austere | B. Directives; orders |
| ___ 3. melancholy | C. With divided panes |
| ___ 4. equestrian | D. Looking dark against a light background |
| ___ 5. commutation | E. Stern; somber |
| ___ 6. malignancy | F. Gloomy |
| ___ 7. silhouetted | G. Having a rail supported by posts |
| ___ 8. balustraded | H. Evil |
| ___ 9. mullioned | I. Upset; alarm; disillusion; loss of enthusiasm |
| ___ 10. dismay | J. Relating to horses |

- | | |
|--------------------|---|
| ___ 1. approbation | A. Without qualification or exception; absolute |
| ___ 2. furtive | B. Secret; done in secret |
| ___ 3. clandestine | C. Official approval |
| ___ 4. brusquely | D. Length of thread or yarn rolled into a ball |
| ___ 5. skein | E. Stealthy |
| ___ 6. unmitigated | F. Loathsome; disgusting; objectionable |
| ___ 7. vile | G. Abruptly |



- | | |
|----------------------|-----------------------------|
| ___ 1. indelibly | A. Pleas; petitions |
| ___ 2. deluge | B. Constant; continual |
| ___ 3. incessant | C. A period of watchfulness |
| ___ 4. abhor | D. Disbelief |
| ___ 5. vigil | E. Enough |
| ___ 6. induce | F. Permanently |
| ___ 7. incredulity | G. Loathe; hate |
| ___ 8. solicitations | H. Influence; persuade |
| ___ 9. ample | I. A heavy downpour |

- | | |
|--------------------|--|
| ___ 1. tenacity | A. Relentlessly |
| ___ 2. connoisseur | B. Unquestioning |
| ___ 3. implicit | C. Skillful, delicate handling |
| ___ 4. inexorably | D. One who inherits |
| ___ 5. inert | E. A person of informed and discriminating taste |
| ___ 6. finesse | F. Unable to move |
| ___ 7. heir | G. Perseverance |



Theatre Etiquette

When you take your seat in the audience, you accept responsibility of a special agreement. Part of that agreement includes believing what happens is real. It is happening LIVE, before your eyes!

Listen carefully and quietly. The audience has an important role in the theatre experience. Let the production unfold and enfold you.

Respond honestly and sincerely. The actors are aware of your presence and your responses. When the lights go down, a performance especially for YOU begins. This special relationship only happens in live theatre.

Just a reminder! Avoid anything that might interrupt or distract the performers. Not only should you avoid speaking for any reason, but rustling papers, gum-snapping, jangly jewelry, cellophane wrappers, cell phones and pagers are all examples of unwarranted and unwelcome sounds during the play. Flash cameras, of course, are forbidden. Their blinding lights can be an actual danger to the actors.

FINALLY, be sure to “tune in” to what is happening on the stage. When the play is over, show your appreciation with hearty applause. These are the sounds that warm the hearts of actors.



The New Hazlett Theater, Pittsburgh, PA

Pennsylvania Academic Standards for Language Arts:

Eights Grade Benchmark

The following standards are addressed in this unit of study:

1.3.8 A: Read and understand works of literature.

1.1.8 B: Analyze the use of literary elements used by an author, including characterization, setting, plot theme, point of view, tone and style.

1.1.8 E: Analyze drama to determine the reasons for a character's actions taking into account the situation and basic motivation of the character.

1.1.8 F: Read and respond to nonfiction and fiction including poetry and drama.

1/6/8 A: Listen to others.

1.6.8 B: Listen to selections of literature, fiction and/or nonfiction.

1.6.8 C: Speak using skills appropriate to formal speech situations.

1.6.8 D: Contribute to discussions.

1.6.8 E: Participate in small and large group discussions and presentations.

1.1.8 G: Demonstrate after reading understanding and understanding and interpretation of both fiction and nonfiction text.

***The Hound of the Baskervilles* Resource and Tour Guide**

Teacher Evaluation Form

Prime Stage constantly assesses the work provided by its education department. Your feedback is important. May we add you to our e-mailing list? If so, please include your email address. You may use additional pages to make further comments and suggestions. Once complete, please return your form and your students' forms by mail or fax. Thank you.

YOUR NAME: _____

NAME OF SCHOOL: _____

ADDRESS OF SCHOOL: _____

CONTACT NUMBER (DAY): _____ OTHER: _____

EMAIL ADDRESS: _____

How did you learn of the Resource and Tour Guide? _____

Were you told of it when you booked ticket? _____ Did you find it on the website? _____

For which subject(s) are you using the guide?

Which sections of the guide have been most useful?

How could we improve the guide for future programs?

Please add any further comments on a second page. Thank you for your time.

Mail or fax your comments to:

Prime Stage Theatre, P.O. Box 1849, Pittsburgh, PA 15230

Telephone: 724.773.0700

***The Hound of the Baskervilles* Resource and Tour Guide Student Evaluation Form**

We are very interested in what you thought of the book and the play. Please write your answers on this page and draw a picture of your favorite moment on the back of this page or on another sheet of paper. Your teacher will collect your responses and send them to us. Thank you.

YOUR NAME: _____

NAME OF SCHOOL: _____

GRADE: _____ NAME OF TEACHER: _____

What part/parts of this story did you enjoy when you read the book?

What part/parts of this story confused you when you read the book?

What part/parts of the play version of this story did you enjoy?

What part/parts of the play version helped you understand the book better?

What was/were your favorite images or character when you read the book?

What was/were your favorite images or character when you saw the play?



Resource Web Sites:

<http://www.sparknotes.com/lit/hound/>
<http://www.sherlockholmesonline.org/>
http://en.wikipedia.org/wiki/Arthur_Conan_Doyle
<http://www.siracd.com/>
<http://www.sherlockian.net/acd/>
<http://www.online-literature.com/doyle/>
<http://www.basilrathbone.net/films/shhound/>
http://www.geocities.com/~sherlockian/link_13_1_yop.html
<http://www.bakerstreetdozen.com/>
<http://www.webenglishteacher.com/doyle.html>
<http://www.pbs.org/wgbh/masterpiece/hound/tguide.html>
http://thebestnotes.com/booknotes/Hound_Baskervilles/Hound_Baskervilles01.html
<http://www.yale.edu/ynhti/curriculum/units/1995/1/95.01.06.x.html#d>
<http://membres.lycos.fr/sherlock/car/sh.htm>
<http://www.yale.edu/ynhti/curriculum/units/1989/4/89.04.07.x.html>
<http://sirconandoyle.com/index.php>
<http://www.sherylfranklin.com/sh-gillette.html>
http://www.archive.org/details/secret_weapon
<http://images.google.com/images>
<http://www.mysterynet.com/holmes/>
<http://images.google.com/imgres>
<http://www.cosmosmagazine.com>
http://www.bolditalic.com/quotulatioousness_archive/Fictious-Historical.png

Suggestions for Further Reading

Jann, Rosemary. *The Adventures of Sherlock Holmes: Detecting Social Order*. New York: Maxwell Macmillan International, 1995.

Weller, Philip. *The Dartmoor of The Hound of the Baskervilles: a Practical Guide to the Sherlock Holmes Locations*. Hampshire, England: Sherlock Publications, 1991.

Brown, Ivor, John Carnegie. *Conan Doyle: a Biography of the Creator of Sherlock Holmes*. London, Hamilton, 1972.

Accardo, Pasquale J. *Diagnosis and Detection: the Medical Iconography of Sherlock Holmes*. Rutherford: Fairleigh Dickinson UP, 1987.

Steinbrunner, Chris. *The Films of Sherlock Holmes*. Secaucus: Citadel Press, 1978.

Davies, David Stuart. *Holmes of the Movies: the Screen Career of Sherlock Holmes*. London: New English Library, 1976.