The Game of Love and Chance

by Marivaux

Directed and translated by Stephen Wadsworth

John Hancock

John Hancock Student Matinee Series

TEACHER CURRICULUM GUIDE
This Teacher Curriculum Guide

for

*The Game of Love and Chance*

by Pierre Carlet de Chamblain de Marivaux

Translated and Adapted by Stephen Wadsworth

was prepared for the

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ABOUT THIS CURRICULUM

To the Teacher:

This curriculum package has been developed for use in conjunction with the Study Guide for the Huntington Theatre Company’s production of *The Game of Love and Chance*, by Pierre Carlet de Chamblain de Marivaux. The guide is appropriate for English, social studies, and drama classes for middle school through high school, and can be integrated into studies and activities of an historical, social, psychological, literary or interpersonal nature. Students may explore themes, characters, and issues while using their curiosity, creativity, writing skills, and analytical and critical judgment skills. The curriculum includes classroom activities, discussion questions (both group and individual), research topics which can be worked on in groups or individually with information presented orally or in writing, and suggestions for writing assignments. Teachers are encouraged to pick and choose, and to change and adapt each entry to meet the preferences and needs of individual classes and students. We recommend that the teacher read the study guide before approaching the curriculum guide, and then read the curriculum guide in its entirety. This curriculum includes the following sections:

**Audience Etiquette** introduces students to the concept of drama and audience etiquette.

**Objectives** provides teachers with measurable goals.

**Preparation** introduces background information and the issues of the play without requiring special knowledge.

**Critical Viewing and Reading** helps students to develop specific reading and viewing skills by encouraging them to focus on important elements of the play.

**Questions for After Reading the Play** helps students assess the main points of the play.

**For Further Discussion** encourages students to develop independent judgments about the issues and a clearer understanding of some complexities of the play, and to relate such issues to their everyday lives.

**For Further Exploration** allows students to explore independently and creatively some of the issues and background of the play through research.

**Writing Assignments** affords the students opportunities for self-expression and analytical thought and for developing their writing skills.

**Questions for After Attending a Performance of the Play** encourages students to consider the aesthetic and practical elements of a live performance.

**Activities** gives teachers and students occasions for arts integrated and interactive consideration of the play.

**Quotations** allows students to approach specific lines from the play in an assortment of ways.

**Suggested Readings and Films** encourages students to read other literature with similar themes, conflicts and characters.

**Vocabulary** offers a hand-out sheet without definitions for work with words and language (The definitions are supplied in the accompanying study guide).
AUDIENCE ETIQUETTE

Because many students have not had the opportunity to view live theatre, we are including an audience etiquette section with each curriculum guide. Teachers, please spend some time on this subject since it will greatly enhance your students' experience at the theatre. If a Huntington education staff member will be visiting your classroom, we will be covering some of this, but you might want to supplement or continue the discussion begun by the Huntington staff member.

1. What are the differences between live theatre and the cinema?

2. How does one respond to a live performance of a play, as opposed to when seeing a film at a local cinema? What is the best way to approach viewing a live performance of a play? What things should you look and listen for?

3. What is the audience's role during a live performance? How do you think audience behavior can affect an actor's performance?

4. How does a play script typically differ from a novel? How are the two similar? How does a stage actor approach preparing for his or her role?

5. What do you know about the theatrical rehearsal process? Have you ever participated in one as an actor, singer, director, or technical person?

6. What are some of the elements involved in producing a play -- set, costumes, lighting, actors, director, stage management, tech direction, etc.? Depending on your course, here is an opportunity to discuss the various jobs in theatre: set construction, costuming, properties, sound engineering, marketing, program writing and editing, company management, and so on.

7. How do costumes, set, lights, sound and props enhance a theatre production?

8. What is a professional stage actor's life like?
OBJECTIVES

Students will:

- identify central themes in The Game of Love and Chance such as:
  - innocent love
  - arranged marriages
  - courtship
  - individual choice
  - mutual love and respect
  - societal conventions and manners
  - deception
  - social class structure

- develop understanding of Marivaux's themes and issues in this play as set within the characters' historical, social, cultural and economic context;

- distinguish the personal values of the principal characters in the play;

- compare and contrast their own courtship behavior with the courtship behavior identified in the play;

- identify and examine modern rules for today's "game of love;"

- relate contemporary issues concerning dating, marriage, parental involvement, etc., to the etiquette and conduct exhibited in the play;

- examine the uses of illusion and deception within the play and understand how such behavior may impact their own lives;

- determine the characteristics that lead to developing a mutually respectful relationship, and recognize Marivaux's contribution to 18th century French theatre as evident in his examinations of character, motive and the use of deception as a dramatic element.
PREPARATION

Introduction

It has been said that no other playwright has been able to stage the love relationship as well as French playwright Marivaux (1688-1763). Also a journalist and novelist, Marivaux is best remembered for thirty comedies mostly written on the theme of innocent love at its first stages of encounter and courtship. His work is unlike the popular earlier comedies of Moliere (1622-1673) who often presented young lovers manipulated by unsympathetic parents. It shows the influence of the ways the passion and violence in the feminine character were portrayed by tragic playwright, Racine (1639-1699) but puts such portrayal of inner struggle in an entirely new context. Marivaux explored feminine internal emotional turbulence through the delicate and subtle analysis of character. In nearly all of his best plays, Marivaux gives his audience the battle of the sexes presented in "a game of love played with exquisite subtlety by ardent, intelligent, elegant people. His lovers are never cynical or licentious. They fall in love at first sight and love with a serious, consuming passion." (Herbert L. Matthews, The New York Times, Nov. 16, 1955.)

One possible approach teachers might find effective in presenting Marivaux, would be to give students advance questions to answer in writing as homework. These questions then could serve as springboards for subsequent class discussion. The class discussions themselves might involve an entire class, small groups, or a combination of the two. A written assignment might follow a discussion. Assignments might be based on a review of the play, one of the suggested questions, or another topic altogether. We hope that teachers will share some of their activities and techniques with us and build upon our attempts to create material and activities that allow students to relate the issues, themes and events of the play to their own lives.

Historical and Cultural Background

The Spirit of 18th Century France
The pursuit of pleasure as the primary occupation of the leisure class in 18th century France was a direct result of the uncertainty of the French government and response to a long era of severity. King Louis XIV had ruled France for 54 years with a strong emphasis on strict control by the time of his death in 1715. During the years that followed, the Duke of Orleans ruled as Regent while the young child, Louis XV, matured to the age of majority. The Duke's licentious life-style and laid-back attitude toward government quickly influenced all aspects of French society. In 1723, Louis XV took personal control of France, but the "boy king" lacked the administrative skill of the previous Regent. His priorities proved to be more successful at planning court entertainments rather than solving France's economic and political problems. The classical constraints of the Baroque period evolved into the pleasurable and graceful escapades of the Rococo period.

1. The 18th century has been described as the Age of Elegance because it celebrated wealth, privilege, and spendthrift indolence. It also has been recognized as the Age of Enlightenment characterized by a new spirit of intellectual inquiry, which had its roots in 17th century
philosopher Descartes's famous statement, "I think therefore I am." Consider these two descriptions. Does one contradict the other?

2. The people of 18th century France began to realize that knowledge could give them explanations for problems and situations which had previously seemed beyond their control. To explore some of the ideals that the Age of Enlightenment presented to people as an impetus for social, political, religious, and economic change, consider the writings, artistry and lifestyles generated by these contrasting tendencies. Divide students into groups and have them report their findings to the class. Encourage students to use music, slides, scenes, or drawings to illustrate their findings.

Elegance
Enlightenment
Painters - Watteau, Fragonard, Gillot
The rule of Louis XIV and Louis XV
 Philosophers and Intellectuals, Descartes
Versailles
Diderot, Rousseau, Voltaire
The Minuet
Creation of the encyclopedia by Pierre Bayle

Baroque aesthetic
Rococo aesthetic
Literary salons

THEMES

LOVE - "Where love is concerned,
too much is not even enough."
Beaumarchais

1. Begin this activity by having groups of students listen to selections of love songs from different time periods. Ask students to comment on the meanings of the songs. Next ask students what is meant by the popular phrase "love conquers all." Most of the class will have strong opinions, which they will readily share. After they have had time to talk about their attitudes, divide the class into two teams, the "Pro's" and "Con's". Then have the groups compile a lists of the positive and negative aspects of love. Team captains might then present the findings to the class in a brainstorming session on the restorative, salutary and destructive powers of love.

2. In a ten-minute free-writing exercise, ask students to list as many examples as possible of different kinds of love. Encourage them to include crushes and lustful attractions which masquerade as "true" love. Then ask the students to write a paragraph that illustrates their personal view of the power of love.
3. Have the class define and discuss the following concepts: the thin line between love and hate. Reason vs. Emotion. Flattery vs. Insults. Use the following questions to spark discussion and debate.

   a. Why is love so appealing? Why do we need it, crave it, and seem willing to do almost anything for it?

   b. What are the differences between love and infatuation? What’s the difference between love and friendship? What are the physical symptoms of love?

   c. Sometimes love can lead to jealousy. What causes jealousy? Is jealousy always a negative emotion?

   d. What causes hate? What is the meaning of the phrase "love/hate relationship?" Sometimes we hate ourselves; sometimes we love ourselves. Are there situations when self-love is necessary or healthy? Why or why not? What about self-hate? Why or why not?

   e. Define flattery. How do you feel when someone flatters you? What is the opposite of flattery? How do you feel when someone insults you? For what purposes do we use flattery and insults in our interactions with others? Do you ever use flattery with your friends or parents to get what you want? What does the phrase "flattering yourself" mean?

4. Divide the class into small groups of students, and have the students create a scenario where one character uses flattery or insults to obtain something or someone they want. For the sake of comparison, direct students to develop the same situations with attempts at flattery and insult. Encourage the students to create complex scenes with specific characters.

Student should decide:

WHO--who they are in the scene and their relationships to one another
WHAT--sequence of events, what conflict is occurring in the scene from beginning to end
WHERE--where the scene takes place
WHEN -- when does the scene take place

Following the scenes’ presentation, ask students to share their reactions. When was flattery or insult useful in obtaining the characters’ objective in the scenes?

   DECEPTION - "It is double the pleasure to deceive the deceiver."
   Jean de La fontaine

1. Ask students to discuss the differences in meaning between:
Lying    Deception    Duplicity    Lie    white Lie

Following this discussion, use the following questions to help clarify opinions. Students may also write their responses as well:
a. Is there ever a good reason to lie? If so, what might be such reasons? Brainstorm with your class on these topics;

b. Are the following good reasons to lie? Why or why not?
   To keep from hurting someone's feelings?
   To save someone from embarrassment?
   To protect someone?
   To protect yourself?
   To manipulate events for a potentially positive outcome?

c. For what reasons should you not lie?
   For revenge?
   To further a selfish end?
   What are some other examples?

Following the discussion, divide the class into groups of three-five people. Have each group consensus and select one situation where they feel it is "morally right" to lie, and one situation where they believe that it is "morally wrong" to lie. Then direct them to create short scenes using the guidelines above for each situation.

DISGUISE - "There is no disguise which can hide love where it exists, or stimulate it where it is not."
   Francis de La Rochefoucauld

Ask students to list different disguises they wear in a week's time. At first, most students will deny that they wear any disguise. This is when the fun can begin. Alert the class members to the various fashion "looks" that frequently adopted to look tough, cool, sophisticated, rich, smart, or sexy. Many students will have work or school uniforms to consider. Once the class has been sensitized to the concept of disguises, the list of responses will grow. Then ask students to express how the feel and behave when they are dressed in different "costumes."

Ask students to consider how they might disguise themselves so cleverly that their own boy/girl friends would not recognize them. What would they need, e.g., wigs, make-up, beards, hats, glasses, etc.? How might mannerisms and tone of voice change complete the deception? A few students might enjoy designing a disguise and modeling it for the rest of the class.

CLASS - "Let him who expects one class of society to prosper in the highest degree, while the other is in distress,
   try to smile with one side of the face while the other is pinched."
   Thomas Fuller
Have students propose a definition for a lady, a gentleman and a servant. During discussions, have students recall literature they have read and drama and media presentations they've seen which involve issues of class. Assess the differing views of how society allows for and supports inequities in rights and opportunities for people. Ask for specific examples from the present day news media and personal experience which support the idea of class distinctions in the United States. Have students consider which "class" they belong to. Do the students feel that class distinctions ever work in their favor? Why or why not? A suggested visual activity for this discussion might include individuals or groups choosing pictures that represent different classes and creating a collage of their pictures. After explaining the collages, explore as a group any disagreements on class hierarchy that may arise.
CRITICAL READING, VIEWING AND LISTENING

Note to teachers: You might assign various groups one of the activities in this section to focus on while they attend a performance of The Game of Love and Chance. They can then lead discussion on their topic when they return to class.

1. Director Stephen Wadsworth fills the role of Musical Director for the productions he directs, choosing music to augment the dramatic and comic scenes in the play. For The Game of Love and Chance, Mr. Wadsworth has chosen works by composers Francesco Maria Veracini, George Frederic Handel, and Jean Philippe Rameau. Bring in some samples of music from these composers. Have the students listen to the selected music and encourage them to let their minds wander while listening. After they have listened to each musical segment, ask students to share what they thought of the selection and what feelings the music aroused in them. List student responses on the board. A second activity includes asking students to write or draw about the imagery which comes to mind as they listen to the music.

Following your students' viewing of the play, revisit this exercise, questioning them on the power of specific musical selections to suggest meaning, themes, or directorial concepts throughout the production.

Teachers Note: Sample music includes:
Francesco Maria Veracini
Performances by Musica Antiqua Koln, under direction of Reinhard Goeber Archiv Produktion
Deutshe Grammophon 1994

Titles: Overture No. 4 in F major (Gigue)
Overture No. 1 in B flat major (Aire Allegro)
Overture No. 3 in B flat major (Gigue)

Jean Philippe Rameau
Performance by La Petite Bande, under direction of Sigiswald Kuijken
Deutsche Harmonica Mundi 1987

Title: Hippolyte et Aricie (Tonnerre)

George Frideric Handel
Performance by English Baroque Soloists
under direction of Jean Eliot Gardiner

Title: Concerto a due cori No. 2 in F (Largo)

2. Marivaux has been described as both a classic and a contemporary dramatist - contemporary because his works are continually being discovered in various parts of the world, from the West to the Far East. While Marivaux adopted some of the dramatic traditions that preceded him, he was a major player in the literary rivalry known as the "Moderns" vs. the "Ancients." The Ancients included Marivaux's predecessor Moliere, most of whose plays were five act "Comedies of character," emphasizing strong plots and stereotypical characters and mocking
human nature; much of Moliere’s work is written in alexandrines (twelve syllable lines in rhyming pairs). By contrast, Marivaux, as a "Modern," advocated contemporary subjects and style for writing. He wrote in prose and excelled in painting the psychology of love, replacing stock impersonations of vice and virtue with believable characters motivated by credible emotions.

3. Certainly a similar debate occurs today regarding the value and relevance of classical literature. Students will have strong opinions regarding this subject. Choose a scene from Moliere’s Tartuffe and the scene from the accompanying study guide for The Game of Love and Chance, and compare the differences in writing style, characterization, plot development, and utilization of theatrical traditions between these scenes.

Contrasts between Marivaux and Moliere continue when one considers the theatrical traditions of their times as well as the theatres in which Marivaux performed and was successful. Formal plays of courtly love were a trademark of the Comedie Francaise where the actors specialized in a very grand style and were proud to belong to the most prestigious company in Paris. "Across town," there was the Comedie Italienne, the company for which Marivaux wrote most often; its productions were rooted in Commedia dell’arte traditions which emphasized improvisation, physicalization and stock characters.

4. Have students explore the rich and diverse theatrical traditions of the Comedie Francaise and the Comedie Italienne. We recommend that reading on these subjects be kept to a minimum. Instead, have students search for pictures which will illustrate actors of the time in "period" costume and in character tableaux representative of the styles of acting. For study of commedia style, direct students to:

a. Identify each of the main stock characters
b. Read and perform a published commedia script - an excellent source is Aurand Harris’s commedia adaptation of Androcles and the Lion; another suggestion is an adaptation of Chaucer’s Canterbury Tales
c. create their own improvised scenes
d. identify commedia (contemporary stock) characters from television or film - an example of commedia influence in performance is Robin Williams’ characterization of Mork in the vintage Mork and Mindy situation comedy of the 70s.
QUESTIONS FOR AFTER READING THE PLAY

ACT I
1. What is Silvia’s situation as Act I opens?

2. Describe the relationship between Silvia and Lisette.

3. What is Silvia’s concern about her father’s plan for her marriage?

4. What four qualities, according to Lisette, are found in a good husband?

5. Silvia feels that a man’s good nature is the most important quality to be concerned about when a woman is seeking a husband. How does she explain this quality?

6. According to Orgon, what may Silvia do if Dorante does not suit her?

7. What request does Silvia make of Orgon with regard to Dorante?

8. What information does Orgon reveal to Mario about Dorante?

9. What does Mario feel might happen while Silvia is in disguise?

10. What does Silvia hope to learn from Dorante’s valet?

11. When Silvia and Dorante meet in disguise, how does Mario interact with them?

12. Why does Silvia say she is willing to let Bourguignon woo her?

13. What is Dorante’s initial reaction to Silvia disguised as Lisette?

14. What prediction does Silvia tell Dorante has been made for her?

15. What is Dorante’s response to the prediction?

16. Why does Silvia keep threatening to leave during the scene with Dorante?

17. What is Harlequin’s tone when he first arrives?

18. Explain Harlequin’s line to Silvia: “You and I are going to have more to do with each other than you think.”

19. What is Silvia’s conclusion as she leaves Harlequin and Dorante?

20. How does Dorante feel about Harlequin’s manner?
ACT II
1. What concerns does Lisette express to Orgon at the opening of Act II?
2. What does Orgon encourage Lisette to do?
3. According to Lisette, how does Silvia react to Dorante’s "playing the gentleman with her" while he is disguised as her servant?
4. What does Orgon advise Lisette to tell Silvia about the valet?
5. How does Harlequin describe his love for Lisette?
6. How does Harlequin react when Lisette gives her hand to him?
7. Why does Dorante kick Harlequin?
8. According to Dorante, what kind of attitude was Harlequin supposed to maintain?
9. What does Harlequin want Lisette to say to him?
10. Lisette questions the permanence of Harlequin’s feelings towards her. How does he reassure her?
11. What does Silvia tell Lisette about Harlequin?
12. Whom does Lisette accuse of maligning Harlequin?
13. Explain Silvia’s anger towards Lisette.
14. What does Silvia tell "Bourguignon" to bring him to his senses?
15. Why does Dorante say he must leave?
16. What does Dorante want to hear Silvia say to him?
17. Of what does Orgon accuse "the gallant Bourguignon"?
18. How does Silvia defend herself against Mario’s accusations?
19. What assumption does Dorante make when he reveals his true identity to Silvia?
20. According to Dorante, why can he not marry "Lisette"?
21. What request does Silvia make of Mario, and why?
ACT III
1. Why is Dorante angry with Harlequin?

2. What does Mario tell Dorante about Lisette and his plans for her?

3. What does Dorante think as he leaves Silvia?

4. What does Silvia hope to obtain from Dorante?

5. Why does Orgon accuse Silvia of having "insatiable vanity"?

6. What is Lisette’s announcement regarding Harlequin?

7. What condition is made by Orgon to Lisette?

8. Why is Harlequin reluctant to reveal his true name to Lisette?

9. How does Lisette respond to Harlequin’s revelation?

10. How does Harlequin respond to Lisette’s?

11. What is their resolution?

12. What lie does Harlequin tell Dorante?

13. Why does Dorante assume that Silvia could never love him?

14. How does Silvia explain to Dorante her reasons for not telling him sooner that she loves him?

15. Why does Dorante say he has no worry about his father’s reaction to his love?
1. Consider the theme of love in *The Game of Love and Chance*. What is Marivaux saying about love? Does he seem to believe in true love? Is there a spiritual element in his view of love? What advice does Marivaux propose about the universal theme of love? In what way were his views revolutionary?

2. Discuss whether Marivaux used the milieu/matrix of love as a metaphor for change. Is this social, political or economic change? Does Marivaux seem to have been an advocate for societal change in any way? Explain your conclusions.

3. Harshly critical of Marivaux’s writings, the playwright and philosopher Voltaire wrote, "Marivaux spent his time weighing flies’ eggs in scales made of spider webs." Discuss the meaning of this quotation. Do you believe that Marivaux’s material "trivial," or is it valuable for all classes and ages even though it portrays the privileged side of 18th century France?

4. Marivaux’s plays deal with vibrant social/personal issues that we continue to see in the world today: the fear of relationships and commitment, fears of sexual and social roles. How are these concerns revealed in *The Game of Love and Chance*? How are they revealed in present day society?

5. How do this play’s characters in their reversed roles reveal characteristics of their actual societal status?

6. The term, marivaudage, coined by Marivaux’s critics, originally referred to the playwright’s creation of characters who used highly refined and ornamented speech. Some of Marivaux’s contemporaries considered such speech too lofty for ordinary comedic characters. Using the scene from the accompanying Study Guide, search the dialogue for examples of "marivaudage," and identify references, clues, innuendoes or double entendres that refer to status, role, class and appropriate behavior.

7. Marivaux recounted the following event that occurred early in his life, after he’d fallen in love. One day he met a young girl at a country inn, and following a meal, Marivaux said goodbye, left, but remembered that he’d left his gloves on the table. He returned to find the young woman practicing in a mirror the smiles and coy gestures she’d been using to entrance him. Marivaux was distraught and said to her, "Mademoiselle, I have just seen the machinery behind the Opera; it will always amuse me, but from now on, it will move me less." How might this experience have influenced Marivaux’s life and his playwriting? Do any of the characters from *The Game of Love and Chance* fit either role in this scene? What issues or themes raised in the play might be reflections of this personal experience?

8. Characters in plays are driven to action by the desire to overcome obstacles, both internal and external. What obstacles to love exist for Marivaux’s characters in *The Game of Love and Chance*? How does the formality of speech and gesture of their time and place reinforce the inner conflict of the characters?
9. Stephen Wadsworth, director of the Huntington's production, has extensive experience with 18th-century opera. Identify elements of operatic tradition which are included in the production of The Game of Love and Chance.

10. Discuss the relevance of The Game of Love and Chance for today's audiences. It was written by a French playwright in 1730, one whose work was virtually unknown in the United States until revivals began five years ago; what attraction does a play from such a background hold for audiences today? What universal human ideals and foibles resonate in this play?
FOR FURTHER EXPLORATION

1. Research the Ages of Elegance and Enlightenment in France during the 18th century. Students may work in groups and report back to the rest of the class. Other methods for sharing information include creating time lines or a daily newspaper, creating a mock television news show format, or role playing characters in scenes. Focus on such topics or themes as:

   Class Structure
   Social mores and the lifestyle of the French privileged class
   Social, political, economic movements
   Famous personalities of the mid to late 18th century

2. Divide students into groups and assign each group a specific element of the world of art in 18th Century France: Students should consider:
   - popular artists
   - artistic movements, changes, innovations
   - prime forces in change or innovation
   - historical connections to the past and to future artistic developments

3. The Game of Love and Chance received its American premiere in 1955 when the Comedie Francaise presented it in New York (in French). The current Marivaux revival in America was sparked by an acclaimed production of The Triumph of Love translated, adapted and directed by Stephen Wadsworth at Princeton's McCarter Theatre in 1992. The Game of Love and Chance has recently been performed in different versions at the McCarter, the Pearl Theatre in New York and the Studio Arena Theatre in Buffalo. Contact these theaters and request educational and marketing materials for their productions. Their information will provide background on the director and actors in each case and on Mr. Wadsworth's re-working of the script. Also, compare and contrast what the reviews report about the previous productions. After you have seen the Huntington's production, include your analysis of it in your presentation.

4. If you were assigned to be dramaturg for a production of The Game of Love and Chance, or a member of a team researching a production for the director and actors, name the materials you would provide at the first rehearsal (e.g., information on 18th Century France, the Enlightenment, the painter Watteau, etc.). What images, photographic or otherwise, would you display in the rehearsal hall? Bring in some of these pictures and hang them around the classroom.

5. In his director's notes for The Game of Love and Chance, Stephen Wadsworth wrote, "Marivaux's comedies are really about the agony of change - the aspirations, the self-doubt, the yearning, the fear, the excitement, the not knowing. In his characters -- struggling to understand what is happening to them and to accept the sobering consequences of inevitable change, at great cost to themselves - we can see the image of Enlightenment Europe." The historical period from the year in which the play was written, 1730, through the death of Marivaux, 1763 was an era foreshadowing a period of violence and disruption, featuring the storming of the Bastille in 1789 and the subsequent conflicts of the Age of Napoleon. Read and discover works that portray the 30 years following the time that this play was created in. Possessing the power of foretelling the future, re-read The Game of Love and Chance, paying
particular attention to the subtext of the characters. Look for examples of discontent and anxiety expressed by the characters. How might their actions and reactions reflect a growing discontent within France?

6. The literary salons of 18th century Paris were centers of political, philosophical and artistic expression. Research this salon culture. How did it contribute to the Age of Enlightenment? If time permits, students may wish to go beyond writing and reporting on salons to create an improvisation or scene depicting some "characters" in a salon, engaged in a heated discussion or debate.

7. Marivaux presented controversial themes in his plays which reflected the theoretical discussions in his society. His plays contain speculation on such contemporary topics of debate as female suffrage and equality; marriage between different social classes; and social disparities between peasant, bourgeois, and noble as well as between servant and master. Frequent emphasis is given to the idea that rank, position, and wealth are secondary to a person's character.

   a. Divide students into groups and research these historical societal oppositions. Direct students to pay attention to the roles of women from differing classes in 18th century France.

   b. The games that occur in *The Game of Love and Chance* are the result of the young lovers' testing the age-old tradition of arranged marriages. While such a tradition may seem ancient to us all, in late August *The Boston Globe* carried an article relating the current popularity of arranged marriages in India. In researching this cultural tradition, students should consider: what are its origins? Which cultures currently practice arranged marriages? What statistical evidence exists for evaluating the success of arranged marriages? What values are honored by this practice? Following research activities, students should engage in a debate on the subject, articulating the "pros" and "cons" of this tradition.
WRITING ASSIGNMENTS

1. Write a letter to a friend about a character from *The Game of Love and Chance*. Pretend that you have just met him or her. Describe your first impressions of the person you select.

2. Pretend that you are one of the characters in *The Game of Love and Chance*. Write a journal entry about first meetings, family responsibilities, and conflicting emotions.

3. Choose a character from this play and create a biographical time line of the ten most important occurrences in his or her life. Choose only ten events which are most focal for that character, understanding that you must prioritize. One event might be very traumatic, such as the death of a loved one; another may be something as simple as a child's surprise party. Each list should cover its character's childhood and finish with the end of the play. Events should be ordered in sequence beginning with the earliest recollection. You may draw from information in the play, research, or events that you might envision happening. This exercise can also be fun to do for yourself.

4. Choose one of the following theme concepts from the play and explain how it is developed in *The Game of Love and Chance*. Relate your chosen theme to your own life.
   - innocent love
   - courtship
   - individual choice
   - mutual love and respect
   - societal conventions and manners
   - deception
   - social class structure

5. Write a critical examination of the performance by one of the actors in the Huntington production of the play. Consider how well the character you choose was portrayed through the actor’s use of voice, body language, mannerisms (especially a "signature" gesture), and movement. Consider also how well the actor "played off" the other performers. Was this a solo performance or was this actor a team player? Give examples for each of your criticisms. Remember that being critical does not mean only being negative; be sure to include both the things you believe were done well and those you think were done not so well.

6. The dramatic approach to presenting reality is to offer a view of life as a condition of disequilibrium; then as a state of crisis, of conflict, and change; leading to a dramatic movement toward some new equilibrium that makes survival possible. In a detailed essay, trace the development of the dramatic approach in *The Game of Love and Chance*.

7. Read another adaptation of *The Game of Love and Chance* (perhaps French students may desire to read the original version.) Following the production, have students write an essay comparing the version they read to the Huntington’s production. Which version did they prefer and why?
8. Read another play by Marivaux, (suggested titles include, *The Triumph of Love, False Admissions*). Write a position paper that identifies a continuum of themes and views which might represent Marivaux's "voice" as a playwright.

9. Select and read a play by Moliere, (suggested titles include *The Miser, The Misanthrope, Tartuffe*). Write a comparison paper focussing on the two authors' writing style, characterization of women, and thematic focus.

10. Divide students into small groups to write sequels to the play. What do you think will happen to the characters after the last scene dramatized by Marivaux? How has each character's journey been influenced by other people and by events? Encourage students to share, discuss, revise, and perform their plays. A second exercise suggestion is to write an alternative ending to the play (perhaps, one where Silvia and/or Dorante' deceptions do not work.)
QUESTIONS FOR AFTER ATTENDING A PERFORMANCE OF THE PLAY

Note to teachers: Before your class attends The Game of Love and Chance in performance, pass out these questions to your students and go over question 1 with them. Encourage the students to look for the production elements relevant to the other questions. Individual students might be assigned to be responsible for individual questions.

1. Above the stage of the Huntington Theatre there is an inscription that states: "To hold as 'twere the mirror up to nature." There is also an inscription in the theatre's entryway that says "All the world's a stage and all the men and women merely players; they have their exits and their entrances and one man in his time plays many parts." From what plays are these lines? What do you think they mean? Why do you think the original owners of the theatre had these quotations inscribed? With these quotations in mind, consider the following questions while watching a performance of The Game of Love and Chance.

2. After viewing The Game of Love and Chance, reply to the following questions:

About the Play and Production
A. What was your overall reaction? Were you moved? Amused? Empathetic? Explain your reactions. How was the play structured? Did it build to a single climax? Was it episodic? Did this structure help or hinder your understanding of the play? Was the dialogue interesting? Appropriate? Were you aware of imagery and symbolism during the course of the play?
B. Was the pace and tempo of the production effective and appropriate?

About the Characters
A. Did the characters touch you personally in some ways? Did you care about them?
B. Were the characters three-dimensional and believable?
C. Were the motivations of the characters clear?
D. What qualities were revealed by the actions and speech of the characters?
E. Did the characters change/develop/undergo transformation during the course of the play?
F. In what ways did the characters reveal the themes of the play?

About the Set
A. Was the set usable and workable?
B. Was the set compatible with the production as a whole? Were there any features of the set that distracted from the action of the play?
C. Did the design reflect the themes, type and style of play as written by the author?
D. Were the artistic qualities of unity, balance, line, texture, mass and color used effectively?
E. Did the set provide appropriate environment and atmosphere?
F. Was the set used to present any symbolic images or did it simply represent the space in which the action of the play occurred? Did it contain elements of both a "realistic" and a "symbolic" approach?
About Lighting and Sound
A. Did the lighting establish mood and atmosphere? How? Was the illumination sufficient? Did the lighting harmonize with, and contribute toward, the unity of the production?
B. Were the music and sound effects appropriately conceived? Did the music set an appropriate "mood" for the play?

About Costumes/Makeup/Hairstyles
A. Were all of these elements correct in terms of the period fashion? Were they suitable in terms of character and storytelling for the production?
B. Did the costumes and make-up serve to illuminate the themes, type and style of the play? Did they express any particular choices of interpretations in this production?
ACTIVITIES

Note: No one class could be able to do all of the activities in this section. This section provides a variety of opportunities to choose among for students to extend and exhibit their knowledge through the arts. The teacher might have the entire class do some of them, small groups do some, and individuals do others. Allow students to make choices among the activities. What is most important is to provide time for students to talk about and explain not only their products but the process as well. As often as possible, videotape or take pictures of student work; and, above all, display student work. Some of the activities refer to the text of the play. A scene is provided in the study guide.

Warm Up Activities

Sculptor/ Sculpted
Arrange the class in pairs. Explain that one student will be the sculptor and the other the artist's medium, in this case, clay. The participant designated as the clay will stand sit or kneel in a neutral position. The sculptor will then mold the "clay" to a mood, position or attitude of a character in a specific episode of the play. Tell your artists to be as creative as they wish. The artwork may be abstract, presenting a symbol or theme from the play, or it may be realistically representational of an actual character in a moment taken from the script.

The following introductory exercises are excerpted from the International Schools Theatre Association publication, "Drama and the Active Study of Literature" by Tim Williams.

Five Minute Performances
Arrange the class in small groups. Tell each group it is going to have to present the story of the play in exactly five minutes. They can use whatever methods seem appropriate -- action, prose narration, mime, movement, song, background music, pictures or whatever. Point out that each group must select the most important features, events, and purposes of the play. Send the groups away for a class to discuss and practice. At the next lesson have them perform their five minute versions to the rest of the class, and then compare versions in terms of what was missing, interesting, important, surprising, in common, and emphasized. Discuss why the versions may have differed.

Still Life
This is especially useful if you're trying to talk about relationships between characters. Ask a willing student to stand before the class in a pose which she or he thinks is in some way characteristic of one of the characters -- it could be kneeling and supplicant, or head bowed and despairing, or poking a nose into someone else's affairs, or looking behind or ahead, or... The student will look no doubt hopelessly bemused and embarrassed to begin, but get the rest of the class to make suggestions, either by saying something or by simply coming and moving the student to what seems a better position, without speaking. Add another student character to the tableau. The way that the second student stands in relationship to the first person is significant. He or she may represent a spurning or supporting character, an enemy or a friend, or may be ambivalent or unrelated. Ask students if this tableau seems to visually support a moment from the play. Next ask small groups of students to
each present a version of the same moment in the play. Try to get the students to justify what they do. Ask the other members of the class if they understand each tableau, and if they can identify particular moments, crises, characters, and groupings.

Creating Characterization

1. Ask your students to think honestly about themselves: their own personalities and characteristics. Tell them that as they think of themselves, to try to see themselves as:
   a. a musical instrument With what instrument do you most closely identify?
   b. a flower If you were a flower, what would you be?
   c. a color What color (tone or hue) best describes you?
   d. a song With what song do you closely associate?
   e. a type of music What style of music best represents you?
   f. a food What food would you be if you were edible?
   g. an animal If you were a non-human animal, what would you be?
   h. a car What make and model of car are you? (Be honest)

This exercise can lead to a discussion about how an actor develops his character. If you like, have the students then do the above exercise in considering you, another teacher, the Principal or the Assistant Principal in charge of discipline.

2. Now teachers should ask their students to choose a character in The Game of Love and Chance each would like to portray. As though they were preparing for their roles in rehearsal, ask them to answer the following questions about their characters:
   a. What do I want in the play? What is my overall objective?
   b. What is in the way of what I want in the play? What are my obstacles? Who is/are my obstacles? Does what gets in the way of what I want change throughout the course of the play? How?
   c. Does my character change during the course of the play? What is my character's journey, or plot of transformations?
   d. What are the contradictions inherent in my character?

Now have them apply the criteria from exercise #1 to the character they have chosen from the play.

3. Have students imagine that they have been chosen to play one of the characters in this play. Have them make notes individually on how they would approach their roles. Ask students to consider what research would be needed, what physical and psychological qualities might be best to work on, character movement, and speech patterns for 18th century France.

Improvisation and Role Play

1. Have students improvise some moment from The Game of Love and Chance and then test the effects of changing something -- tone of voice, some important trait in a character, or a vital remark. How does such a change affect the selected moment? What repercussions would such a change have on other aspects of the play? Students could improvise what
happens before or after some point, or what happens after the play’s end. Both these exercises help the class understand how a work of art always involves an interrupted process, or a decision to stop what could be endlessly revised. See if the students can identify some of the writer’s main points of choice or decision in their story.

2. Have each student select a line from the play that best captures the essence of a particular character. Organizing the class by four main characters, have students present their lines and explain the reasons for their selections. After each character is completed and all the chosen lines have been read aloud and explained, discuss the rationale for choices.

3. Have students find parallels between situations in *The Game of Love and Chance* and situations in their own lives, such as: feeling pressured to commit to a relationship, deceiving someone for fear of revealing too much personal information, being stereotyped as part of a specific group in school, facing difficult decisions, etc. Ask students, individually or in small groups, to play out a scene or monologue which highlights a personal experience involving one of these elements.

**Acting**

1. Have students act out the scene provided in *The Game of Love and Chance* Study Guide. Before they begin, have the students consider what experiences of the characters might be like experiences of their own, and how the characters’ feelings might resemble feelings of their own. Try to have students relate their own personal truth to specific lines of the dialogue. Have students videotape their performances as a project.

2. Have two, three or four of your more ambitious students stage one of the ten scenes from the play, casting their classmates in the various roles. Elements to consider: who stands where, who moves when and where, gestures, voice tone, music, props, emotional impact.

**Visual Art**

1. Have students view paintings by Marivaux’s contemporary, Jean-Antoine Watteau. Discuss what reactions students have to the paintings. Are there any similarities between the paintings and the setting and mood of *The Game of Love and Chance*? Have students try drawing in the style of Watteau, and share their artistic efforts with the class.

2. Some students might design a set for a production of *The Game of Love and Chance* and build a model of their design. Have your class compare its set designs to the Huntington Theatre Company’s set design.

3. Have students design costumes for the play. Research the clothing styles of 18th Century France. Exhibit the students’ costume designs and have them explain to the class how the designs are correct for the period and appropriate for the characters and to both their actual and imagined stations in life. Have the class compare the students’ designs with those used in the HTC production.
4. Using paper plates, paper-mache and other materials, have students create a mask that represents a character in the play. Have them act out a scene from the play without using the masks and then act the same scene wearing masks. How do the two enactments differ? How are the two scenes different for the actors? What must one consider when wearing a character mask that one does not need to consider when not wearing one?

5. Pass out art paper, paints, brushes. Have students create abstract paintings of a character from The Game of Love and Chance. Be sure they do not tell their classmates who their pictures represent. Then randomly hang the paintings around the room. Ask students to pick out qualities, moods, and feelings of each painting. Next have each artist identify the character his or her painting represents and explain how the various details of the painting depict the particular character she or he has chosen. The students might then write a paper analyzing their paintings.

Logistics: Place four desks together so that students may share paints. Cover desks with newspaper. The paintings will need to remain in the classroom until they dry. The next day students can explain their paintings before they take them home. This part of the activity might take parts of two days. After the papers come in, let the students enjoy having their paintings hung next to their papers. Other classes may enjoy seeing them as they come into the room at other times of the day.

Note: The concept of abstract imagery may need to be explained to some students. Emphasize that they are trying to capture moods, feelings, and conflicts. They need not try to make their paintings look like the character or, for that matter, anything specific.

Movement
1. Divide students into groups of four. Give each group an issue or emotion written on a card, such as deception, love, passion, commitment, trust, stereotypes, generation gap, and so on. Allow the groups fifteen minutes to decide on a tableau to represent that issue or emotion. Have each group present its tableau to the class. Now comes the tricky part. Do not allow the rest of the class to just start guessing what the tableau represents. Instead, insist that they describe what they see first. Coach them with such questions as: Describe exactly what you see. Who is placed where, whose hands are joined, what is Linda doing with her fist, etc. Do not let them say such things as "the group looks frustrated or sad". They will build up to this. Once they have described what they see, then ask them what emotions or intentions seem to emerge from the details. Finally, allow them to state their opinions on the issue or motion being presented. Be sure they explain what it is in the tableau that brought them to that conclusion. It is not important that they guess the exact word or words written on the card. What is important is to allow the students ample opportunity to analyze what they see and draw conclusions from the data they gather through observation. Students will usually want to guess right away. It is important that the teacher keep them on track. This can be done by repeating the question. For example, if a student yells out "love," respond by saying "but what do you see?" Students become very good at the steps towards analysis once they have gone through this exercise a couple of times. You might invite students to come up with their own issues and emotions they could write on a card and give to a group.
QUOTATIONS

Teachers can use the following quotations to discuss specific scenes in The Game of Love and Chance in context, or to discuss the universal ideas of the quotations projected out of context; or they may use the quotations as springboards to role playing, essay writing, creative writing, or research.

Silvia: "There will be that something in my eyes that will naturally inspire in his servant's heart respect, more than love."

Dorante: "I have never enjoyed any particular intimacy with ladies' maids. Although I am, of course, a servant. I usually don't like the way servants think, but you are different... What kind of lady's maid are you, with your air of a princess?"

Harlequin: "Oh singular marvel, you are alas mistaken, for though my love is newborn, it is nevertheless love, and it is not long for the cradle. Your first glance gave birth to it, your second nourished it, your third made it grow large, and now it's ready to be married, and we must act fast-remember, your are its mother, you must take care of it."

Harlequin: "Alas, were you but the gardener's daughter, or a scullery maid, and had I seen you, candlestick in hand, going down to the root cellar, you would have been my princess regardless."

Silvia: "The way servants must think of us, they're so impudent, they bring us down to their level!"

Silvia: "Oh father, if only you knew how much I shall be obliged to you! Dorante and I! We are destined for each other. He has to marry me. You know what he will have to do for me today. If you only knew how much I admire him for it. How dearly my heart will cherish the memory of his extraordinary ordeal, and the tenderness and yearning that prompted him to it! If you knew how much happier and more balanced all of this is going to make our marriage!"

Silvia: "I want a real contest between passion and rationality."

Harlequin: "Madame. Your love for me. Does it have a robust constitution? Will it be able to withstand the blow which I am bound to deal it? Would it be alarmed by a... smaller house? A simple hearth? Cramped quarters?"

Dorante: "Everything else pales and slips away---one's birthright, bloodlines, position, possessions."
VOCABULARY

amenities       politesse
antipathy       post-house
a propos        propitious
bagatelle       ravage
bonbons         scullery
browbeat        seigneur
chambermaid     self-effacing
charlatan        smithie
dander          sobriquet
de la maison    soubrette
denigrate       toilette
effrontery       woo
elixir
feasible
hauteur
hex
hoist with his own petard
impropriety
incognito
innuendo
livery
melancholy
minx
SUGGESTED READINGS AND FILMS

PLAYS

The Misanthrope by Moliere
Tartuffe by Moliere
The Rivals by Richard Brinsley Sheridan
Pygmalion by George Bernard Shaw
The Way of the World by William Congreve
The Reluctant Debutante by William Douglas Howe
Cyrano de Bergerac by Edmond Rostand
She Stoops to Conquer by Oliver Goldsmith
Ring Around the Moon by Jean Anouilh
Sabrina Fair by Samuel Taylor
As You Like It by William Shakespeare
A Midsummer Night’s Dream by William Shakespeare
Much Ado About Nothing by William Shakespeare
Twelfth Night by William Shakespeare
The Guardsman by Ferenc Molnar

FILMS

My Fair Lady
Sabrina
Tootsie
Dangerous Liaisons
Roxanne

OPERA AND MUSIC

The Barber of Seville
The Marriage of Figaro

NOVELS

Candide by Voltaire
Les Liaisons dangereuses, Pierre Choderlos de Laclos
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http://www.theatre95.fr/texte/marivaux.html (in French)
http://www.oscartsnet.org/scr/Triumph.html