

The Alabama Shakespeare Festival
2008 ALFA SchoolFest Activity Guide for

ALEXANDRE DUMAS'

THE
COUNT
OF MONTE CRISTO



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Pre-Performance Activities...

1. READ THE BOOK OR PLAY chapter by chapter or scene by scene.

Don't try to take on the whole book/play at once! Instead, try breaking it down into smaller chunks (which, in play form, are fortunately provided for us in the form of Acts and Scenes!). For a copy of the play, contact the ASF Education Department at 334.271.5341 or kmagill@asf.net

- A. Have students keep a reading journal (see handout – p. 11)
- B. Have students explore literary devices as they read the play (see handout – p. 12)

2. READ A SYNOPSIS and CHARACTER DESCRIPTIONS

See Dr. Willis' study guide for more information – available at www.asfeducation.net.

3. WATCH A MOVIE VERSION of the play.

See p. 8 for more information on available film versions of *The Count of Monte Cristo*.

4. DISCUSS THEMES AND SYMBOLS for a deeper understanding of the play

A few examples are below (see p. 4 for more social issues)

Love	Human Justice	Revenge	Redemption
Alienation	Relative Happiness	Absolute Happiness	Money

5. COMPARE/CONTRAST similar stories/plotlines:

ALEXANDRE DUMAS' SOURCE FOR THE COUNT OF MONTE CRISTO

~~ *The Diamond and Vengeance* by Jacques Peuchet (for more information see <http://www.sparknotes.com/lit/montecristo/context.html> [6th paragraph] or <http://pages.cthome.net/jbair/diamond.htm>)

6. DISCUSSION QUESTIONS for after reading *The Count of Monte Cristo*:

Keep asking why!

- a. What was the mood of the book/play? Why did it feel that way to you?
- b. What lessons do you think Alexandre Dumas wanted us to learn from his novel and why?
- c. What characters did you like in the play? What characters did you dislike? Why?
- d. If Alexandre Dumas (or Edmond Dantès) were in our classroom, what one question would you ask him?
- e. If you were re-writing part of the story, what would you change and why?
- f. Did you see anything within the story that would be hard to perform onstage?
How would you 'solve' this?

Curriculum Connection

HISTORY / SOCIAL STUDIES

ALEXANDRE DUMAS' FRANCE

- A. Examine the government of France during the period of 1814 and 1844 (when the story takes place). Compare this government with the United States government during the same time frame.
- B. Identify characteristics of France at the time of the French Revolution.
Examples: physical – principle features, natural resources, weather
economic – agriculture, industry, exports, imports
political – distribution and movement of human populations
cultural – architecture, food, clothes, languages, religions
- C. Trade was a major business during this time period. Examine the major trade areas and companies and how they affected the growth and developments in France. Was it represented correctly in the story?
- B. The French Revolution had a huge impact on Europe as well as on Dumas. Examine the French Revolution and its impact, including political and social evolution, and diffusion of nationalism and liberalism.
 - Identify the causes
 - Describe the influence of the American Revolution upon the French Revolution
 - Describe the role of Napoleon as an empire builder

ALEXANDRE DUMAS – THE MAN

- A. Examine Alexandre Dumas' life. How did the condition of France affect his life and his writing? How did his heritage, father, and grandfather affect his life and his writing?
 - Create a timeline of his life
 - Create the Dumas family tree

FINE ARTS

MUSICAL ARTS:

- A. Create a soundtrack expressing the mood of a character, a chapter/scene, or the story as a whole. Music can be modern or of the period. Have students write a short explanation of why they chose the songs they did. Encourage creativity! For an internet link to music during the French Revolution, see p. 7.

VISUAL ARTS:

- A. Create a map of all the countries and cities that are used in *The Count of Monte Cristo*. Explore common areas of trade and map out trade routes that may have been common at the time.
- B. Research what sailing ships looked like during this time (see internet link of p. 7). Have students design their own sailing ship. Why was the *Pharon* named so? Have students name their ship and explain why they chose that particular name.

Curriculum Connection

CHARACTER EDUCATION

EXAMINE SOCIAL ISSUES FROM *THE COUNT OF MONTE CRISTO*:

- | | | | |
|----|-------------------------|----|------------|
| a. | Limits of human justice | h. | Redemption |
| b. | Relative happiness | i. | Friendship |
| c. | Absolute happiness | j. | Betrayal |
| d. | Love | k. | Disguises |
| e. | Alienation | l. | Family |
| f. | Money | m. | Revenge |
| g. | Intelligence | | |

MORALS DURING THE FRENCH REVOLUTION

- A. Research society standards during the period of 1814 and 1844 (when the story takes place). Tell how they affect the plot of the story.
- B. Discuss similarities / differences of moral issues in the play when compared to modern morals in the United States.

RELATIONSHIPS

- A. Choose two characters in the story. Describe their relationship and how the characters influenced each other. Was it a positive or negative influence and why? What were some results of this relationship?
- B. Choose a character-relationship in the story and find a similar relationship in modern literature. Compare/contrast.
- C. Choose a character-relationship in the story and find a similar relationship in pop culture. Compare/contrast.

FAMILY AND CONSUMER SCIENCE

CLOTHING/COSTUME PROJECTS:

- A. Make a costume book. Use research to put together a photo-packet (with descriptions) of what clothes during the French Revolution would look like. Include works cited and a short paper describing the costumes in your own words.
- B. Take the story and 'set' it in another era. Research and design costumes for each character in whatever era you choose. Make sure your choices fit the story!

DESIGN PROJECTS:

- A. Create your own island and cave full of treasure. Be creative with what materials you use! Examples for a cave: tin foil, paper maché, cardboard, egg carton, etc. Examples for treasure: paper clips, buttons, thumb tacks, rocks, coins, etc. Don't forget to name the island!
- B. Design scenery for the story. Do a display poster or shadow box/diorama. Include a one-page explanation for your choices, including works cited.

Additional Resources

WEBSITES

<http://www.sparknotes.com/lit/montecristo/>

Plot summaries, character analysis, chapter summaries, quote explanations

<http://www.cliffnotes.com/WileyCDA/LitNote/The-Count-of-Monte-Cristo.id-66.html>

Further plot and chapter summaries, character analysis, quote explanations

<http://www.online-literature.com/dumas>

Biography of Alexandre Dumas

<http://www.literatureclassics.com/authors/Dumas/>

Further information on Alexandre Dumas

<http://www.plume-noire.com/feature/thecountofmontecristo/chateaudif.html>

History and information on The Château d'If (pictures included)

<http://website.lineone.net/~dee.ord/19%20&%2020th%20Centurys.htm>

19th century sailing vessels (pictures included)

<http://www.soundjunction.org/themusicofthefrenchrevolution.aspa?NodeID=1>

Brief info and sound bites of music from the French Revolution

<http://www.isidore-of-seville.com/dueling/3.html>

European Dueling Customs

<http://www.heraldica.org/topics/france/noblesse.htm>

French Nobility

<http://www.infoplease.com/ce6/people/A0803351.html>

Information of Ali Pasha

<http://www.sparknotes.com/lit/montecristo/themes.html>

Discusses the significance of the names used by Edmond Dantès

<http://www.behindthename.com/nmc/fre.html>

Information on French names, what they mean, related names, and other references.

Additional Resources Cont.

BOOKS

The Count of Monte Cristo by Alexandre Dumas (abridged edition)

ISBN-10: 0486456439

ISBN-13: 978-0486456430

Alexandre Dumas' The Count of Monte Cristo: An Adaptation to the Stage by Charles Morey

ISBN-13: 9780595231508

Alexandre Dumas: The King of Romance by F.W.J. Hemmings

ISBN-10: 0684163918

ISBN-13: 978-0684163918

Alexandre Dumas by Michael Ross

ISBN-10: 0715377582

ISBN-13: 978-0715377581

The King of Romance by F.W.J. Hemmings

ISBN-10: 0241102642

ISBN-13: 978-0241102640

The French Romantics by D. G. Charlton

ISBN-10: 0521244137

ISBN-13: 978-0521244138

VIDEO

The Count of Monte Cristo (2002). Director: Kevin Reynolds. Principal Actors: James Caviezel, Guy Pearce, Richard Harris, James Frain, Dagmara Dominczyk, Michael Wincott, Luis Guzmán, Christopher Adamson

The Count of Monte Cristo (1975) – TV. Director, David Greene. Principal Actors: Richard Chamberlain, Trevor Howard, Louis Jourdan, Donald Pleasence, Tony Curtis, Kate Nelligan.

A Guide to French Pronunciations

These pronunciations are not intended to be completely correct and in some cases are quite incorrect, anglicized versions. The intent is to give you a pronunciation that is relatively easy to speak and sounds reasonable to the American ear. This is also how words will be pronounced in ASF's production, so it will help you be prepared to watch and better understand what everyone on stage is saying!

Abbe [French word for *abbot*. It is the title for lower-ranking Catholic clergymen in France]:
ab-**bay**

Albert [character name]: Al-**bear**

Ali Teblein [Haydee's father]: Alley **Teb**-eh-lan

Au Revoir [French for 'good-bye']: Oar-**voir**

Auteuil [may refer to an area of Paris or a commune in France]: Oh-**toy**

Beauchamp [character name]: Bow-**shamp**

Bois de Vincennes [park in Paris]: **Bwah** deh Van-**sens**

Boulevard de l'Opera [opera in France]: Bool-eh-**vahrd** del **lope**-erah

Caderousse [character name]: Cad-er-**russe**

Centime [French for 'cent']: Sahn-**team**

Champs Elysees [most prodigious and broadest avenue in Paris]:

Shamps a-lee-**zay** ("a" like the first letter in the alphabet)

Champs de Mars [large public green-space in Paris]: **Shamps** deh **Mars** (just like the planet)

Château d'If [prison Edmond Dantés is sentenced to]: **Sha**-toe **deef**

Comte [French for 'count']: Compteh (almost a slight "p" sound to slide from the "m" to the "the")

Comtesse [French for 'countess']: Com-**tess**

Danglars [character name]: Dang-**lahr** (as in "Dang it, I just can't get the pronunciation right!")

Dantès [character name]: **Dahn**-tays

De [French for 'of']: deh (not "dee" or "day")

Debray [character name]: Deh-**bray**

Edouard [character name]: Ed-**whard**

Eugenie [character name]: U-**jen**-ee (emphasis on the 2nd syllable)

Faria [character name]: **Far**-ee-ah

Fernand [character name]: Fair-**nahnd**

Fontaine [French for 'fountain']: Fawn-**tayn**

Gendarme [French for 'policeman']: Jean-**darm**

Gerard [character name]: Jer-**ard**

A Guide to French Pronunciations Cont.

Haydée [character name]: Hay-**day** (emphasis on 2nd syllable)

Hermione [character name]: Her-**my**-oh-knee (like the character from Harry Potter)

Janina [city in Greece which Haydee's father ruled over]: Ya-**nine**-a

Le Clere [character name]: Leh-**clair**

Louis [character name]: **Lew**-ee

Madame [French for 'Misses']: Mah-**dahm** (sometimes with "mahdamn" you may want to anglicize it to "Madam" (rhymes with Adam)—probably when used in direct address and use the fancy pronunciation when placed in front of a proper name)

Mademoiselle [French for 'Miss']: **Mad**-mwah-zelle

Marseilles [city in France]: Mar-**say**

Mercedes [character name]: Mare-say-dees (not "Mir-say-dees")

Mithradates [legendary man who hardened himself against all poisons]: Myth-ra-**da**-tease

Mondego [character name]: Mawn-**day**-go

Morcerf [character name]: More-**sairf**

Morrel [character name]: More-**ell** (emphasis on 2nd syllable)

Noirtier [character name]: **Nwahr**-tee-ay

Nouveau Riche [French for 'the new rich']: **New**-voh **reesh**

Paris: the anglicized version (not "Paree")

Petit Bourgeois [French for 'lower middle class']: Peh-**teet** boor-**jwah**

Pharaon [the ships in the beginning of the story]: Fair-**on** (pinch your nose for a nice nasal "n" sound)

Valentine [character name]: Val-en-**teen**

Vicomte [French for Viscount]: Vee-**compteh**

Villefort [character name]: Veal-**four** (unsounded "t" at the end)

Vizier [title of an official or of royalty]: Viz-**ear**

Tips for Reading *The Count of Monte Cristo*

1. Read the book/play OUT LOUD.

Sometimes reading out loud and hearing the words can help you understand better.

2. Look up words you don't know.

Don't just skim over unfamiliar words. Take the time to look things up.

3. Do NOT try to read the entire story in one sitting.

Break it into pieces (one chapter/scene at a time, for example) and to make sure you understand each chapter/scene BEFORE you move on to the next one.

4. Use a summary to HELP you.

Do NOT however, RELY on the summary. They are not always accurate, leave out major details, and cannot be relied upon. A summary should NEVER be a substitute for reading the book/play itself.

5. Make a copy of the 'dramatis personae.'

For the play, this is usually located at the beginning of the script, and having a copy can help you remember who's who as you are reading. For the book, form your own list as you go along.

6. Keep a reading log.

Use the following outline to develop a reading log while you are reading *The Count of Monte Cristo*. This log will take some effort, but in the end, you will understand the complex plot lines MUCH more than before. Find a small notebook which you can devote to the story. You will be writing one journal entry for each chapter/scene. IMPORTANT: Go chapter by chapter or scene by scene – make sure you understand a chapter/scene before moving on to the next.

Step 1: Read each scene/chapter at least once.

- a. Make a list of any words or phrases which you do not understand.
- b. Look up words/phrases and be sure to write the definitions in your reading log. If you can not find a definition, make a note of it so you can ask in class.
- c. Write a SHORT summary of the chapter/scene
- d. Write down any questions you may have about the scene.
- e. Take a guess at what you think will happen next (or what you think the final 'solution' to the story's problem will be).

Step 2: Discuss the chapter/scene/story in class

- a. Discuss with your classmates. If you are on your own, there are several discussion sites on the internet where you could "talk" to other people.
- b. Ask the questions you wrote down in your reading log

Step 3: Add the answers to your Reading Log

- a. Using a different colored pen, write the answers to your questions in your log.

Exploring Literary Elements

As with any novel or play, *The Count of Monte Cristo* is full of literary devices which make the story more exciting and dramatic. As you read through, search for each of the following literary devices. Write down your answers as well as their locations in the novel/script (chapters or act/scene numbers).

1. Allegory
2. Characterization
3. Dramatic Irony
4. Exposition
5. Foreshadowing
6. Imagery
7. Metaphor
8. Motif
9. Onomatopoeia
10. Parallelism
11. Personification
12. Simile
13. Symbolism
14. Tragic Flaw

Name Discovery

Names and their meanings are a major theme in *The Count of Monte Cristo*. There was a lot of power which came with a name and buying one could be costly. Look up the origin and meaning of the French names listed below. Also look up your own name, its origin, and what it means. Write what you feel about your name, then discuss what the names may have meant to the characters. See internet links at the bottom of page 7 for name information.

Edmond Dantès (the protagonist of the story)

The Count of Monte Cristo (Dantès assumes this identity when he surfaces from prison and inherits his immense fortune)

Lord Wilmore (the identity Dantès assumes when committing acts of random generosity)

Abbé Busoni (another of Dantès's identities)

Mercédès (Dantès's fiancée)

Abbé Faria (a priest and brilliant philosopher whom Dantès meets in prison)

Fernand Mondego (Dantès' contender for Mercédès' affections)

Baron Danglars (a stingy follower of Mondego)

Caderousse (present when the plot to frame Dantès is formed, but does not take part in the crime)

Gérard de Villefort (the prosecutor responsible for sentencing Dantès to life in prison)

Monsieur Morrel (the shipowner who was once Dantès's boss)

Albert (the son of Fernand Mondego and Mercédès)

Maximilian (the son of Monsieur Morrel)

Valentine (Villefort's daughter)

Haydée (the daughter of Ali Pacha, the vizier of the Greek state of Yanina)

YOUR NAME:

The Book vs. The Play

Between the book and the play, there are vast differences with the order of events, as well as the ending. A number of events are listed below. Examine each and determine if they apply to the BOOK or the PLAY. Use a 'b' for book and 'p' for play.

- ___ When Dantès returns from his voyage on the *Pharon*, he meets Mercédès at a bench overlooking the sea.
- ___ When Dantès returns from his voyage on the *Pharon*, he meets Mercédès, but she is in the company of Fernand Mondego.
- ___ Monte Cristo himself tells Albert Mondego about the Roman Bandits.
- ___ A hotel owner tells Albert Mondego about the Roman Bandits.
- ___ Monte Cristo follows through with his plot of revenge on Danglars last.
- ___ Monte Cristo follows through with his plot of revenge on Danglars first.
- ___ Fernand Mondego commits suicide.
- ___ Eugene Danglars commits suicide.
- ___ Mercédès and Albert plan on escaping Fernand and his multitude of sins.
- ___ Mercédès and Albert make no plans of escaping.
- ___ Dantès and Mondego engage in a climactic duel.
- ___ Dantès and Mondego do not engage in a climactic duel.
- ___ Madame Villefort only tries to murder Valentine
- ___ Madame Villefort murders various members of the household.
- ___ Monte Cristo falls in love with Haydée and leaves with her.
- ___ Monte Cristo leaves letters for Mercédès, Maximilian, Albert, and Haydée and leaves alone.

Challenges and Solutions

This activity is theatre-based, but still requires adequate knowledge of plot, key events within the plot, and setting. Each area of a theatre production is listed, along with challenges that accompany each field. Examine them and come up with solutions for *The Count of Monte Cristo*. Further activity: After you see the production, write your opinion about how these challenges were accomplished in ASF's production.

Scenery: Where does *The Count of Monte Cristo* take place (buildings, cities, outside, inside, etc)? How could you create ONE SET that could be used to depict each setting? Or what set pieces might you bring on stage to create two or three of the various settings?

Lighting: How many scenes are outside or inside? What about the Château d'If? Describe how you think the various settings should be lit (brightness, colors, intensity, etc).

Sound: There are many instances where sounds are needed. Pick a few and describe how you would create the sound from scratch for the stage. At what points is music utilized in the story?

Special Effects: Are there moments in *The Count of Monte Cristo* where special effects might be needed? Pick out a few and write how they might work on stage. Also, come up with a solution for when Dantès escapes the Château d'If.

Wordsearch

Answer the questions and find the word(s) in the box. Answers may be backwards, upside down, or diagonal.

1. The city of _____ is the first place Edmond Dantès emerges as The Count of Monte Cristo.
2. The key phrase from Monte Cristo's letter to Maximilien, which resonates throughout the story, is _____.
3. In Italy, Monte Cristo saves Albert de Morcerf from being attacked by _____.
4. Fernand Mondego was in love with _____ and wanted her for himself.
5. Monte Cristo informed Madame de Villefort on the various uses of _____.
6. _____ is the daughter of Ali Pacha, a Greek vizier, whom Cristo rescues.
7. Before parting ways, Abbé Faria dubs Edmond Dantès as his son, and gives him directions to his family's _____, which lies within a cave on the island of Monte Cristo.
8. Monte Cristo is sent to prison at the _____ for supposed _____.
9. The main goal of Monte Cristo when he escapes from prison is to get _____ on those who did him wrong.
10. Monte Cristo helps _____ fake her death.
11. On the day of his _____, Monte Cristo is accused of conspiring with _____.
12. _____ (Villefort's father) is the man to whom Dantès is to deliver the letter.

E	H	U	B	U	N	E	U	I	T	X	H	V	M	Y	W	G	A
G	G	A	E	R	U	S	A	E	R	T	O	I	D	X	U	L	Y
M	K	N	Y	A	Z	E	E	G	O	Z	O	D	K	A	E	D	X
X	P	E	E	D	M	O	N	Q	F	D	L	C	Z	R	L	Q	E
W	O	H	X	V	E	D	O	W	E	B	O	M	D	P	E	P	Z
N	S	C	J	U	E	E	S	O	L	Y	W	H	F	Y	O	K	G
W	A	R	J	I	Z	R	A	C	L	V	A	Z	M	H	B	J	Y
O	Y	P	N	F	W	X	E	B	I	N	M	Y	D	W	V	T	X
B	H	O	O	E	I	J	R	S	V	M	M	N	K	M	N	W	X
K	U	D	F	L	N	V	T	J	E	V	A	U	W	V	X	K	U
N	Y	Y	I	A	E	Q	Y	R	N	T	W	E	D	D	I	N	G
O	H	N	A	L	D	O	C	H	I	C	F	A	B	S	W	B	I
I	A	S	Q	M	C	E	N	A	T	Y	W	I	T	H	P	L	H
R	J	N	O	M	D	P	W	U	N	Y	F	I	E	D	B	N	R
T	H	X	U	E	N	Y	B	A	E	B	D	X	N	S	U	R	O
I	V	F	S	E	Z	V	U	D	L	N	K	V	G	R	G	Y	M
E	C	W	U	C	H	A	T	E	A	U	D	I	F	P	U	Y	E
R	J	M	E	W	M	N	H	B	V	C	H	E	L	H	W	F	K

What if?

With this exercise, you have the freedom to be completely creative! A series of “What if” questions are listed, and you should come up with a personalized answer—what would YOU *really* do in each situation? Consider surrounding circumstances, as well as what the characters in *The Count of Monte Cristo* did. Would you follow their path? Or create your own by learning from their mistakes?

1. What if the captain of your ship was dying and he entreated you to carry out his last wish—to meet with Napoleon and deliver a letter for him? Would you do it, knowing how dangerous it was? Would you sneak a peek at the letter? Why or why not?
2. What if the love of your life was sent to prison (allegedly for life) and begged you to wait for them. Would you wait, especially if your lover had the demeanor of Edmond Dantès? Or after a certain number of years, would you move on? Why or why not?
3. What if you spent fourteen years in prison for a crime you didn't commit? How would you occupy your time? What would you think about? How would you keep your mind sharp? Would you try to escape? If so, how?
4. What if, after spending fourteen years in the most horrible prison imaginable, for a crime you didn't commit, you find out it was your supposed friends who betrayed and sent you there? When you got out (or escaped), would you seek revenge? Or seek forgiveness? Why or why not?
5. What if a gargantuan amount of treasure was bestowed to you? What would you do with it? If you were in Edmond Dantès' place and was just out of prison, would you buy a new persona? If so, what would your new name be and why?

Quotation Explanation

Examine the quotes below and discuss why they are significant within the story. Also, if the quote applies to life in general, talk about why, and how it might be significant to you. As a final thought, write down your favorite quote from the novel/play, what it means to the story, why it's your favorite, and what it means to you.

Monte Cristo (to Maximilian in a letter): "There is neither happiness nor misery in the world; there is only the comparison of one state with another, nothing more. He who has felt the deepest grief is best able to experience supreme happiness."

Monte Cristo: "Tell the angel who will watch over your life to pray now and then for a man who, like Satan, believed himself for an instant to be equal to God, but who realized in all humility that supreme power and wisdom are in the hands of God alone."

Abbé Faria "I regret now, having helped you in your late inquiries, or having given you the information I did."

Dantès: "Why so?"

Abbé Faria: "Because it has instilled a new passion in your heart—that of vengeance."

Monte Cristo: "An eye for an eye and a tooth for a tooth."

Monte Cristo (also to Maximilian in a letter): "[U]ntil the day when God will deign to reveal the future to man, all human wisdom is contained in these two words,—'Wait and hope.'"

YOUR FAVORITE QUOTE:

Answer Key

The Book vs. The Play

- p When Dantès returns from his voyage on the *Pharon*, he meets Mercédès at a bench overlooking the sea.
- b When Dantès returns from his voyage on the *Pharon*, he meets Mercédès, but she is in the company of Fernand Mondego.
- p Monte Cristo himself tells Albert Mondego about the Roman Bandits.
- b A hotel owner tells Albert Mondego about the Roman Bandits.
- b Monte Cristo follows through with his plot of revenge on Danglars last.
- p Monte Cristo follows through with his plot of revenge on Danglars first.
- b Fernand Mondego commits suicide.
- p Eugene Danglars commits suicide.
- b Mercédès and Albert plan on escaping Fernand and his multitude of sins.
- p Mercédès and Albert make no plans of escaping.
- p Dantès and Mondego engage in a climactic duel.
- b Dantès and Mondego do not engage in a climactic duel.
- p Madame Villefort only tries to murder Valentine
- b Madame Villefort murders various members of the household.
- b Monte Cristo falls in love with Haydée and leaves with her.
- p Monte Cristo leaves letters for Mercédès, Maximilian, Albert, and Haydée and leaves alone.

Wordsearch

1. The city of *ROME* is the first place Edmond Dantès emerges as The Count of Monte Cristo.
1. The key phrase from Monte Cristo's letter to Maximilian, which resonates throughout the story, is *WAIT AND HOPE*.
2. In Italy, Monte Cristo saves Albert de Morcerf from being attacked by *BANDITS*.
4. Fernand Mondego was in love with *MERCEDES* and wanted her for himself.
5. Monte Cristo informed Madame de Villefort on the various uses of *POISON*.
6. *HAYDEE* is the daughter of Ali Pacha, a Greek vizier, whom Cristo rescues.
7. Before parting ways, Abbé Faria dubs Edmond Dantès as his son, and gives him directions to his family's *TREASURE*, which lies within a cave on the island of Monte Cristo.
8. Monte Cristo is sent to prison at the *CHATEAU D'IF* for supposed *TREASON*.
9. The main goal of Monte Cristo when he escapes from prison is to get *REVENGE* on those who did him wrong.
10. Monte Cristo helps *VALENTINE VILLEFORT* fake her death.
11. On the day of his *WEDDING* Monte Cristo is accused of conspiring with *NAPOLEON*.
12. *NOIRTIER* (Villefort's father) is the man to whom Dantès is to deliver the letter.

Answer Key Cont.

