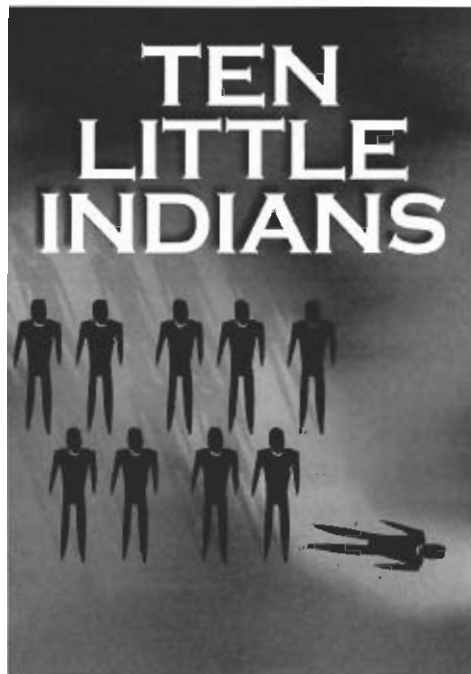


STUDY GUIDE

THE REPERTORY THEATRE OF ST. LOUIS



BY AGATHA CHRISTIE
DIRECTED BY SUSAN GREGG

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Who's Who?



Thomas Rogers is a dignified, middle-aged manservant—not a butler, but a house parlour-man. He is quick and deft, but also a bit shifty.

Ethel Rogers is Rogers' wife. She appears nervous and a bit frail to the other guests. Mr. and Mrs. Rogers are hired by Mr. U.N. Owen to serve the other guests on Indian Island. The couple impresses the group with their attentiveness and cooking, but they soon become victims along with everyone else.

Alleged crime: Mr. and Mrs. Rogers are accused of having killed Jennifer Brady, a former employer. Miss Brady left the couple a significant amount of money in her will.

Fred Narracott is a local errand boy and jack of all trades. Narracott brings food and supplies to the island, but his supply runs abruptly end.

Vera Claythorne is an attractive teacher in her twenties hired to work on the island as Mrs. U.N. Owen's secretary. She feels tremendous guilt over an event from her past, and she was recently abandoned by her lover. Vera is intelligent as well as capable, but the murders on the island gradually drive her to hysteria.

Alleged crime: Miss Claythorne is accused of having allowed the death of Peter Hamilton while serving as the boy's governess. It is believed she was having an affair with Hamilton's uncle, who stood to inherit a large sum of money upon the death of his nephew.

Philip Lombard, a former army captain, is a powerful man accustomed to living with danger. In his thirties, he is more resourceful, bold and cunning than most of the other guests on the island. If Lombard has a weakness, it would be his chivalrous attitude toward women—particularly Vera.

Alleged crime: Lombard is accused of causing the death of twenty-one members of an East African tribe by abandoning them and allowing them to starve.

Anthony Marston is a rich, athletic, handsome youth, but also a bit pushy and a playboy. Marston likes to drive recklessly in his sports car and seems to lack a conscience.

Alleged crime: Marston is accused of having murdered John and Lucy Combes by hitting them with his automobile.

William Blore is a former C.I.D. (Criminal Investigation Division) man supposedly hired to keep an eye on the other guests on the island. He is always on his guard and initially conceals his identity by claiming to be a man named Davis from South Africa. Although Blore makes many guesses about the identity of the murderer, they are not always correct.

Alleged crime: Blore is accused of having brought about the death of James Lendor. It is believed that Blore offered false testimony against Lendor, which led to his imprisonment and subsequent death.

General John Mackenzie is a retired army general who served in World War I. He has become lonely and isolated since retirement. Although a kindhearted old man, he is no one's doonnat.

Alleged crime: Mackenzie is accused of having sent Arthur Richmond, one of his officers, on a reconnaissance mission that resulted in his death. Mackenzie's deceased wife allegedly had an affair with Richmond.

Sir Lawrence Wargrave is a recently retired judge. He is a highly intelligent man in his sixties with a commanding personality. As everyone begins to realize a murderer is hunting them, Wargrave's experience and air of authority make him a natural leader for the group. He helps to organize everyone's thoughts on how to solve the mystery and how to protect themselves.

Alleged crime: Wargrave is accused of having murdered Edward Seton. Seton was on trial for murder in Wargrave's courtroom and was sentenced to death by the former judge.

Dr. Edward Armstrong is hired to travel to Indian Island to see to Mrs. U.N. Owen's health. He often draws the suspicion of the other guests because of his medical background. Although once a surgeon, Armstrong is now a "nerve specialist" who mostly treats rich women suffering from hypochondria.

Alleged crime: Armstrong is accused of having caused the death of Louisa Mary Clees. It is believed he botched her surgery by operating on her under the influence of alcohol.

Emily Brent is an old spinster. She is pious and ruthlessly self-righteous, which makes her very quick to judge others.

Alleged crime: Miss Brent is accused of bringing about the death of Beatrice Taylor. Allegedly, Taylor was Brent's employee and was fired after becoming pregnant. Taylor subsequently committed suicide.

Words to the Wise

callow—Lombard describes Marston as callow, which means that he is immature and lacks experience.

wizard—This slang word has the same meaning as “cool” or “def.” Marston uses the word to describe anything that is good or impressive.

“Natal state”—When Blore refers to South Africa as his “Natal state,” he is attempting to make a humorous play on words. The word natal is an adjective that refers to the time or place of birth; KwaZulu-Natal is a province in South Africa.

skittles—This is a British form of the game of ninepins or bowling.

King’s African Rifles—Lombard’s former regiment, the King’s African Rifles, was a military union of British colonial forces in East Africa.

“at sixes and sevens”—This is a British expression that evolved from the dice game of *hazard*. It refers to needing a role of six and seven on a pair of dice to win, which is impossible. When Lombard says things are “a bit at sixes and sevens” with Mr. Owen’s absence, it means everything is confused or undecided.

footling—Marston says Dr. Armstrong was footling in his car, or wasting time and driving too slow.

iniquitous—Vera refers to the gramophone recording as iniquitous, or evil in nature.

potassium cyanide—This extremely poisonous white compound is used in the extraction of gold and silver from ores. It is the most likely poison used to kill Marston.

mackerel sky—This is a description of a sky covered with many small clouds, resembling the markings found on a mackerel.

ryvita—This is a crisp bread, or cracker, popular in Britain.

“husbandly solicitude”—When Mrs. Davis faints, Blore says Mr. Davis’ actions were not entirely motivated by husbandly solicitude. In other words, his actions were suspicious and not characteristic of the concern a husband should show for his wife.

“mad as a hatter”—This phrase refers to someone that is insane. It probably derived from *mad batter syndrome*, an illness once common

among hat makers. The sickness was caused by prolonged exposure to mercury, a toxic element that was commonly used in making felt hats.

A.D.C.—Arthur Richmond was Mackenzie’s Air Defense Controller, or A.D.C.

waster—When Vera calls Lombard a waster, she literally means someone that lays waste, a destroyer.

“Lizzie Borden case”—When Blore refers to the Lizzie Borden case, he is referring to a real double-murder that occurred in America in 1892: a crime that was both infamous and controversial.

kleptomaniac—A kleptomaniac is one who feels an obsessive impulse to steal regardless of economic need.

Chancery—Chancery is another term for a court of justice.

tinned tongue—This is a popular food in Britain and elsewhere; it is a can of cooked animal tongue.

gaol—Gaol is a British word for jail.



COMMON MYSTERY TERMS

Alibi—An alibi is a defense offered by an accused person to prove he or she was not involved in a crime.

Clue—Something that appears to give information toward solving a mystery is a clue.

Deduction—A deduction is a possible conclusion based on collected facts.

Evidence—Evidence refers to a fact or facts on which conclusions as to who committed a crime can be based.

Red herring—A false lead that throws an investigator off track is called a red herring. It is a British term that comes from hunting foxes with dogs. A red herring was used to enliven the hunt by distracting the dogs from the scent of the prey.

Sleuth—A sleuth is an investigator or detective.

Suspects—People who appear to have a motive in committing a crime are called suspects.

Witness—A witness is a person who has personal knowledge of a crime.

What's THE Story?

Because *Ten Little Indians* is a mystery play, reading the end of the following synopsis will ruin the element of surprise. Read at your own risk!

Act I, Scene I

Eight people, all strangers to each other, are invited to Indian Island, a mysterious place off the Devon Coast of England. The island is nearly isolated from the mainland, the only connection being Fred Narracott's daily boat shipment of supplies. Vera Claythorne, a former governess, thinks she has been hired as a secretary; Philip Lombard, an adventurer, and William Blore, an ex-detective, think they have been hired to look out for trouble over the weekend; Dr. Armstrong thinks he has been hired to look after the wife of the island's owner, Mr. Owen. Emily Brent, General Mackenzie, Tony Marston and Judge Wargrave think they are going to visit old friends.

Rogers, the parlour-man, greets the guests and announces that their host will be delayed until the following day. The servants, Mr. and Mrs. Rogers, have just been hired and are no more acquainted with the owner of the island than the other characters. The guests notice a framed copy of the old nursery rhyme "Ten Little Indians" in the living room and ten china Indian figures on the mantle. The rhyme describes how ten Indians are killed one by one until none remain. After dinner, a gramophone recording of a mysterious voice accuses each of the characters of a past murder. Most of the guests are scandalized by the accusations, and Mrs. Rogers faints. Because Mr. "Davis" is accused by his real name, Blore, he is forced to reveal his true identity to the others, explaining that he was hired to protect Mrs. Owen's jewels from the other guests. The angry and shocked guests discover that none of them have met Mr. or Mrs. Owen, and some of the guests had thought their host was someone else all together. They conclude that Mr. and Mrs. U.N. Owen do not exist and note the similarity of the name "U.N. Owen" to "unknown." Justice Wargrave adds that he believes they have been invited to Indian Island by an insane killer.

The guests try to explain their innocence in their accused murders. Justice Wargrave starts by stating that the man he passed sentence on was indeed guilty and worthy of the death sentence. General Mackenzie follows with an absolute denial of both his wife's infidelity and his murder of her alleged lover.

"Ten Little Indians"

Ten little Indian boys went out to dine;
One choked his little self and then there were nine.
Nine little Indian boys sat up very late;
One overslept himself and then there were eight.
Eight little Indian boys traveling in Devon;
One said he'd stay there and then there were seven.
Seven little Indian boys chopping up sticks;
One chopped himself in halves and then there were six.
Six little Indian boys playing with a hive;
A bumblebee stung one and then there were five.
Five little Indian boys going in for law;
One got in Chancery and then there were four.
Four little Indian boys going out to sea;
A red herring swallowed one and then there were three.
Three little Indian boys walking in the zoo;
A big bear hugged one and then there were two.
Two little Indian boys sitting in the sun;
One got frizzled up and then there was one.
One little Indian boy left all alone;
He went and hanged himself and then there were none.

However, he later admits to Vera that the accusation was entirely true. Anthony Marston explains away his manslaughter on the road as an innocent accident. Rogers denies he and his wife did anything wrong in their former boss' death, yet the others question the couple's motives since the old woman's death brought them money from her will. Mr. Blore claims he was doing his duty in presenting the evidence that put Lardor in prison for life, where he soon died. Yet he also benefited from this death by receiving a promotion for the successful conviction. Dr. Armstrong denies even remembering a patient by the name of the alleged victim. Vera Claythorne argues that she tried to save the drowning child but could not arrive in time—even the child's mother thought her innocent. Emily Brent refuses to comment at all on the accusation against her, stating only that she always acts according to the dictates of her conscience. However, she later reveals to Vera that she had

thrown out a young servant because the girl had become pregnant outside of marriage. The girl subsequently committed suicide, but Miss Brent felt no remorse. Philip Lombard surprises everyone by admitting he left the group of natives to starve to death, and he justifies it as self-preservation.

Shortly thereafter, Anthony Marston falls dead after choking on his drink. Dr. Armstrong recognizes the signs of Potassium Cyanide poisoning and everyone assumes suicide. Miss Brent notices only nine Indian figures are left on the table.

Scene II

The following morning, everyone is wondering why Fred Narracott and the boat are late, and they begin to doubt if it will come at all. As they are discussing the disturbing events of the night before, General Mackenzie makes a comment about his dead wife being on the island with them, and the others begin to worry about his health. Mrs. Rogers is found dead in her bed, but the cause of death is unclear. Several of the guests suspect poisoning, although Emily comments that she may have been struck down by God for her past wickedness. Lombard connects the “Ten Little Indians” rhyme to the pattern of murders, and everyone’s unease grows.

Convinced that Marston and Mrs. Rogers have been murdered by their missing host, Dr. Armstrong, Lombard and Blore methodically search the island for U.N. Owen. Lombard reveals to Blore that he has a revolver. After scouring the house as well, the three men realize there is no one on the island except for the eight remaining characters. Meanwhile, Vera speaks to General Mackenzie, whose mental condition is worsening. He reveals to Vera that he is waiting for death to find him.

When General Mackenzie ignores the call to breakfast, Lombard goes to get him and discovers he has been stabbed through the heart. Justice Wargrave leads the remaining guests in summarizing the facts so far: three of the original ten guests are certainly innocent—being dead—and because the murderer is always one step ahead of them and no one else was discovered on the island, the murderer, “Mr. Owen”, must be one of the remaining seven.

Act II, Scene I

That afternoon, there are several meetings wherein a few of the characters discuss whom they believe the murderer to be. The guests realize Rogers has been gone overly long in getting sticks for the fire, and Blore suddenly remembers the stanza about chopping sticks from the rhyme. The guests look to the mantle to find only five Indian statues remaining. They find Rogers killed by an axe and Emily Brent killed by an injection from a hypodermic syringe.

Scene II

In the evening, the remaining five guests adopt Wargrave’s plan to remain within sight of one another. Only one person is allowed to leave at a time. They sit eating lunch from tin cans

by candlelight because the power has gone out. Each guest is staring suspiciously at the others. Armstrong’s nerves are frayed and he talks of the patient he killed because he was drunk while performing an operation. Lombard states that his revolver has turned up missing. When Vera goes upstairs to fetch cigarettes, the other characters hear a blood-curdling scream. Shortly thereafter, a shot rings out in the darkness and confusion. Vera had only been startled by seaweed that felt like a cold hand in the darkness; someone had intentionally hung it there. Wargrave, however, is found dead from a gunshot wound to the head.

Scene III

The following morning Blore, Vera and Lombard sit in the living room together. The night before, after the additional killing and Vera’s hysterics, each guest had spent the night locked in his or her respective room. Lombard had come out during the night and found each person except Dr. Armstrong in his or her room—in the doctor’s room, he had discovered his missing revolver and one of the doctor’s shoes on the very edge of the balcony. The guests now believe the doctor is the killer—although there are now only three Indian figures remaining. They believe he is only pretending to have committed suicide and is lying in wait for his next victim. They are still very suspicious of each other as well. Blore hears a boat horn and rushes outside, only to trip on a booby trap wire. A bronze statue of a bear falls on him, fulfilling the eighth stanza of the rhyme.

The two remaining characters, Vera and Lombard, find the body of Dr. Armstrong washed up on the shore. They immediately begin to suspect one another. The tension between them builds, until Vera seizes Lombard’s revolver and shoots him in the chest. She hears a low laugh coming from the study door. It slowly opens to reveal Sir Wargrave: the killer. He tells Vera that he wanted to kill them all because of their crimes and because the law could not touch them. He outlines his mad plan: how he intended to kill them in a pattern that matched his ten little Indian boys rhyme, how he deceived Dr. Armstrong into believing they could flush out the killer if the doctor helped him fake a gunshot wound, and how he pushed the doctor over the balcony. Wargrave then forces Vera into a position to be hanged: the conclusion of his mad rhyme. But Lombard wakes up. He shoots Wargrave with the revolver. “Thank God, women can’t shoot straight,” he says. He then tells Vera an alternate ending to the ten little Indians rhyme:

“One little Indian boy, left all alone,
We got married—and then there were none!”

Bio & Beyond



Dame Agatha Christie
1891–1976

Christie, often called the grande dame of mystery writers, was married to the archaeologist Sir Max Mallowan, and gained much material for her later novels during his excavations in the Middle East. An extraordinarily popular author in the mystery genre, Christie wrote over 80 books, most of them featuring one of her two famous detectives; Hercule Poirot, an egotistical Belgian, and Miss Jane Marple, an elderly spinster. Her novels, noted for their skillful plots, include *The Mysterious Affair at Styles* (1920), *The Murder of Roger Ackroyd* (1926), *Murder on the Orient Express* (1934), *Death on the Nile* (1937), *And Then There Were None* (1940, also published as *Ten Little Indians*), *Death Comes as the End* (1945), *Funerals Are Fatal* (1953), *The Pale Horse* (1962), *Passenger to Frankfurt* (1970), *Elephants Can Remember* (1973), and *Curtain* (1975); her plays include *The Mousetrap* (1952), one of the longest-running plays in theatrical history, and *Witness for the Prosecution* (1954). Christie also published novels under the pseudonym Mary Westmacott. She was named Dame Commander, Order of the British Empire, in 1971.



READ MORE ABOUT IT

And Then There Were None by Agatha Christie. St. Martin's Press, 2001 (reprint). This is the original Agatha Christie novel on which the play, *Ten Little Indians*, was based.

Agatha Christie: The Woman And Her Mysteries by Gillian Gill. The Free Press, 1990. This is an excellent biography on the grande dame of mystery writers.

Agatha Christie: First Lady of Crime by various authors, edited by H.R.F. Keating. Weidenfeld & Nicolson, 1977. This book is a *colloque*, or a collection of biographical essays written by several people. The work offers many unique views of Mrs. Christie.

Although there have been many film versions of *Ten Little Indians* (or *And Then There Were None*), many people consider the original, *And Then There Were None* (1945) with Barry Fitzgerald, Walter Huston and others, to be the best. It is available in most video stores.

The most recent adaptation of *Ten Little Indians* (April 23, 2003) is called *Identity* and stars John Cusack and Roy Liatta. In this version, the setting of the story was moved to a hotel.

The website www.topmystery.com is a website devoted to crime and mystery writers. It includes five-minute mysteries that are updated

We encourage you to examine these topics in-depth by exploring the following books, websites and videos.

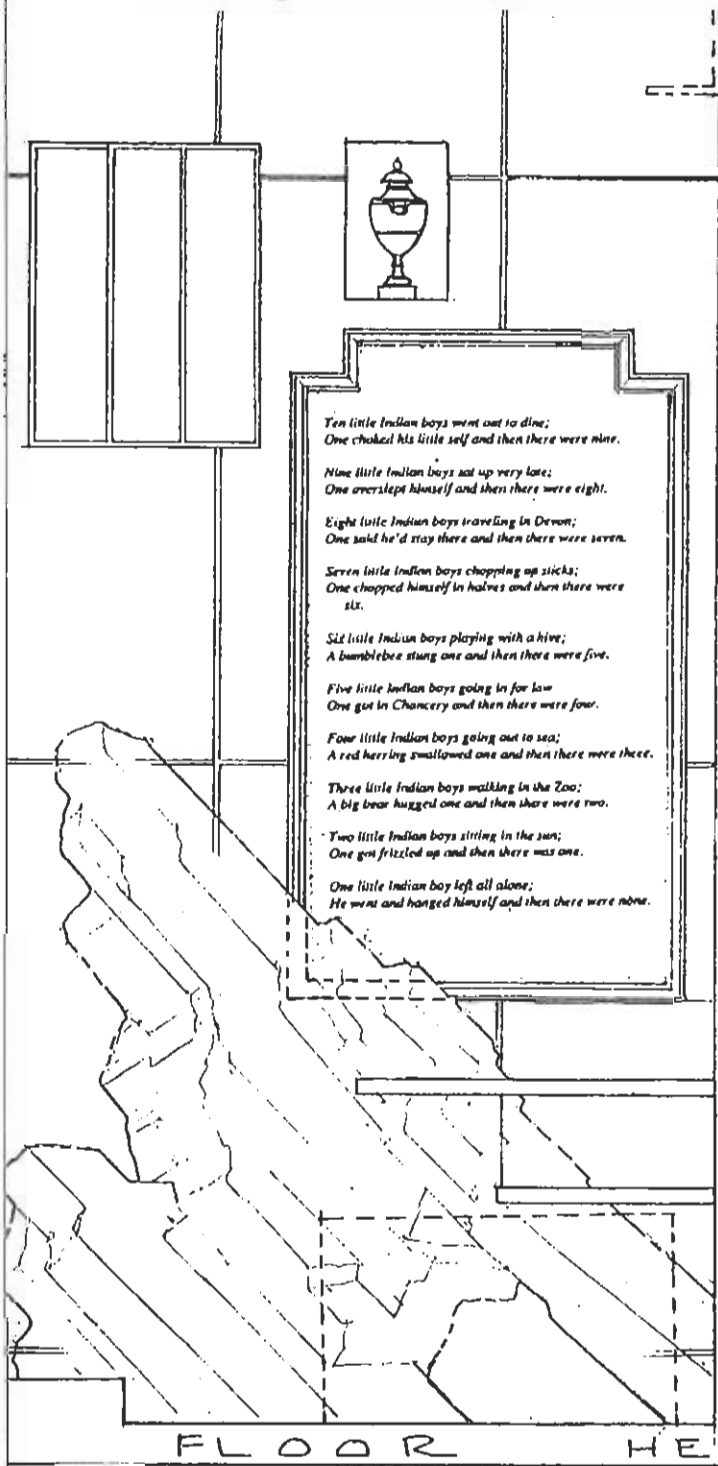
frequently and available for free. There is also a chat room where you can discuss the solutions with others.

www.agathachristie.com is the official online home of Agatha Christie.

www.pagebypagebooks.com/Agatha_Christie/ includes the full text of the novels *The Mysterious Affair at Styles* and *The Secret Adversary*.

www.murdermysterygames.co.uk/online/suspicionofmurder.htm is a commercial site, but it features a free interactive mystery that can be played online.

SHOP TALK



*Ten little Indian boys went out to dine;
One choked his little self and then there were nine.*

*Nine little Indian boys sat up very late;
One overslept himself and then there were eight.*

*Eight little Indian boys traveling in Devon;
One said he'd stay there and then there were seven.*

*Seven little Indian boys chopping up sticks;
One chopped himself in halves and then there were six.*

*Six little Indian boys playing with a hive;
A bumblebee stung one and then there were five.*

*Five little Indian boys going in for law
One got in Chancery and then there were four.*

*Four little Indian boys going out to sea;
A red herring swallowed one and then there were three.*

*Three little Indian boys walking in the Zoo;
A big bear hugged one and then there were two.*

*Two little Indian boys sitting in the sun;
One got frizzled up and then there was one.*

*One little Indian boy left all alone;
He was and hanged himself and then there were none.*



The setting for *Ten Little Indians* is the living room of a mansion on Indian Island. As you can see from the photo of John Ezell's set model and the excerpt from his blueprints for the production, the architecture actually incorporates the rock of the island. This rock, along with the marble that comprises the rest of the room, creates a very modern (for the 1930s) and unique environment. These aspects create an atmosphere that is simultaneously foreboding, unpredictable and mysterious: a perfect combination given the subject matter of the play.



Class Activity— Design a school Clue® game

The following activity will develop teamwork along with skills in deduction, mathematics and mapmaking. It will also provide a great deal of fun!

Required Supplies

- 6 player pieces
- 1 die (player pieces and dice from any board game will do)
- 1 piece of poster board to use as the game board
- Index cards

Pick the murder suspects

Pick six people at your school: Principal “Smith”, “Mrs. Johnson” the math teacher, etc. Write each suspects name down on an index card.

Pick the weapons

Choose six “murder weapons” at your school. They can be anything from a chalkboard to a paper shredder. Write each of these on an index card also.

Pick the locations

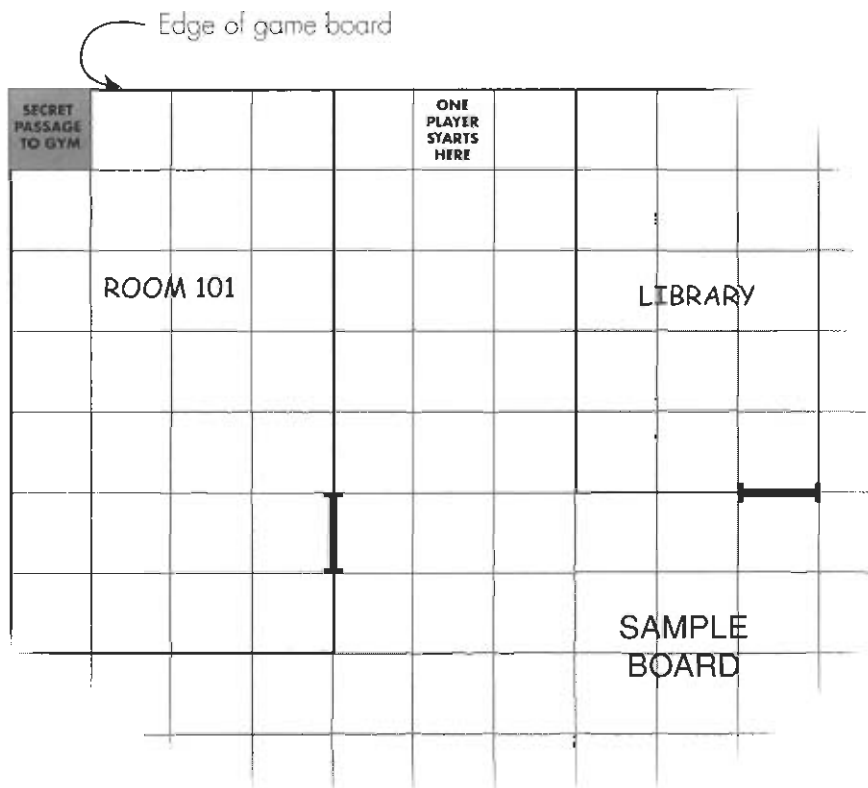
Eight rooms in your school, such as the library, classroom 101 or the gym, must be chosen as possible “murder locations”. These locations should be numbered 1 to 8 and written on the chalkboard. Each location should also be written on its own card.

Design the game board

“Having a Clue” board as a design guide can be very helpful in the board design process.

The class must split into six teams. Each team will be required to measure the distance between one or two locations. Be sure to measure the distances from the first room on the list to the second, from the second to the third, and so on. The easiest way to take these measurements is by paces: two steps equal one pace. Try to make your steps as normal and even as possible. Be sure to write your measurements down.

Your locations will be drawn on the poster beginning in the upper left hand corner and proceeding clockwise around the board. There should also be two rows of movement squares between each room that extend to the edge of the board—these edges will be the starting locations for the players. A suspects name should be written at the end of six of these passages (two sides of the board will have two start locations; the two other sides will have only one). Ideally, you want the doorways of most of your rooms to fall between 7 and 15 squares from one another. If the distance between a few of the



rooms is much larger than the others, divide the distance to that room by two or more. For instance, if it is 36 paces from the library to the gym, divide that number by 3 to get 12 squares on the playing board. Your game board squares should be 1/2 inch square. Now you will use these numbers to determine the layout of your board. Draw your board in pencil because you will almost surely have to make changes! Also, use a straightedge such as a ruler or T-square.

The first room on your list goes in the upper left hand corner, and it should be about 3 to 5 inches square. If the distance between your first two locations is 12 squares, then there should be exactly 6 inches between the doorway of the first room and doorway of the second. Use this same formula to place the rest of your locations on the board, and you do not have to use the entire board. The rooms can be drawn in any size to make the distances fit in squares. Also, additional doors can be added to rooms—in fact, they are necessary to get the distances correct. Two secret passages should also be added to the corner rooms. Each passage will allow you to move to the location on the opposite corner of the board.

Create a clue sheet

Each team will need a clue sheet. Write down the names of all the suspects, weapons and locations on the left hand side of a lined sheet of paper like in the example below. In the course of the game, you will use these sheets to keep track of your clues.

Play the game!

Many people know how to play Clue by heart, but if you need instructions they can be printed from the Hasbro website: <http://www.hasbro.com/common/instruct/clueins.pdf>. Have fun! (MO: CA1, CA3, CA4, CA6, MA1, MA2 IL: 1, 3, 4, 6, 7, 9)



Clue/Cluedo are registered trademarks of Hasbro/Parker Brothers.

Clue® Facts



Photo from Clue: The Movie

- ? Clue® was invented in 1943 by a solicitor's clerk named Anthony Pratt.
- ? The game board was designed by Pratt's wife.
- ? Cluedo®, the British and original version of Clue®, appeared first in London in 1947. Clue® appeared in America two years later.
- ? With six characters, six weapons, and nine rooms, Clue® offers a potential of 324 different murder combinations.
- ? Three million Clue/Cluedo® games are sold annually in 73 different countries.
- ? The Clue/Cluedo® game has been the subject of a game show, a movie and a British soap opera.



Q & A

These questions and activities are designed to help students anticipate the performance and then to build on their impressions and interpretations after attending the theatre. The activities and questions are divided into “**Before the Performance**” and “**After the Performance**” categories. While most of the exercises provide specific instructions, please feel free to adapt these activities to accommodate your own teaching strategies and curricular needs. To assist you in incorporating these materials into your existing curriculum, we have provided the numbers of some of the corresponding Missouri Knowledge Standards and Illinois Learning Standards. In addition, the majority of the content integrates or allows demonstration of the following Missouri Performance Goals: 1.5, 1.9, 2.1, 2.3, 2.4, 2.5 and 4.1.



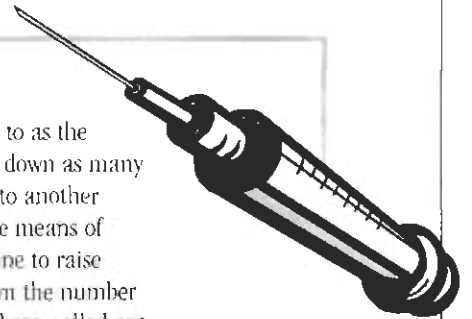
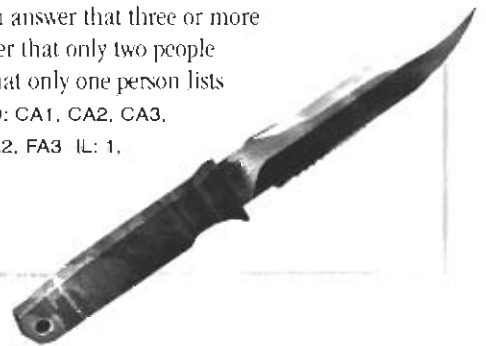
Communication Arts



Before the performance

1 In mystery circles, the ways of committing murder are often referred to as the “means of murder.” Compare and compete with the class by writing down as many means of murder as you can, then score the results. Give your sheet to another person to score, and the teacher or a class appointee will begin writing the means of murder on the board by asking for suggestions. He or she will ask everyone to raise their hand that has each means of murder on their sheet and write down the number of hands next to each. If you have an item on your sheet that has not been called out, be sure to raise your hand. Score the sheets as follows: an answer that three or more people lists scores one point; a means of murder that only two people have scores three; and an answer that only one person lists is worth five points. (MO: CA1, CA2, CA3,

CA4, CA6, FA1, FA2, FA3 IL: 1, 3, 4, 5, 25)



2 Read “Who’s Who” on page 2 of this study guide. In reading the character descriptions and their alleged crimes, do you have an opinion on who you believe the culprit on Indian Island might be? Write your top three suspects down, along with a brief explanation of why you think they are guilty. Use your notes to have a class debate in which everyone presents their suspicions on who is the guilty party. (MO: CA1, CA2, CA4, CA5, CA6, FA1, FA2, FA3 IL: 1, 3, 4, 5, 25)

3 Notice from the descriptions that Agatha Christie placed a suspicion of guilt on almost every character. Why do you think the author/playwright would do this? (MO: CA2, CA5, CA6, FA1, FA2, FA3 IL: 1, 4, 5, 25)

4 To complete the following activity, the teacher must provide a 5-minute mystery to the class. Many books of 5-minute mysteries are available. Alternatively, a short mystery can be printed from the website www.mysterynet.com—just be sure to pick a mystery that already has a solution posted.

After reading the mystery, each student will write the answers to the following questions:

What mystery must be solved in this story?

Who are the main characters?

Describe each character briefly and the part he/she plays in the mystery.

What are the clues?

What steps will I take to analyze this problem?

Examples: act it out, draw a picture, make a list, work backwards from the end to the beginning, make educated guesses and see how they fit the facts, draw a web of facts, events and characters

What is the solution to the mystery?

What was the main clue needed to solve the mystery?

(MO: CA1, CA2, CA4, CA6, FA1, FA2, FA3, FA4
IL: 1, 2, 3, 4, 5, 25)

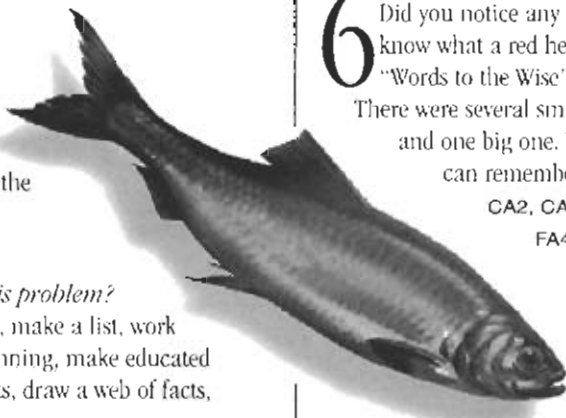
After the performance

5 During the play, did your suspect change from the character you picked beforehand? What in the play made you change your mind or confirmed your suspicion? Was it a clue, or something about a character's personality? (MO: CA1, CA2, CA3, CA5, CA6, FA1, FA2, FA3, FA4 IL: 1, 3, 4, 5, 25)

6 Did you notice any red herrings in the show? If you do not know what a red herring is, there is a definition in "Words to the Wise" on page 3 of this study guide. There were several small red herrings in *Ten Little Indians*, and one big one. Write down all the red herrings you can remember from the performance. (MO: CA1, CA2, CA3, CA4, CA5, CA6, FA1, FA2, FA3, FA4 IL: 1, 3, 4, 5, 25)

7 The novel, *And Then There Were None*, has a different ending from the play *Ten Little Indians*. Read *And Then There Were None* and write a critique comparing the two works.

In your writing, give a clear indication of the ending you prefer and why. (MO: CA1, CA2, CA3, CA4, CA5, FA1, FA2, FA3, FA4, FA5 IL: 1, 2, 3, 5, 25, 27)



Fine Arts

Before the performance

1 There are many subgenres of mystery, but the following are the most common:

Police Procedurals—These novels have protagonists who usually belong to a police force, and a crime is solved using the rules of the police department and forensic rules of evidence.

Private Detectives—The hero in these stories is either employed by a large agency, or a loner striking out on his or her own. These detectives are usually licensed private investigators or ex-cops.

Amateur Detectives—In these stories, nosy and inquisitive civilians, with private occupations not associated with law enforcement, get caught up in mysteries. They usually cooperate with authorities, but are viewed as meddling annoyances by police.



Cozies—English villages or country houses with peaceful and genteel exteriors are usually the setting for these mysteries. There is little violence involved (apart from a murder), no gory details and everything is wrapped up in a satisfactory conclusion.

Hard Boiled—The opposite of cozies, these are gritty "noir" novels involving grim details and tough, cynical detectives.

Do some research and find examples of the above genres from stage, television, film and literature. Write your examples down, along with a brief explanation of why each falls in a given subgenre. If one of your examples exhibits traits of two or more subgenres—which is common—list these aspects as well. (MO: FA1, FA2, FA3, FA4, FA5, CA1, CA2, CA4, CA7 IL: 1, 2, 3, 5, 25, 27)

2 Dialogue is a critical element in a play: it establishes the mood, it forwards the plot, and it develops the characters and makes the audience interested in them. But dialogue in a play must not only be descriptive, it must be brief. Long, empty conversations will quickly lose the attention of the audience. Split into pairs, and write a brief dialogue—one or two pages—between two fictional

characters that answers each of the questions here. Remember, use only dialogue: there is no narrator.

With your partner, perform your scene for the class and have them answer each of the questions by watching your performance. (MO: FA1, FA2, FA3, FA4, CA1, CA2, CA4, CA6 IL: 1, 3, 4, 5, 25, 26, 27)

Where is the conversation taking place?

How do the two know one another, or what is their relationship?

Why is each person there?

What is the emotion or mood of each person?

What are two interesting physical details about each person?

Why do they feel that way?

Where is each character going next?

Why are they going there?

After the performance

3 Refer to the list of mystery subgenres in “Before the Performance.” Into which category do you believe *Ten Little Indians* fits and why? (MO: FA1, FA2, FA3, FA4, FA5, CA1, CA2 IL: 1, 2, 5, 25)

4 There are many elements that go into establishing the mood of a play. Read “Shop Talk” on page 7 of this study guide, which gives an example of how mood can be established through set design. Think about the set, costumes and lighting of the show and list other design elements you believe supported the mood of the play. (MO: FA1, FA2, FA3, FA4, CA1, CA2, CA3, CA4, CA5 IL: 1, 2, 3, 5, 25, 26)

5 Design your own outline for the set of a mystery play by listing your ideas for the following design elements: Set, Lighting and Costumes. To make an effective design, think of questions such as the following: What would you

incorporate into the architecture or environment to make it foreboding? What color of lighting would be believable yet create a sense of mystery? How would shadows and darkness be used? What elements can be added to a character's costume to make him or her appear suspicious or innocent? Be creative, and try to think of small yet powerful details: the small details are often the most powerful in establishing the mood of a play. (MO: FA1, FA2, FA3, FA4, CA1, CA2, CA3, CA4, CA5 IL: 1, 2, 3, 5, 25, 26)

6 In addition to spinning a wonderful plot, Agatha Christie was a master at crafting characters and dialogue. What can you remember that was said by a character in *Ten Little Indians* that developed his or her character? What lines forwarded the plot or provided an important clue? What dialogue can you remember that supported the mood? What lines forwarded the action in the play? (MO: FA1, FA2, FA3, FA4, CA1, CA2, CA3, CA5 IL: 1, 2, 5, 25)