



WAM theatre

Theatre for *EVERYONE*
that benefits *WOMEN and GIRLS*

Emilie

*La Marquise Du Châtelet
Defends Her Life Tonight*

by Lauren Gunderson
directed by Kristen van Ginhoven

STUDY GUIDE

prepared by AMY HOLZAPFEL, Associate Professor of Theatre, Williams College

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- BART Charter School in Adams
- Flying Cloud Institute in Great Barrington
- Girls Inc. of Pittsfield
- Multicultural BRIDGE, based in Lee
- Rites of Passage and Empowerment for Girls Program, based in Pittsfield

Scholars involved in this project include: Dr. Amy Holzapfel, Associate Professor of Theatre, Williams College (Education Study Guide), Dr. Jennifer de Browdy Hernandez, Associate Professor of Comparative Literature, Media Studies and Gender Studies, Bard College at Simon's Rock (Program Notes), and playwright Lauren Gunderson (Talkbacks).

*HOW DARING ARE YOU?

Take this short questionnaire to discover how comfortable you are taking risks. Just circle the answer you think best describes your response to the ten questions that appear in bubbles throughout this study guide. Then, check out the back cover of the guide to see where you fit on the spectrum from bold and brazen to timid and tremulous! Start right here.

A friend invites you to go skydiving with her for the first time. You:

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- { a } Grab a parachute and say, "When do we take off?"
- { b } Wait a few days to consider the offer, but then jump in.
- { c } Tell her you need to do some serious research online first about the safety statistics of skydiving.
- { d } You can't even stand to fly.

About WAM

WAM (Women's Action Movement) Theatre is based in the Berkshires of Massachusetts and the Capital Region of New York State. Inspired by the book "Half the Sky: Turning Oppression into Opportunity for Women Worldwide" by Nicholas Kristof and Sheryl WuDunn, WAM Theatre was founded in 2009 by professional theatre artists Kristen van Ginhoven and Leigh Strimbeck.

WAM Theatre's philanthropic mission is two-fold: first, to create theatrical events for everyone, with a focus on women theatre artists and/or stories of women and girls; and second, to donate a portion of the proceeds from those events to organizations that benefit women and girls. Since 2009, WAM Theatre has donated more than \$7,000 to its beneficiaries. For more information, see www.WAMTheatre.com.



What Matters?

A letter from director Kristen van Ginhoven

The first exciting theatrical experience I had was when I went to see *Les Misérables* with my eighth grade class. We were bussed into the city of Montreal from my small high school in the mountains of the Laurentians in Quebec, Canada. It was my first big musical. I was completely sucked into the magic of the theatrical storytelling and didn't want to leave the theatre. I had goosebumps throughout the entire show and felt viscerally engaged in the story. Now, when I read a play and feel those goosebumps I know I'm onto something special, and I felt that immediately when I first read *Emilie: La Marquise Du Châtelet Defends Her Life Tonight!*

For me, *Emilie* combines the quest for a scientific answer about squaring an equation with the search for why we exist. Humanity and science are woven together into an exciting, theatrical story. I love this story, but, just as importantly, I love how Lauren Gunderson, the playwright, *tells* this story. The imaginative theatricality, the ensemble nature of the play, the framework she provides of "Time and Space," giving *Emilie* another chance at finding the answer to her urgent question about Living Force, asking: "What matters, what lasts, if lasting even matters? What's the point?" All of this combines into a play that, when brought to life by actors and a production team, provides an exciting theatrical experience.

Kim Stauffer, playing *Emilie*, and Oliver Wadsworth, playing *Voltaire*, are consummate theatre professionals. They are in great physical shape as actors and are both really excited to be

part of this story. That combination of talent, technique and joy in being part of the process are what make it all possible. We, along with the rest of the stellar cast, are doing lots of research, exploring and playing. We begin with who these characters are, and then we do lots playing on our feet with what the characters are doing to each other in each scene, what they want from each other and how they are trying to get it from each other. Slowly we find where the character overlaps with the actor and what parts of the character can be portrayed by the actor so that we tell the story of these people in as honest and authentic way as possible.

"There must be a trigger in women that sways us to forget the bruises of certain activities like childbirth, men, and other dangerous sports. It's either madness or martyrdom or...hope." —*Emilie*

Working on this play has also brought me closer to the historical figure of *Emilie Du Châtelet*. I'm drawn to many things about her, including her zest for life and love, but mostly I'm inspired by her determination and persistence for education. While living in a world with expectations for women that revolved around marriage and family, she found ways to seek out education and follow her desire to pursue physics and mathematics. Despite society's expectations, she found ways to follow her passion.

Emilie offers a model for all women (and men, too), teaching us to: have a clear goal, develop a circle of mentors, believe in oneself, educate oneself, create a strategy for success, and just go for it! I am proud that WAM will be part of sharing her story to members of a new generation, whom I hope will all find ways to follow their passions. *

The idea of camping by yourself in the woods...

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{ a } ...is awesome! You love being in nature and aren't scared of bears at all.

{ b } ...is a bit scary, but sounds fun. Bears mostly keep to themselves, right?

{ c } ...is something you could imagine doing in your own backyard, about five feet from your door.

{ d } ...is the scariest thing you can fathom. Hands down.

Emilie Du Châtelet: *Highlights From an Eccentric Life*

“Judge me for my own merits, or lack of them, but do not look upon me as a mere appendage to this great general or that renowned scholar, this star that shines at the court of France or that famed author. I am in my own right a whole person, responsible to myself alone for all that I am, all that I say, all that I do.”
—*Emilie, Marquise Du Châtelet (from Hypatia's Heritage)*



DECEMBER 17, 1706

Gabrielle Emilie le Tonnelier de Breteuil is born in Paris, daughter to the Baron and Baroness of Breteuil. Emilie has large hands and feet.

AGE 5

Rumor has it that Emilie plays not with dolls but with a mathematician's compass. She loves to draw circles. She is already tall for her age.

AGE 7

Emilie attends an elite convent in Paris, where girls, dressed in white-collared dresses and “habits,” are taught “Christian piety, the virtues and good morals, and the works and exercises appropriate to their sex.”

AGE 12

Emilie is inquisitive and stubborn, often demanding answers from her elders. “My youngest flaunts her mind,” writes Emilie's father, “and frightens away her suitors.”

AGE 15

Despite her precociousness, Emilie becomes a candidate for an arranged marriage and begins to make more appearances in society. At 5'9,” she towers over many of her suitors.

AGE 18

Emilie's hand is given to Florent-Claude, the marquis du Châtelet-Lomont, a man she first meets on the morning of their marriage. Their union provides for Emilie's family greater wealth and higher status within French society. Emilie is now a marquise.

AGE 20

Emilie has her first child, a girl, named Gabrielle-Pauline.

On Halloween, you:

- { a } Love dressing up in costume!
The crazier the better!
- { b } Will wear a costume to school
if two of your friends do, too.
- { c } Like to put a silly hat on when little kids
come to trick or treat at your door.
- { d } Hide in your closet with a basket of candy.

3

AGE 21–27

Two more children—both sons—soon follow the first, securing the family line. Emily is busy during these years keeping up with her expanding family. She tutors both her sons but does not provide the same education for her daughter, who is married off by age sixteen. Emilie’s pursuit of her own learning does not end with her role as a wife and mother, however. In her twenties, despite the lack of schooling provided to women, she studies Latin, Italian, English, and Flemish, and translates into French major treatises on physics, philosophy, and morality. In her late twenties, she writes in the preface to one of her translations: “If I were King, I would establish *collèges* [elite secondary schools] for women.”

AGE 27–35

Emilie may be a woman—and therefore considered by society to be inferior to men—but she is a rich woman, a fact that affords her significant opportunity and privilege. At the court of Louis XIV, she rubs elbows with famous scholars, statesmen, and scientists, among them the Duc du Richelieu, who encourages her to pursue her study of math and physics. She is tutored by one of Europe’s leading mathematicians, Pierre Louis de Maupertius. In 1733, Emilie meets the controversial French poet, historian and philosopher, Voltaire (right), who becomes her lifelong lover, intellectual colleague, and confidant.



Auditions are being held for the high school musical. You:

- { a } Are thrilled. *Glee* here you come!
- { b } Wait a day or two, but then sign up for an audition when no one’s looking.
- { c } Encourage your best friend to audition.
- { d } Might consider going to see the show.

4

AGE 35–40

During her adult life, Emilie embarks on a journey of study that rivals the most ambitious male minds of her age. Among her many accomplishments are, “her translation of a scandalous English work on moral philosophy, *The Fable of Bees*; her collaboration with Voltaire on *The Elements of the Philosophy of Newton*; a treatise on the nature of fire; and her own work of natural philosophy, *The Foundations of Physics*.” Praised by her contemporaries as a “genius,” Emilie is inducted into the prestigious society of Europe’s Republic of Letters.

AGE 42

In 1748, while deeply immersed in her work on physicist Sir Isaac Newton’s *Principia*, Emilie meets an army officer ten years her junior, the Marquis de Saint-Lambert. Within that same year, Emilie is pregnant with her fourth child.

AGE 43

Emilie’s second daughter is born in September 1749. Voltaire claims maliciously that Emilie has “given birth while working at her desk, placing the newborn on a volume of geometry while she summoned a maid.” Six days following the birth, Emilie dies of fever, likely due to complications relating to her delivery. Before age two, the child will follow her mother to the grave.

1740

Emilie’s monumental work on Newton is published posthumously and anonymously. It is a highly controversial work, provoking outrage among many scientists and philosophers.

TODAY

Emilie Du Châtelet’s life stands as a testament to the power of women’s ambition, perseverance and fortitude. Against the greatest odds, she lived not as an “appendage” to some great man but as a “whole person,” one who still continues to inspire us today.

(All quotations and source material excerpted from two sources: *Hypatia’s Heritage*, by Margaret Alic, and *Emilie Du Châtelet: Daring Genius of the Enlightenment*, by Judith Zinsser. Bibliographies for both sources may be found on the back cover of this study guide.)

Female Force Vive

a timeline of daring women

History bears no shortage of remarkable women pioneers: Joan of Arc, Sojourner Truth, Amelia Earhart, Eleanor Roosevelt, to name a few. Here's a timeline of some lesser known but just as daring women since the time of Emilie Du Châtelet!

MARGARET CAVENDISH

1661–1717

An eighteenth-century contemporary of Emilie, Cavendish was an English philosopher, poet, scientist, writer, and dramatist. Though considered mad during her own age, she pioneered the idea, accepted now, that everything in the universe, including humans, is made up of matter.



MOTHER ANN LEE

1736–1784

A founding pioneer of the Shaker movement in the eighteenth century, Lee, who grew up as an illiterate factory worker in England, became one of America's first women preachers and religious leaders. She was characterized by the public as a *virago*, or a woman with mannish qualities, due to her outspokenness and ambition.



1600

EMILIE DU CHÂTELET

1706–1749

French mathematician, physicist, and author during the Age of Enlightenment.



1700

MARY WOLLSTONECRAFT

1759–1797

A writer, philosopher and early pioneer of the women's rights movement, Wollstonecraft lived during the French Revolution, a time she described as a battleground between "the narrow opinions of superstition" and "the enlightened sentiments of masculine and improved philosophy" (*Women, Gender and Enlightenment*, xv). She once wrote, "I do not wish [women] to have power over men, but over themselves."



OCTAVIA V. ROGERS ALBERT

1853–1890

Born into slavery, Albert studied at Atlanta University following the Emancipation in 1862 and eventually became a teacher and writer. Her book, *The House of Bondage*, was a collection of narratives about slave life based on

interviews she conducted with men and women who had also once been enslaved.



"As a lady, I'm in no position to run out to cafes and mingle with these minds, or god help me, think out loud..." —*Emilie*

since Emilie

HENRIETTA LEAVITT

1868–1921

A pioneering American astronomer who, over the course of her career at the Harvard astronomical observatory during the late nineteenth and early twentieth centuries, discovered over two thousand stars and was posthumously nominated for a Nobel Prize. As if the difficulty of being a woman in the field of science wasn't enough, Leavitt also happened to have been deaf. Lauren Gunderson, author of *Emilie Du Châtelet*, is writing a new play about Leavitt!



MAHALIA JACSON

1911–1972

one of the greatest Gospel singers of all time, Jackson sang the Star Spangled Banner at the Inauguration of John F. Kennedy. She once said, "It's easy to be independent when you've got money. But to be independent when you haven't got a thing, that's the Lord's test." Amen sister.

MARIA ALYOKHINA

1988–

One of three members of the Russian punk-art collective Pussy Riot currently serving a two year prison sentence for staging a protest against Russian President Putin at a cathedral in Moscow in 2012. For many, the all-girl band has come to symbolize the struggle for everyday people and artists to gain the right of free speech throughout the world.



HÉLÈNE DUTRIEUX

1877–1961

After winning medals as the fastest woman cyclist, the Belgian Dutrieux, who became known as "The Girl Hawk," became one of the first female aviators. She was the first woman to stay airborne for more than an hour and the first to take up a passenger.



RUTH BADER GINSBURG

1933–

An advocate for women's rights and gender equality, Ginsburg became a Supreme Court Justice under President Clinton in 1993. One of only eight women in a class of five hundred at Harvard Law, Ginsburg was the first woman to become a member of the prestigious Harvard Law Review. She once described her husband, Martin, as "the only young man I dated who cared that I had a brain."



WANGARI MAATHAI

1940–2011

The first woman in Kenya to earn a doctorate degree, Maathai won a Nobel Peace Prize in 2004 for, among other triumphs, founding the Green Belt Movement in the late 1970s, which brought groups of women together to plant trees as a way of providing them with income and aiding in the environmental crisis in Africa.



"Until you dig a hole, you plant a tree, you water it and make it survive, you haven't done a thing. You are just talking."

—*Wangari Maathai*
(from *BrainyQuote.com*)

Enlightened Women *in an* Enlightened Age

"A woman was learned enough when she knew how to distinguish between her husband's shirt and his doublet."

—*Michel de Montaigne,*

French Renaissance Philosopher (from Emilie Du Châtelet: Daring Genius of the Enlightenment)

Emilie du Châtelet lived and worked during the age of "Enlightenment," a time period spanning the seventeenth and eighteenth centuries in which new laws of science, philosophy, and reason began to triumph over old traditions and prejudices. Yet, despite this climate of progress and advancement, women were viewed as their own "species," physically and psychologically distinct from their male superiors. Most European societies desired for women to be beautiful and demure, not ambitious and intelligent. Women, if educated at all, were done so separately from men, usually in religious convents. Women had few legal rights and were not allowed to divorce their husbands, even in the case of her partner's infidelity or violence towards her. As a result of their low and separate status, women could not compete with men on any playing field.

All of this makes Emilie Du Châtelet's life even more remarkable. As a noblewoman at the court of the French King Louis XIV, Emilie would have been tasked with the same goals as her wealthy female peers: learning how to dance and dress, to conduct herself with proper etiquette and manners, and to serve her husband dutifully. She would have been expected, of course, to bear and raise children, securing a rightful heir for her husband. Women of her elevated status were not allowed to visit a coffee shop or walk through the streets of Paris (they were instead carried by a sedan chair). So, what was an enlightened woman (of any class) to do in an age that looked upon women as a "lesser species" than men?



It meant that women had to work even harder than men to get their ideas heard and contributions recognized. Miraculously, however, many did. Throughout the Enlightenment period (and beyond), women's voices were heard in many (often more subtle) ways, as writers of advice columns, as authors and translators of novels, as engagers in conversations on morals, politics, and education, as public and private readers, as participants in religious cultures and progressive movements, and, importantly, as teachers. Despite living in an un-enlightened age—for women, at least—many women became enlightened subjects by their own accounts, paving the way for the later emergence of feminist movements worldwide. *

Over two billion people in the world eat insects regularly, among them: stinkbugs, red agave worms, and fried locusts. If you were served a cooked insect you would:

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- { a } Enjoy it! You'll try anything once!
- { b } Gulp it down politely, alongside a tall glass of soda.
- { c } Pick at it for a bit on your plate, then toss it when no one's looking.
- { d } Throw up.

Women's Roles: *Then and Now*

PREGNANT WOMEN MAY NOT have had Kate Middleton to look to for fashion advice, but they did have La Marquise de Montespan, the chief mistress of Louis XIV. The marquise was the first to sport the robe volante, a dress with no waistband and large pleats of fabric on both its front and back. Emilie likely wore one of these during each of her four pregnancies.



Maternity Fashion



THE DUCHESS OF CAMBRIDGE, KATE MIDDLETON, became a darling of the press years before her marriage to the future King of England, Prince William. But no one was

prepared for the media frenzy that erupted once Kate was pregnant. From day one of her pregnancy, thousands of websites, Twitter feeds, and blogs arose to document every fashion garment worn by the future Queen, including one called "The Royal Bump Blog."



IN FRANCE AND ENGLAND, women married not for love but for social and economic gain. And yet, women were bound by the law of "coverture," which linked a husband and wife

Here Comes the Bride



TODAY, WOMEN IN AMERICA marry primarily for love and may choose whom they wish to marry. Interracial marriage is now legal, and same-sex marriage is gaining



together as one person, a person recognized as the husband. This meant that women could not own property or land, sue or be sued, or control their assets. During the nineteenth century, some women chose to remain single solely in order to retain better control over their possessions and inheritances.

increasing acceptance across the U.S, where both women and men, thanks to laws passed in the late-nineteenth century, have equal rights of ownership over their own property, land, and assets.



ALTHOUGH WOMEN SCIENTISTS OF THE ENLIGHTENMENT period struggled to be viewed as the equals of men, many, like Emilie, gained notoriety by teaming up in their research

Women in the Sciences



IN 2005, THEN PRESIDENT OF HARVARD UNIVERSITY, Lawrence Summers, argued that the reason there are still fewer female than male scientists stems, in part, from



with a male spouse or partner. Nevertheless, the idea that women had the brain power and intellect to conduct scientific experiments and research on their own would have to wait another century or more to gain acceptance.

"natural differences" in the brains of men and women.

Sounding like an echo from the age of Emilie, when women were considered a separate species from men, Summers's speech provoked outrage. He was later forced to resign and, as his replacement, Harvard selected its first woman president: Drew Gilpin Faust.



Your math teacher makes a mistake on the board in class. You:

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{ a } Are the first to raise your hand to say, "Hey—that's wrong!"

{ b } Check the answer with a friend before raising your hand to inform the teacher that she's made a mistake.

{ c } Decide to write a note to the teacher to give her after class ends.

{ d } Sit and stew about it but hold your tongue.

"Women determine the fate of great nations, of the human race itself, but for us there is no place where we are trained to think, much less to think for ourselves. And if we insist, we are mocked, scorned..." —*Emilie*

Words of Wisdom from Playwright Lauren Gunderson



In this interview, dramatist Lauren Gunderson, author of *Emilie: The Marquise Du Châtelet Defends Her Life Tonight*, shares with us some juicy tidbits about her writing process, the history of Emilie, why she loves the theatre, and what challenges she thinks women today still face.

Q. What inspired you to write a play about Emilie, Marquise Du Châtelet?

A. I read a great book called *Emilie Du Châtelet: Daring Genius of the Enlightenment*, by Judith Zinsser. Emilie's life story encompasses so many riveting and profound subjects: love, sex, physics, feminism, history, what life means, what love means. I like writing about historical characters because there is such grandiosity to re-imagining and resurrecting a real person onstage. There is simple magic in listening to her journey, and rooting for her, and falling in love with her, all the while knowing that she is based on a real woman. So the real reason I wrote about Emilie is because I'd like to hang out with her.

Q. What was your writing process like for Emilie?

A. Writing, for me, begins long before typing. I usually start writing a new play with a lot of reading and daydreaming. When I understand my idea enough to talk about to my friends (or my cat, who was christened Emilie La Marquise Du Châtelet, with all respect) I always start at the beginning. Emilie begins with her first monologue to the audience, her arrival in this space and time. She finds herself, she starts to remember her life, and then she pretty much starts her play for herself.

The rest of the play came to me sans filter. The rules invented themselves, and I pretty much just said "sure!" The play shifts when she meets Voltaire and we get their chemistry and romance. Then it shifts again when her heart breaks, and she must become her own support system. Emilie herself never lingers, never apologizes,

never slows. In the end, I realized that I had to have the whole play turn against her as she approaches its end. She is not fighting herself or her society, she is fighting her medium. That was fun to write. How does one turn a play against its main character?

In the end, I realized that Emilie's greatest proof of her value is herself. I had to craft an ending that lets her say goodbye to her world, her story, and her self with confidence and a full heart. That means that the play ends in a similar (though much deeper, truthful, satisfying) place where it ends—dark into light into dark.

Q. What, for you, is the central story of your play?

A. It is a story of Emilie, who, looking back, wants to know if her bold life full of love and discovery actually mattered and how. She's a scientist so she needs proof, even though it's impossible to quantify a life's meaning. The play starts when she is given one chance to "defend" her life and scour it for meaning. In the end she is met by two realizations: her science did matter to the world (she was right about squaring speed), and that the only person who needs to believe that she mattered is herself. We live (and die) best when we are sure of ourselves and fight for our truth.

You subscribe to this mantra:

{ a } "Integrity has no need of rules" —Albert Camus

{ b } "If you obey all the rules, you miss all the fun" —Katherine Hepburn

{ c } "Rules are not necessarily sacred; principles are" —F. D. R.

{ d } "You have to learn the rules of the game. And then you have to play better than anyone else" —Albert Einstein

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Q. What has Emilie taught you?

A. What a great question! So much so I'm stumped as to how to begin. I'd love to know what she's taught others first...

Q. In your play, what do you think Emilie gains from her relationship with Voltaire? What do you think he gains from her?

A. I think they both gain a best friend. Even though they were lovers they were, more than anything, friends, like minds, twin inspirations for each other. From him, she gained adventure and boldness and humor. From her, he gained an avenue into legitimate scientific discourse, a steady companion, and a person to look up to. I think they both allowed each other to live life fully, with all its complexity and curiosity.

Q. Are you or have you ever been a "science geek"? What do you love most about science?

A. I accept the mantle of science geek! Though I've never been a scientist, I am definitely a science enthusiast. I discovered a love of asking big questions about life and found a home for that in science as well as art. What I love about science is that everything is up for debate all the time. You are never done with science. It's always moving, expanding, confirming, re-confirming. Scientists are never satisfied, but ever hungry for the next technology to prove the next theory. Science continues to surprise us, upend us, challenge us to be better. Science continues to make impossible things possible.

Q. What do you consider to be Emilie's bravest act?

A. Her bravest act was probably the very first time she spoke up for her right to have an education. Her father acquiesced even when the idea of education women in the sciences was uncommon. As a girl being groomed for marriage and child rearing, something about Emilie made her speak up and ask for what she wanted: a tutor. She was ridiculed for her intellect, asked to be quiet when she had a pertinent thought to share, mocked for writing the first popular science book in Europe. But all of that bravery started when she was a child with one request.

A friend informs you that a girl/guy you like may also like you! You:

{ a } Go up to them in person and say "Hi."

{ b } Text them a "Hi."

{ c } Friend them.

{ d } Hope they might text or Friend you.

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Q. What do you see as some of the biggest challenges for women in our age?

A. A lot of the challenges we have faced in the past aren't gone. Gender and racial discrimination within and without of the feminist movement, for one. Pervasive an excessive violence against women across the world. Extremism that continues to assume women's abilities and thwart their natural rights and freedoms. Women in professional sciences, in politics, in business are still underrepresented in positions of power. Even in the performing arts, a generally progressive field, a play about men is considered a universal story, but a play about women is often a "women's" play. We still see more male directors, writers, and even male roles than women's. This all amounts to fewer women's stories defining our half of humanity. That's why companies like WAM are so important. The power of women's stories to inspire understanding and acceptance and empowerment for women (and men too) all over the world is vital.

Q. What three women living today inspire you most? Why?

A. Supreme Court Justice Ruth Bader Ginsburg is my continual hero. She has used her brilliance, confidence, fairness, patriotism and progressive insistence on equality to fight ever harder for justice (especially for women). [Note to Reader: See Page 7 of this Study Guide for more on Ruth Bader Ginsburg!]

Malala Yousafzai, the unstoppable girl. A fearless girl in dire circumstances who will not back down in the face of insidious extremism. More than a survivor, she thrives in the face of cruelty and suppression.

All of the women working hard to talk about women evermore publically.

Q. Why write for the theatre? Why not film or TV?

A. Theatre is live. That's really the only reason. Theatre is live, which makes it unlike any other dramatic narrative out there. It's alive and has been for thousands of years. It's the original. It's the uniquely human capacity to gather each other, lean in, feel the breath and pulse of the story right in front of you, feel the charge of sitting yards away from rioting hearts and carbonate laughter, and share the collective response (tears, gasps). Theatre is live, because we are alive. Theatre reminds us that we are alive. *

WANT TO CONNECT with Playwright Lauren Gunderson?

Here's Three Ways:

on Facebook

www.facebook.com/LaurenGundersonPlaywright

on Twitter

www.twitter.com/LalaTellsAStory

on her website

www.LaurenGunderson.com

Lauren Gunderson's upcoming projects include a new political feminist farce called *The Taming*, premiering at San Francisco's Crowded Fire Theatre this fall, plus the premiere of a coming-of-age drama about two teens, Walt Whitman, and human connectivity called *I and You* at Marin Theatre. Then another romantic, music-infused, true story of nineteenth-century astronomer Henrietta Leavitt (see page 7) and her quest to prove the expanding universe opens in January.

In ten years you aim to be:

- { a } The first person to discover a cleaner source of fuel for cars.
- { b } A political rights activist or lawyer.
- { c } A helper or participant in your local church or community club.
- { d } The assistant coach of your kid's soccer team.

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WANT TO KNOW MORE about Enlightenment Women?

Check out these great resources, in your library or online:

Margaret Alic, *Hypatia's Heritage: A History of Women in Science From Antiquity through the Nineteenth Century*. Boston: Beacon Press, 1986.

David Bodanis, "Ancestors of E=mc²," PBS, NOVA Online (Posted 10.11.05): <http://www.pbs.org/wgbh/nova/physics/ancestors-einstein.html>

Karen Detlefsen, "Émilie du Châtelet", *The Stanford Encyclopedia of Philosophy* (Summer 2013 Edition), Edward N. Zalta (ed.), URL = <http://plato.stanford.edu/archives/sum2013/entries/emilie-du-chatelet/>

Patricia Fara, *Pandora's Breeches: Women, Science & Power in the Enlightenment*. London: Pimlico, 2004.

Sarah Knott and Barbara Taylor, eds. *Women, Gender and Enlightenment*. New York: Palgrave Macmillan, 2005.

Samia I. Spencer, ed. *French Women and the Age of Enlightenment*. Bloomington: Indiana University Press, 1984.

Judith P. Zinsser, *Emilie Du Châtelet: Daring Genius of the Enlightenment*. New York: Penguin, 2006.

You have climbed a tree:

- { a } Up to the highest branch possible!
- { b } To about fifteen feet up.
- { c } To the first branch, about five feet off the ground.
- { d } Never. Why would I do that?

10

* Results of HOW DARING ARE YOU? Questionnaire

Count up your circled answers. If you answered:

MOSTLY A's: You're a true Spartan! You are dauntless, free-spirited, impulsive, and venturesome. Nothing can stop you as long as you set your mind to it!

MOSTLY B's: While no daredevil, you show great courage and boldness in new situations, especially if you have a little support from a friend!

MOSTLY C's: A bit on the timid side, you tend to be cautious in new situations and wait until the coast is clear before you'll jump in. But just wait...you often do!

MOSTLY D's: You're a real homebody, happy to just sit back, watch, wait, and let other people commit daring and brazen acts so you don't have to!

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