



Time Stands Still Study Guide

By Katie Bendel and Rachel Faulkner

**TIME
STANDS
STILL**

Cornerstone Production

By Donald Margulies
Directed by Kari Hatfield

NOVEMBER 13-17, 2012 AT 7:30 P.M. | FULKS THEATRE
TICKETS \$15

Call 325-674-ARTS (2787) for tickets. Box office open 1-5 p.m. Monday-Friday
or purchase tickets online at acu.edu/theatre.

ABOUT THE PLAY:



(Unknown, Manhattan Theatre Club)

THE PLAYWRIGHT:

- **Donald Margulies**
- Born September 2, 1954
- Screenwriter and Playwright
- Teaches an undergraduate course in playwriting at Yale University
- Won the 2000 Pulitzer Prize for *Dinner With Friends*
 - Other notable works:
 - *Brooklyn Boy*
 - *The Loman Family Picnic*
 - *Sight Unseen*

Beginnings:

- *Time Stands Still* was commissioned and given its world premiere by the Geffen Playhouse in Los Angeles, CA on February 11, 2009.
- Opened on January 5, 2010 at the Manhattan Theatre Club on Broadway and closed January 30, 2011 at the Cort Theatre on Broadway; it had 44 previews and 193 performances total.

Awards:

- Won the Tony Award for Best Play in 2010

Setting:

- Set during the present time and takes place in Williamsburg, Brooklyn.



(McBride)

THEMES OF THE PLAY/THINKING CRITICALLY:

Margulies does not consider *Time Stands Still* to be a political play, but rather a play which is centered around relationships and how people discuss and process issues. The director, Kari Hatfield, adds to that point of view by emphasizing the theme of ***perspective***.

The theme of perspective is found in these elements specifically:

- **Ethics:** How do ethics guide our perspectives?
- **Relationships:** How do perspectives form and shift relationships? What do positive and negative worldviews do to our relationships?
- **Personal Responsibility:** What is my personal responsibility as a human? How can I make a difference?
- **Marriage:** How is marriage defined and what does it mean?
- **Art and Culture:** How can art make a cultural impact? Can art create change?

JOURNALISM:

- **Photojournalists:**
 - Started making a greater impact in the early 1800s
 - In 1921 photojournalism was identified as a distinct profession by the founding of the White House News Photographers Association
Photojournalists have an obligation to tell the truth—to relay accurate and un-adjusted information
 - While writers have the option to phone in stories, photojournalists physically interact within every story they report
- **Freelance Journalists:**
 - Pursues journalism without a long-term commitment to any one employer
 - Freelancers usually have a greater variety of assignments than those committed to employment—almost all have the freedom to choose their own hours and concentration
 - Freelancers have no guarantee of income, and lack company benefits like health insurance
- **Photo Editor:**
 - Due to understaffing, many Photo Editors take on the role of multiple positions within photo department management of a newspaper or magazine. Some roles are: discussing assignments, editing film, attending meetings, scheduling, communication mediator, educating, motivating staff, handling complains, taking care of equipment, budgeting.

PHOTOJOURNALISM ETHICS:

At all times a photojournalist must keep the ethics of the profession in mind. **It's not your job to alter history or to stage or even recreate events to make a more compelling picture. Your job is to record history** and uphold and maintain the credibility of the profession. There's often an ethical struggle between the public's right to know and the individual's right to privacy, and difficult decisions must be made. Do you take a picture of a person grieving the loss of a loved one? Does it contribute to the story? Will it cause the mourner more pain? Will it prompt the people who see the picture to count their blessings? **If you make a documentary showing a nation ravaged by famine, are you profiting from the misfortunes of others?** Or are you giving dignity to the suffering, making a testimonial to the endurance of the human spirit? What if your pictures get people to open up their pocketbooks and send relief aid? Is that an appropriate motivation, or **should a photojournalist always be an objective observer? Is that even possible?** None of these questions are easy to answer (14, Career Research).

- **Photojournalism Code of Ethics (National Press Photographers Association):**

1. Be accurate and comprehensive in the representation of subjects.
2. Resist being manipulated by staged photo opportunities.
3. Treat all subjects with respect and dignity. Give special consideration to vulnerable subjects and compassion to victims of crime or tragedy. Intrude on private moments of grief only when the public has an overriding and justifiable need to see.
4. While photographing subjects do not intentionally contribute to, alter, or seek to alter or influence events.

Photojournalists watch an event and contribute to its archiving, while event planners create and even contribute its life. Photojournalists are to remain distant, while event planners are to remain involved. What does that mean for moral and ethical responsibility in an extreme situation? Is it ever okay to step out of ethics?

Kevin Carter

- A South African photojournalist who killed himself after winning the Pulitzer Prize for this photo taken in Sudan. Carter watched as the young child struggled to reach a feeding station, unable to touch or help her. Some believe Carter was unable to live with the guilt and criticisms he felt and received as a result of his work. Maybe he felt that he was profiting from the misfortunes of others.



(Carter)

Video by TIME which covers the topic of war photography and key photojournalists:

Link to “Extraordinary Storytellers: War Photographers”:

http://www.time.com/time/video/player/0,32068,1654702591001_0,00.html

Photographers featured:

- Larry Burrows
- James Nachtwey
- Ralph Morse

ATTENDING A PLAY:

The ACU Theatre Department is thrilled that you’re coming to see our production. We produce an average of 8 shows a year, and they are all open to students. As you prepare to attend *Time Stands Still*, remember that there is certain etiquette appropriate for live theatre performances. A live play is different than a movie – it’s inappropriate to talk during the show, but it is appropriate to respond by clapping at the end of a scene. Please refrain from texting during the show and please silence your phone before the performance begins. Not only will this allow you and others to have a more fulfilled experience, but it will also help the actors on stage by not distracting them during their

work. We hope that this experience will allow you to not only connect to your Cornerstone class, but to also unplug and enjoy a night at the theatre.

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