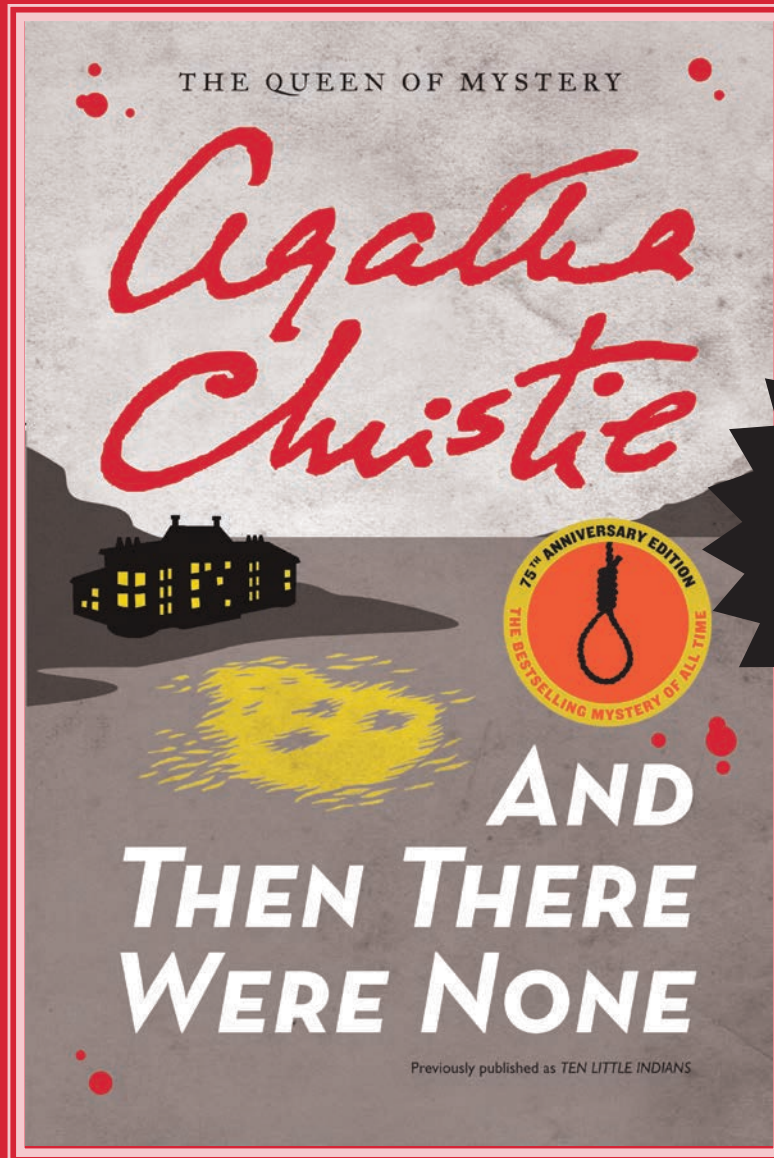


A TEACHER'S GUIDE TO



ALIGNED
TO THE
COMMON
CORE

The World's Bestselling Mystery

Wm
MORROW

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Note to Teachers

The questions and activities in this teaching guide were written to support standards-based instruction. *And Then There Were None* meets the standard for **Range of Reading and Level of Text Complexity** for grade 8. Its structure, pacing, and universal appeal make it an appropriate reading choice for reluctant readers. The book also offers students an excellent opportunity to study the conventions of suspense and the murder mystery genre.

A complete list of the Common Core State Standards can be found at <http://www.corestandards.org/the-standards>.

This Teacher's Guide is divided into three sections. The first, "**Guided Reading Questions**," will help students with reading comprehension and appreciation. These questions can be used as a guide for annotating the text, journal responses, or discussion. Many of these questions ask students to examine how clues about characters serve to drive the plot of the mystery forward. In addition to answering these questions, students may find that filling out the "Character Observations Chart" that appears at the end of this guide will help them keep track of plot and character development in the book. **CCSS.ELA-LITERACY.RL.8.10**

The second section, "**Writing and Discussion Prompts**," consists of analytical writing and discussion prompts and is subdivided into genres based on the writing standards. The third section, "**Topics for Research Projects**," requires students to conduct and synthesize significant outside research on topics related to the novel. **CCSS.ELA-LITERACY.W.8.10**

Guided Reading Questions

CHAPTER 1

1. Based on your reading of the first chapter, how would you describe the way this book is narrated? Can you identify the point of view that the author uses? Why might the author have made the choice to narrate the book this way?
CCSS.ELA-LITERACY.RL.8.3
2. Consider how the author introduces each of the eight characters in this chapter. Do you find yourself immediately liking any of the characters? If so, who and why? If not, why not? What important details do you find out about each character and his or her situation? Cite evidence from the text to support your readings of the characters. (Hint: Use your “Character Observations Chart” to help you keep track of characters.) **CCSS.ELA-LITERACY.RL.8.1**
3. Several of the characters know a little bit about Soldier Island, though no one seems to know much. Locate passages that provide you with clues about the history and environment of Soldier Island. **CCSS.ELA-LITERACY.RL.8.3**
4. Who invites these eight characters to Soldier Island? **CCSS.ELA-LITERACY.RL.8.2**

CHAPTER 2

1. How much do the guests of Soldier Island seem to know about the person or people who invited them to stay? What parts of the text show the relationship between the guests and the host or hosts of the island? **CCSS.ELA-LITERACY.RL.8.1**
2. On page 27, the text notes that Anthony Marston looks like “a young God, a Hero God out of some Northern Saga.” In concrete terms, what does this suggest about his features? (For example, what color hair do you think he has? About how old do you think he is?) How do the other characters in the book react to their first glimpses of Marston?
CCSS.ELA-LITERACY.RL.8.4
3. Who is Fred Narracott, and what observations does he make about the guests? **CCSS.ELA-LITERACY.RL.8.2;**
CCSS.ELA-LITERACY.L.8.4a-d
4. Describe the house on Soldier Island. What does it look like? How are the eight guests greeted once they arrive at the house? What important information do they find out about their host or hosts once they arrive? **CCSS.ELA-LITERACY.RL.8.3**
5. Who are Mr. and Mrs. Rogers and how are they characterized? Point to specific moments in the text to support your answer.
CCSS.ELA-LITERACY.RL.8.1
6. What is the connection between Soldier Island and the poem that’s displayed in Vera Claythorne’s bedroom? Why do you think the author chose to include this poem in the novel? **CCSS.ELA-LITERACY.RL.8.2**
7. Chapter 2 offers a few more clues about the novel’s characters and their pasts. What characters do we find out the most about? What specific passages provide details that throw suspicion on these individuals? **CCSS.ELA-LITERACY.RL.8.3**

CHAPTER 3

1. What is the significance of the ten soldier figures displayed on the dining room table? What predictions can you make about these figures? **CCSS.ELA-LITERACY.RL.8.2**
2. What do Vera Claythorne and Emily Brent discuss in the drawing room after dinner? What does each woman find out about the other? **CCSS.ELA-LITERACY.RL.8.3**
3. What does the gramophone announcement suggest? Who is responsible for playing the gramophone announcement?
CCSS.ELA-LITERACY.RL.8.3
4. What are the immediate effects of the gramophone announcement on the guests? Compare and contrast how the guests of Soldier Island interact with one another before and after the gramophone announcement. **CCSS.ELA-LITERACY.RL.8.3**

5. On page 53, Philip Lombard points out that the gramophone record is titled *Swan Song*. What is a “swan song”? Why do you think the record is titled *Swan Song*? **CCSS.ELA-LITERACY.RL.8.4**
6. In comparing invitations to the island, what do the guests discover? Who takes the lead as the group begins to share their stories about being invited to the island? What important discovery is made about the name of the person who invited each guest to the island? **CCSS.ELA-LITERACY.RL.8.3**
7. Which guests are portrayed as dishonest in this chapter? Cite specific evidence from the text to support your answer. **CCSS.ELA-LITERACY.RL.8.2**

CHAPTER 4

1. With the exception of Emily Brent, each character provides more information about the accusations made by the voice on the gramophone. What do you find out about each character's connection to a past death in this chapter? **CCSS.ELA-LITERACY.RL.8.2**
2. What does Armstrong recall about the Seton case that Judge Wargrave adjudicated? **CCSS.ELA-LITERACY.RL.8.3**
3. How does Vera Claythorne's story provide you with more information about her character and connect to previous moments in the book? **CCSS.ELA-LITERACY.RL.8.2**
4. Which characters take full responsibility for the deaths they've been accused of being responsible for? Which of these characters seem remorseful about the parts they played in the deaths? **CCSS.ELA-LITERACY.RL.8.2**
5. The judge suggests that all of the guests should leave the island immediately. What is the problem with this course of action? **CCSS.ELA-LITERACY.RL.8.3**
6. Who dies at the end of the chapter, and how does he die? **CCSS.ELA-LITERACY.RL.8.2**

CHAPTER 5

1. Why does Dr. Armstrong examine Marston's drink? What does he discover? What do the guests conclude about Marston's death? **CCSS.ELA-LITERACY.RL.8.3**
2. Consider the description of the house that occurs on page 79. What does this description tell us? **CCSS.ELA-LITERACY.RL.8.3**
3. How do the passages that focus on Judge Margrave, General Macarthur, and Vera Claythorne alter your perceptions of these characters? Cite specific details from the text to support your answer. **CCSS.ELA-LITERACY.RL.8.1**
4. In what ways might the last lines of each section in this chapter foreshadow future events in the story? **CCSS.ELA-LITERACY.RL.8.6**
5. What happens to the ten soldier figures on the dining room table? How do these figures connect to the poem and the events that have so far taken place in the novel? Based on this, make a prediction about what is likely to happen in the rest of the novel. **CCSS.ELA-LITERACY.RL.8.2**
6. Examine the author's use of italics, ellipses, and dashes. When do you see the author making these formatting choices? Why does she make them? **CCSS.ELA-LITERACY.RL.8.4**

CHAPTER 6

1. When Mrs. Rogers dies mysteriously in the night, what is the possible cause of her death according to Dr. Armstrong? Emily Brent? Blore? **CCSS.ELA-LITERACY.RL.8.2**
2. What are the guests waiting for? What complicates the arrival of what they are waiting for? **CCSS.ELA-LITERACY.RL.8.2**
3. What does General Macarthur say about the guests' stay on the island? **CCSS.ELA-LITERACY.RL.8.3**
4. At the end of the chapter, what does Rogers observe about the arrangement of the dining room? **CCSS.ELA-LITERACY.RL.8.3**

CHAPTER 7

1. While sitting with Vera Claythorne, what does Emily Brent reveal about the accusations that were made about her by the voice on the gramophone? What is Miss Brent's reaction to the accusations made about the other guests? What is Vera's response to Miss Brent? **CCSS.ELA-LITERACY.RL.8.3**
2. In talking with Armstrong, why does Lombard say, "I mean—it explains Soldier Island..." (114)? What is explained about the island in this conversation? **CCSS.ELA-LITERACY.RL.8.3**
3. What do Armstrong and Lombard decide about the two deaths that have taken place? How are these deaths connected, according to the theory that Armstrong offers? **CCSS.ELA-LITERACY.RL.8.2**
4. What do Armstrong and Lombard decide to do in light of the events that have taken place? **CCSS.ELA-LITERACY.RL.8.2**

CHAPTER 8

1. On page 121, Blore suggests that Mr. Owen has decided to "do the job by proxy." What does "by proxy" mean? What is Blore suggesting? **CCSS.ELA-LITERACY.RL.8.4; CCSS.ELA-LITERACY.L.8.4a-d**
2. What do Blore and Armstrong discover Lombard has brought with him to the island? What is Lombard's explanation for bringing this item? **CCSS.ELA-LITERACY.RL.8.3**
3. In searching the island, what exactly are Blore, Armstrong, and Lombard looking for? What are the results of their search? During this search, what do they conclude about their chances of getting off the island? **CCSS.ELA-LITERACY.RL.8.2**
4. Describe General Macarthur's behavior in this chapter. How do others respond to him? Why might his behavior be important? **CCSS.ELA-LITERACY.RL.8.6**
5. Which characters fall under suspicion for the murder of Marston and Mrs. Rogers in this chapter? Who accuses them, and why? **CCSS.ELA-LITERACY.RL.8.2**

CHAPTER 9

1. In considering how Mrs. Rogers dies, Blore suggests that Armstrong accidentally gave her an overdose of a sleeping medication. Armstrong replies, "Doctors can't afford to make that kind of mistake, my friend." Why is this statement misleading? **CCSS.ELA-LITERACY.RL.8.6**
2. What do you find out about Lombard's invitation to the island in this chapter? What is your impression of Lombard at this point, and what evidence from the texts leads you to feel the way you do? **CCSS.ELA-LITERACY.RL.8.1**
3. Who dies in this chapter? How does he die? What change in the house signifies his death? **CCSS.ELA-LITERACY.RL.8.2**
4. In considering the most recent death, what do the characters conclude about the identity of the murderer? **CCSS.ELA-LITERACY.RL.8.2**
5. Who takes the lead in the process of trying to rule out guests who might be responsible for the three murders that have recently been committed? How would you describe the way in which this person goes about the process? What are the criteria that this person uses to evaluate the likelihood that a given guest has committed the murders? Which guests are ruled out as suspects? **CCSS.ELA-LITERACY.RL.8.3**

CHAPTER 10

1. Who does Lombard suspect is behind the murders? Who does Vera Claythorne suspect? What reasons do they each give for having these suspicions? Cite specific evidence from the text to support your answers. **CCSS.ELA-LITERACY.RL.8.1**
2. Which characters have suspicions about the identity of the murderer but don't tell? **CCSS.ELA-LITERACY.RL.8.6**
3. What concerning episode happens to Miss Brent as she's in her bedroom? How does this episode serve as a flashback to a previous moment in the book? **CCSS.ELA-LITERACY.RL.8.2**
4. In this chapter, you find out that a few items have gone missing. What items are missing? Why do you think the text makes note of these items? **CCSS.ELA-LITERACY.RL.8.6**
5. At the end of the chapter, Rogers notes, "No more china-soldier tricks tonight. I've seen to that..." (180). What type of tricks is Rogers referring to, and what has he done to ensure that there won't be any of these tricks in the middle of the night? **CCSS.ELA-LITERACY.RL.8.3**

CHAPTER 11

1. How is Lombard introduced in this chapter? What specific description of him stands out to you, and why? **CCSS.ELA-LITERACY.RL.8.4**
2. Who dies in this chapter? How does he die? Who most logically falls under suspicion for committing this murder, and why? **CCSS.ELA-LITERACY.RL.8.1**
3. Why does Vera ask, "Do they keep bees on this island?" (186). **CCSS.ELA-LITERACY.RL.8.3**
4. Much of this chapter focuses on Lombard and Blore and the interactions between them. How are these two men different from each other? What does Blore reveal to Lombard during their conversations? **CCSS.ELA-LITERACY.RL.8.6**
5. Who do you think Hugo is and how are he and Vera connected? **CCSS.ELA-LITERACY.RL.8.2**
6. Who is Beatrice Taylor and how are she and Miss Brent connected? Why is Miss Brent preoccupied with Beatrice Taylor? **CCSS.ELA-LITERACY.RL.8.2**
7. On page 195, several characters have "thoughts that ran round like squirrels in a cage." Which of the italicized thoughts is most incriminating? Who do you think is thinking each of these thoughts? Explain your answer. **CCSS.ELA-LITERACY.RL.8.6**

CHAPTER 12

1. Why does Emily Brent remain in the dining room after breakfast? What does Dr. Armstrong offer her as a result? What is her response to him, and why does she respond this way? **CCSS.ELA-LITERACY.RL.8.3**
2. What happens to Miss Brent as she's sitting alone in the dining room? Describe her behavior immediately before this event and make a guess about why she behaved this way. **CCSS.ELA-LITERACY.RL.8.3**
3. What role does the hypodermic syringe play in the events that take place in this chapter, and how is this relevant to the pattern of the murders that have been committed? Who owns the syringe? Where do the guests find it, and what does this tell them? **CCSS.ELA-LITERACY.RL.8.2**
4. In lieu of what happens to Miss Brent, what do the other characters decide to do to protect themselves? What problem do they encounter with Lombard's revolver? **CCSS.ELA-LITERACY.RL.8.2**
5. Judge Wargrave gives a key to Lombard and a key to Blore. What do these keys unlock? Why does he choose to give the keys to these two men? **CCSS.ELA-LITERACY.RL.8.3**

CHAPTER 13

1. Chapter 13 notes that the characters in the novel are "reverting to more bestial types" (211). What type of beast does each character resemble? What do these comparisons tell you about each person? **CCSS.ELA-LITERACY.RL.8.3**
2. On pages 213-214, thoughts run through the characters heads that are "abnormal, feverish, diseased..." Who do you think is thinking each of these thoughts? Which of these thoughts is most incriminating? **CCSS.ELA-LITERACY.RL.8.6**
3. What happens when Lombard switches on the lights? **CCSS.ELA-LITERACY.RL.8.2**
4. What does Vera feel when she goes into her room to bath her head in cool water? How does this incident relate to her past? When men bring candles to her room, what is revealed? **CCSS.ELA-LITERACY.RL.8.2**
5. On page 219, Lombard says to Vera, "You've got your wits about you." What does she do to make him say this? **CCSS.ELA-LITERACY.RL.8.1**
6. What happens to Justice Wargrave? How does the way he looks explain previous events in the novel? **CCSS.ELA-LITERACY.RL.8.1**

CHAPTER 14

1. What does Lombard discover in his room following the most recent death? How does this relate to the events that have just taken place? **CCSS.ELA-LITERACY.RL.8.2**
 2. What do you find out about Vera in Chapter 14, Section IV? What does Vera notice about her room? **CCSS.ELA-LITERACY.RL.8.3**
 3. Who is Landor, and what is his connection to Blore? **CCSS.ELA-LITERACY.RL.8.2**
 4. What does Blore hear as he's sitting in his room? What does he do as a result? **CCSS.ELA-LITERACY.RL.8.3**
 5. Which character is missing from his room? How do the other characters respond to the fact that this character is missing? **CCSS.ELA-LITERACY.RL.8.3**
 6. How does Vera pass the time when she's left in her room "to await results" (239)? **CCSS.ELA-LITERACY.RL.8.3**
 7. What do Blore and Lombard find in the dining room? **CCSS.ELA-LITERACY.RL.8.2**
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CHAPTER 15

1. How have the characters' moods changed at the beginning of Chapter 15? What causes this mood change? **CCSS.ELA-LITERACY.RL.8.2**
2. What reasons do Blore and Vera give to explain Armstrong's disappearance? What is a "red herring," and how is the term related to the discussion that Lombard, Blore, and Vera have over breakfast? **CCSS.ELA-LITERACY.RL.8.4**
3. Consider the significance of Vera pointing out that the remaining characters are "the Zoo" (248). To what is she referring? What specific descriptions in the book support this claim? **CCSS.ELA-LITERACY.RL.8.1**
4. Where do the characters spend the morning? Why are they there? **CCSS.ELA-LITERACY.RL.8.2**
5. When Vera tells Lombard the story of the two judges who came to a small American town, what does she mean when she says they administered "Absolute Justice" (253)? What is Lombard's response to her idea? **CCSS.ELA-LITERACY.RL.8.4**
6. How does Blore die? How does his death relate to the soldier poem? Following this death, who do the remaining characters conclude the murderer must be? **CCSS.ELA-LITERACY.RL.8.2**
7. What do Lombard and Vera find in the sea? **CCSS.ELA-LITERACY.RL.8.2**

CHAPTER 16

1. What does Vera suddenly notice about Lombard's face? How has this observation been foreshadowed by earlier moments in the book? **CCSS.ELA-LITERACY.RL.8.6**
2. What does Vera do that gives her the upper hand in the final episode between her and Lombard? How does this episode end? **CCSS.ELA-LITERACY.RL.8.2**
3. Compare Vera's behavior following the episode between her and Lombard to her behavior at the beginning of the book. How has Vera changed? Point to specific moments in the text that illustrate how she's different. **CCSS.ELA-LITERACY.RL.8.1**
4. When Vera arrives back at the house, why are there still three soldier boys standing even though two more of the guests have been killed? What does Vera do with the remaining soldier boys? **CCSS.ELA-LITERACY.RL.8.3**
5. Who does Vera feel is in the house with her? **CCSS.ELA-LITERACY.RL.8.2**
6. What does Vera find has changed about her room? Who do you think is responsible for this change? What does she do in response? Why do you think she does what she does? **CCSS.ELA-LITERACY.RL.8.6**
7. What are Vera's final two thoughts about murder? **CCSS.ELA-LITERACY.RL.8.2**

EPILOGUE

1. Who are Inspector Maine and the Assistant Commissioner and what are they discussing? What is "Scotland Yard"? **CCSS.ELA-LITERACY.RL.8.3**
2. Who is Isaac Morris and what role did he play in the events that took place on Soldier Island? What did Morris tell the residents in Sticklehaven? **CCSS.ELA-LITERACY.RL.8.2**
3. Who eventually went to Soldier Island to investigate the rumor he'd heard about S.O.S. signals? **CCSS.ELA-LITERACY.RL.8.2**
4. When the AC points out, "U.N. Owen dealt with cases the law couldn't touch," what is he suggesting about the guests on the island (279)? What does this tell you about the motive of the person who murdered the guests on Soldier Island? **CCSS.ELA-LITERACY.RL.8.3**
5. The AC says he momentarily feels like he's "got, as it were, the clue to the thing" (279). What do you think causes him to feel that way? Do either of the characters say anything specific that you think might be a clue to the solving the case? **CCSS.ELA-LITERACY.RL.8.6**

6. According to Inspector Maine and the AC, why can't Armstrong have killed Blore, Lombard, and Vera? Why can't Lombard have killed Vera? What is the mystery surrounding Vera's death? Why can't Blore have killed Vera and Lombard? Based on these conclusions, what do the Inspector and the AC decide about the island? Do you agree with their conclusion?
CCSS.ELA-LITERACY.RL.8.2

A MANUSCRIPT DOCUMENT SENT TO SCOTLAND YARD BY THE MASTER OF THE *EMMA JANE* FISHING TRAWLER

1. Who wrote the manuscript? What characteristics does the writer identify in himself and what proof does he give that he has these characteristics? **CCSS.ELA-LITERACY.RL.8.1**
2. When the writer says he "was, or could be, an artist in crime," what does he mean (287)? How can a criminal be an artist?
CCSS.ELA-LITERACY.RL.8.4
3. How did the writer gather information about each of the guests who stayed on Soldier Island? What did he find out about each guest? **CCSS.ELA-LITERACY.RL.8.2**
4. What part did Morris play in the writer's plan, and why? **CCSS.ELA-LITERACY.RL.8.2**
5. What news did the writer find out about himself that helped him decided to put his plan into action when he did?
CCSS.ELA-LITERACY.RL.8.1
6. According to the writer, why are Anthony Marston and Mrs. Rodgers the first to die? Why did the rest of the deaths on Soldier Island occur in the order they did? **CCSS.ELA-LITERACY.RL.8.1**
7. Who did the writer enlist as his unwitting "ally" when he enacted his plan? How did the ally and the writer fool the others? How did the writer betray the ally? How does this trickery and betrayal relate to the soldier poem?
CCSS.ELA-LITERACY.RL.8.2
8. Why did the writer call Vera Claythorne's death a "psychological experiment" (298)? What hypothesis do you think he made about the outcome of the experiment? Was his hypothesis right? **CCSS.ELA-LITERACY.RL.8.6**
9. The writer states that his main ambition was "to *invent* a murder mystery that no one could solve" (298). What are the final steps he takes to ensure that an examination of the murder scene will not be able to explain who committed the murders? What does he do that allows his criminal genius to eventually be recognized? **CCSS.ELA-LITERACY.RL.8.2**
10. What three clues does the writer say *might* allow the police to solve the case of the Soldier Island murders?
CCSS.ELA-LITERACY.RL.8.1
11. What is the "brand of Cain"(299)? What symbolism does the writer see in the brand of Cain and how it relates to the events that took place on Soldier Island? **CCSS.ELA-LITERACY.RL.8.4**

Writing and Discussion Prompts

All of the writing prompts in this section allow students to practice using the conventions of standard English grammar, usage, punctuation, and spelling. CCSS.ELA-LITERACY.L.8.1a-d; CCSS.ELA-LITERACY.L.8.2a-c; CCSS.ELA-LITERACY.L.8.3a

TOPICS FOR ARGUMENTATION ESSAYS OR DEBATE

Each of the assignment prompts in this subsection allows students to practice one of following two standards, depending on whether the teacher chooses to have students address the topic in a writing assignment or through discussion:

CCSS.ELA-LITERACY.W.8.1a-e: Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-LITERACY.SL.8.1a-d: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

1. Judge Wargrave has a long history of considering crime and those who commit crime. He also calls himself “a man with a strong sense of justice.” As result, he seems to feel that he has the expertise and right to single-handedly identify and punish those who have committed crime but have escaped conviction by law. Do you think that any man or woman has the knowledge and the right to single-handedly deal out punishment to others? If so, when is it appropriate for him or her to do so? If not, why not? Explore these questions in a Socratic Seminar. CCSS.ELA-LITERACY.SL.8.1a-d; CCSS.ELA-LITERACY.SL.8.4; CCSS.ELA-LITERACY.SL.8.6
2. Justice Wargrave feels that some of the guests on Soldier Island are more guilty of murder than others because of the degrees to which they were responsible for the deaths that took place in their pasts. Do you agree that there are degrees of responsibility that can be assigned to those involved in a death? Write a persuasive essay that uses examples from the book, examples from real life, and/or hypothetical examples to support why you feel the way you do. CCSS.ELA-LITERACY.W.8.1a-e; CCSS.ELA-LITERACY.W.8.4; CCSS.ELA-LITERACY.W.8.5
3. A number of the guests on Soldier Island appear to be recognized, upstanding members of society who contribute positively to their communities. Can a person's acts of service to others erase a poor decision he or she has made in the past? If so, why, when, and how? If not, why not? CCSS.ELA-LITERACY.SL.8.4; CCSS.ELA-LITERACY.SL.8.6
4. Emily Brent feels as though God will judge those who commit crimes. Vera Claythorne also suggests that there might be some form of Absolute Justice in the universe (though she doesn't specify that she believe in God). Do you believe, as these women appear to, that what goes around comes around? What reasons do you have for feeling the way you do? CCSS.ELA-LITERACY.W.8.9a; CCSS.ELA-LITERACY.SL.8.4
5. Dr. Armstrong is accused of having made a mistake while operating because he was drinking on the job. How accountable should those in the medical profession be for mistakes made on the job? Should they be held to higher standards than those in other professions? Participate in a Socratic Seminar that explores these questions. CCSS.ELA-LITERACY.SL.8.1a-d; CCSS.ELA-LITERACY.SL.8.4; CCSS.ELA-LITERACY.W.SL.8.6
6. Of all of the guests who stay on Soldier Island, which one deserves the most sympathy? Explain your answer using specific evidence from the text. Create a presentation that includes visuals wherein you explain your rationale to the class with the goal of convincing others that your position is a reasonable one. CCSS.ELA-LITERACY.SL.8.1a-d; CCSS.ELA-LITERACY.SL.8.2; CCSS.ELA-LITERACY.SL.8.4; CCSS.ELA-LITERACY.SL.8.5
7. At the beginning of the novel, both Lombard and Blore lie about the circumstances surrounding their invitations to the island because they've been contracted to perform jobs during their stays. Is there ever a good reason to tell a lie? Write an essay that defends your answer using real life examples, textual evidence, and/or hypothetical support. CCSS.ELA-LITERACY.W.8.1a-e; CCSS.ELA-LITERACY.W.8.4; CCSS.ELA-LITERACY.W.8.5

TOPICS FOR INFORMATIVE WRITING

Each of the assignment prompts in this subsection allows students to practice the following standard:

CCSS.ELA-LITERACY.W.8.2a-f: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

1. Analyze the structure of this novel, paying close attention to how Agatha Christie chose to divide each chapter up into sections as well as to the author's decision to end with an epilogue and Justice Wargrave's found manuscript. How do these choices affect your experience reading the novel? (Hint: You might examine how the novel provides information about each character, the pacing of the narrative, and/or the way the plot is framed.) **CCSS.ELA-LITERACY.W.8.4; CCSS.ELA-LITERACY.RL.8.3; CCSS.ELA-LITERACY.RL.8.6**
2. What are the characteristics of a well-written murder mystery? How do readers respond to such a novel? Is *And Then There Were None* a well-written murder mystery? Why or why not? Write a definition essay that outlines the characteristics of a well-written murder mystery using specific textual evidence from the book to explain your ideas. **CCSS.ELA-LITERACY.W.8.9a; CCSS.ELA-LITERACY.RL.8.9; CCSS.ELA-LITERACY.L.8.6**
3. Compare and contrast *And Then There Were None* to either the 1945 film version of the book (dir. by Rene Clair), also titled *And Then There Were None*, or to the version of novel Christie adapted for stage, called *Ten Little Indians*. How do you explain the similarities and differences between the original plot and the film or stage adaptation? **CCSS.ELA-LITERACY.RL.8.5; CCSS.ELA-LITERACY.RL.8.7; CCSS.ELA-LITERACY.SL.8.2**
4. Could this book be rewritten so that it's set in the present? How might today's technology complicate or change the events that take place in *And Then There Were None*? Use examples from the book and from real life to explain your answer. **CCSS.ELA-LITERACY.RL.8.5; CCSS.ELA-LITERACY.W.8.4**
5. Use information from the book to create a multi-media presentation that tracks the history and circumstances of each of the ten guests who stay on Soldier Island. Include visuals that illustrate what you think the characters look like based on how they are described by the text, as well as figurative language to describe the characters. You might find it useful to use the chart at the end of this teaching guide to help you begin to organize your ideas for your presentation. **CCSS.ELA-LITERACY.W.8.4; CCSS.ELA-LITERACY.W.8.6; CCSS.ELA-LITERACY.SL.8.5; CCSS.ELA-LITERACY.L.8.5a-c**
6. The characters in *And Then There Were None* are examples of stock characters—these are flat, static stereotypes we recognize because we've seen them in other fictional works. Write an essay that explains how one of the characters from the novel serves as example of a specific stock character type. Use passages from the text to support your claims; you may also find it useful to compare your character to another fictional character that exhibits similar stock character qualities. (Note: A comprehensive list of stock character types can be found on Wikipedia at http://en.wikipedia.org/wiki/List_of_stock_characters.) **CCSS.ELA-LITERACY.RL.8.1; CCSS.ELA-LITERACY.RL.8.9; CCSS.ELA-LITERACY.W.8.9a**
7. Creating suspense in a story is a technique that's employed by murder mystery authors as well as those writing other kinds of stories. How do murder mystery authors create suspenseful narratives? How do writers writing in different genres create suspense in their plots? Consider a novel you like that is NOT a murder mystery but that still keeps you on the edge of your seat. Write a compare and contrast essay that focuses on explaining exactly how your book and *And Then There Were None* create suspense in readers. **CCSS.ELA-LITERACY.RL.8.5; CCSS.ELA-LITERACY.W.8.4**

TOPICS FOR NARRATIVE WRITING

Each of the assignment prompts in this subsection allows students to practice the following standard:

CCSS.ELA-LITERACY.W.8.3a-3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

1. Many of the characters in *And Then There Were None* seem to feel guilty about the roles they played in events that took place in their pasts, though this guilt manifests itself differently for each character. Reflect on a time in your life when you felt guilty. What did you feel guilty about, and how did you deal with your guilty conscience? **CCSS.ELA-LITERACY.W.8.4; CCSS.ELA-LITERACY.W.8.5**
2. The plot of this novel is based on a version of a nursery rhyme (or poem) that many of the characters in the novel remember having learned as children. What childhood song, rhyme, story, or film do you remember having impacted you as a child? When and how did you become aware of this song, rhyme, story, or film? How did you respond to it, and why do you think it had such a strong impact on you? Compose a reflective piece that explores these questions and illustrates your experience using precise descriptive and figurative language. **CCSS.ELA-LITERACY.W.8.4; CCSS.ELA-LITERACY.W.8.5; CCSS.ELA-LITERACY.L.8.5a-c**
3. As the murders on Soldier Island continue, it becomes increasingly difficult for the characters left alive to trust one another. However, as Vera comments to Lombard in Chapter 15, “One has got to trust someone” (253). Describe a time in your life when you placed your trust in someone else. What were the circumstances around and the results of you doing this? Was it difficult for you to decide to trust this person? Why or why not? **CCSS.ELA-LITERACY.W.8.4; CCSS.ELA-LITERACY.W.8.5**
4. What is a mystery that exists in your family or community? Provide a narrative account of what you know about this mysterious circumstance, using your imagination to help you fill in descriptive details around the events that took place. If you haven't heard about a mystery in your family or community (or if you don't know much about the mystery you want to explore), you may need to interview family members or friends to gather information that will aid you as you compose this account. **CCSS.ELA-LITERACY.W.8.4; CCSS.ELA-LITERACY.W.8.5 CCSS.ELA-LITERACY.SL.8.1c**
5. The popular board game *Clue* introduces players to characters who are, like the characters in *And Then There Were None*, stock characters. Compose an imaginative narrative for one of the *Clue* characters that supposes that he or she—again, like each of the characters in the novel—has done something in the past that he/she wishes to hide. Use figurative language and descriptive detail to craft a gripping story about the character you choose to focus on. **CCSS.ELA-LITERACY.W.8.9a; CCSS.ELA-LITERACY.RL.9; CCSS.ELA-LITERACY.L.8.5a-c**
6. Suppose you, like the characters in *And Then There Were None*, were invited on a vacation to somewhere you've never been and with a group of people you've never met. Where would you go, and why? What type of people would you hope to meet on your trip, and why? **CCSS.ELA-LITERACY.W.8.4; CCSS.ELA-LITERACY.W.8.5; CCSS.ELA-LITERACY.L.8.5**
7. Imagine you're the book reviewer for your local newspaper. Write a book review in response to *And Then There Were None* that provides information about the novel and reflects on its quality but that does not give away the surprise ending. **CCSS.ELA-LITERACY.W.8.4; CCSS.ELA-LITERACY.RL.8.2**

TOPICS FOR RESEARCH PROJECTS

Each of the assignment prompts in this section allows students to practice the following standard:

CCSS.ELA-LITERACY.W.8.7: Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

1. The soldier poem that appears in this novel is one of many versions of an old child's nursery rhyme. The many versions of this nursery rhyme go by different titles. Research the different variations of this rhyme, and write an essay that examines one or more of the versions in terms of audience (to whom is the version directed?), historical context (what different historical events might have produced this version of the rhyme?), and cultural context (what different cultural values might affect which rhymes are popular in a given area and time?). **CCSS.ELA-LITERACY.W.8.8; CCSS.ELA-LITERACY.W.8.9a; CCSS.ELA-LITERACY.RL.8.3; CCSS.ELA-LITERACY.RL.8.9**
2. Some critics have suggested that *And Then There Were None* is an especially enduring novel because it subverts some of the plot conventions evident in the classic murder mystery stories that helped establish the genre. In contrast, Edgar Allan Poe's "The Murders in the Rue Morgue" -- a story that preceded Christie's works--adheres closely to these conventions. After reading Poe's story and looking into what others have noted about the conventions and evolution of the murder mystery genre, write an essay that explains how *And Then There Were None* adjusts these conventions. Make sure to use specific evidence from your readings to support your ideas. **CCSS.ELA-LITERACY.W.8.9a; CCSS.ELA-LITERACY.RL.8.5; CCSS.ELA-LITERACY.RL.8.9; CCSS.ELA-LITERACY.L.8.6**
3. An episode of the television show *Doctor Who*, titled "The Unicorn and the Wasp" (Season 4, Episode 7), features Agatha Christie as a character. After watching this episode and researching Agatha Christie's life, compose an essay that explains how this episode builds its plot around real details from Christie's life and writing. In what ways does the episode remain true to history? What creative liberties does the episode take when exploring Christie's life and works? **CCSS.ELA-LITERACY.W.8.8; CCSS.ELA-LITERACY.W.8.7**
4. Around the same time period Golden Age British murder mystery writers like Agatha Christie were crafting "clue-puzzle" novels (sometimes called "whodunit" or "locked room" mysteries), American authors like Dashiell Hammett and Raymond Chandler were establishing the hard-boiled detective murder mystery. Research the features of both the British Golden Age murder mystery and the American hard-boiled detective murder mystery in order to create a detailed multi-media presentation that explores the similarities and differences between the two types of narratives. **CCSS.ELA-LITERACY.W.8.6; CCSS.ELA-LITERACY.W.8.8; CCSS.ELA-LITERACY.W.8.9; CCSS.ELA-LITERACY.L.8.6**
5. How is the murder mystery genre illustrated by current TV offerings? Examine an episode or two of a popular TV show wherein the characters solve a murder crime over the course of the show. What are these characters like, and what kinds of motives exist for those who commit the crimes? How does the show you're examining recall or differ from *And Then There Were None*? Why do you think many viewers respond favorably to these kinds of viewing experiences? Write a research essay that offers answers to these questions. **CCSS.ELA-LITERACY.W.8.8; CCSS.ELA-LITERACY.RL.5; CCSS.ELA-LITERACY.RL.8.7**
6. Explore some of Agatha Christie's other works. (Some good options: *The Murder of Roger Ackroyd*, *Murder on the Orient Express*, *Crooked House*, and *A Murder is Announced*.) What common stylistic and thematic elements do you notice? Prepare a research paper or presentation that includes biographical information about Christie, a critical analysis of one of her other works, and a piece of your own creative writing that captures the stylistic and thematic elements that you identified in Christie's work. **CCSS.ELA-LITERACY.W.8.8; CCSS.ELA-LITERACY.RL.8.5**
7. *And Then There Were None* illustrates some of the social conventions and concerns that defined the English during the years between World War I and World War II. Research this time period in British history in order to create your own murder mystery story that's set in England and incorporates the type of accurate historical details that would have been included by writers like Agatha Christie. **CCSS.ELA-LITERACY.W.8.4; CCSS.ELA-LITERACY.W.8.8; CCSS.ELA-LITERACY.L.8.6**

Online Resources

You'll find more Common Core-aligned teaching guides [here](#).

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WORKS BY AGATHA CHRISTIE

Novels

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[After The Funeral](#)

[And Then There Were None](#)

[Appointment With Death](#)

[At Bertram's Hotel](#)

[The Big Four](#)

[The Body In The Library](#)

[By The Pricking Of My Thumbs](#)

[Cards On The Table](#)

[A Caribbean Mystery](#)

[Cat Among Pigeons](#)

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[Dead Man's Folly](#)

[Death Comes As The End](#)

[Death In The Clouds](#)

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[Destination Unknown](#)

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[Evil Under The Sun](#)

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[Murder Is Easy](#)

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[The Murder On The Links](#)

[Murder On The Orient Express](#)

[The Mysterious Affair At Styles](#)

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[N Or M?](#)

[Nemesis](#)

[One, Two, Buckle My Shoe](#)

[Ordeal By Innocence](#)

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[The Seven Dials Mystery](#)

[The Sittaford Mystery](#)

[Sleeping Murder](#)

[Sparkling Cyanide](#)

[Taken At The Flood](#)

[And Then There Were None](#)

[They Came To Baghdad](#)

[They Do It With Mirrors](#)

[Third Girl](#)

[Three Act Tragedy](#)

[Towards Zero](#)

[Why Didn't They Ask Evans?](#)

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[*Agatha Christie: An Autobiography*](#)

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Books About Agatha Christie

[*Agatha Christie's Secret Notebooks*](#) by John Curran

[*Agatha Christie: Murder In The Making*](#) by John Curran

[*Clues To Christie: An Introductory Guide to Miss Marple, Hercule Poirot, Tommy & Tuppence and All of Agatha Christie's Mysteries—Featuring Three Short Stories*](#)

A New Hercule Poirot Novel by Sophie Hannah and Agatha Christie

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Agatha Christie's *And Then There Were None*—Character Observation Chart

<u>Character</u>	History?	Characteristics?	Suspicious behaviors?	Possible motive for murder?	Fate?
Justice Wargraves					
Vera Claythorne					
Philip Lombard					
Emily Brent					
General Macarthur					
Dr. Armstrong					
Anthony Marston					
Mr. Blore					
Rogers					
Mrs. Rogers					