

Time Stands Still by Donald Margulies**I. Given Circumstances****A. Environmental Facts**

1. The play takes place in Williamsburg, Brooklyn in New York. New York is a Humid Continental (Dfa) climate, meaning that there are distinct seasonal contrasts, with the highest temperature during the hottest month being 71.6°F or higher, and an even distribution of rain throughout the year. Brooklyn specifically experiences humid and warm summers with cold, windy, and cloudy winters. The temperatures range from 28°F to 84°F. During Act one, Brooklyn is experiencing partly cloudy skies with average temperatures within the low-to-mid 50s. Throughout the majority of Act two, temperatures are in the mid-to-late 30s with harsh winds and mostly cloudy skies. The play ends in late June, meaning that the environment is warm and comfortable in the early-to-mid 70s, with mostly clear skies and humid air.
2. The play begins in late October of 2018 in the evening. The next two scenes take place days later. Act two begins four months later in late February of 2019. The second scene is days later, with the third scene taking place later that evening. The final scene occurs in late June of 2019.
3. At this time, Brooklyn is experiencing a bit of an economic boost, with an increase in businesses, avg. education level, avg. household income, and a decrease in the unemployment rate. The transportation, tech, and dining businesses in Brooklyn began to flourish in recent years, leading to new opportunities for those within Brooklyn. However, despite these advancements, almost 50% of those within Williamsburg experience rent burden due to the increased overall cost of living, lack of available housing, and ever present poverty rate. The demographic of Williamsburg used to largely consist of immigrant workers, but has shifted to middle-to-upper class, mainly white citizens.
4. At this time, the United States is the largest economy in the world. There are high levels of productivity and technological advancements, as well as a steady growth in GDP and a noticeable decrease in unemployment rates. America is a leader in agriculture and the production of minerals, natural gas, electricity, and nuclear energy. However, despite these economic achievements, America holds low ranks for life expectancy compared to other large economies, public debt is growing, the national savings are low, and the federal government is still running an overall deficit.
5. Politics at this time are shaky with President Trump becoming involved in various scandals, multiple government shutdowns occurring, and various political leaders resigning. Russian involvement with the American government comes into question, airstrikes against Syria are launched by the United States, France, and Great Britain, and thousands of families are forced apart at the U.S. border due to a new “zero

tolerance” immigration policy. Gun control has become a great concern throughout the world, leading to hundreds of protests occurring across the globe as people stand together to fight gun violence.

6. Brooklyn is the most populated borough in New York City, with a significant portion of the population consisting of immigrants. This, combined with the semi-recent gentrification within certain neighborhoods, has made Brooklyn to be a social hub of a diverse range of cultures. Williamsburg used to consist largely of Puerto Ricans and Hasidic Jews, but in recent years has welcomed more a more artistic, indie, young crowd as well. Most occupants in Williamsburg are between the ages of 25 and 44. With the rise of transportation within Brooklyn, increase in tech businesses and job opportunities, growing art community, and food and brewery possibilities within the area, Williamsburg is a popular place for both tourists and locals.
7. Socially, the United States is more liberal in the topics and ideas that are trending. There’s a higher tolerance and understanding of the spectrum of sexuality and gender, and social media is beginning to transform into a more positive and progressive outlet for current events than one primarily of toxic behaviors and societal reflections. Work-life balance is a continuing struggle with Americans, and there is a greater emphasis on career. For example, there is an increase in women having children and working outside of the home. Additionally, less Americans are getting married and viewing marriage as necessary. An anti-harassment movement began in Hollywood titled Time’s Up, and the #MeToo movement explodes, bringing awareness to the sexual harassment taking place in not only the entertainment industry but in workplaces all throughout the country. In southern and central Iraq, protests have started to occur in response to state corruption and poverty, and the government has responded with increasing violence.
8. Religion in the United States is beginning to decrease in popularity. Most of America expresses having religious faith in some way, although atheist and agnostic views are becoming increasingly popular with rising generations. Christianity is the most prominent religion in America with more than 70% of Americans adhering to some variation of Christianity. Non-Christian beliefs, such as Buddhism or Judaism, take up just less than 6% of practiced religions in the U.S. Almost 23% of Americans claim to either be agnostic, atheist, or to not believe in any specific religion. Less than one percent of Americans claim to have no idea about their religious beliefs.

B. Previous Action

1. J - “I ran out of here so fast....” - 8
2. S - “What is it he said that cracked us up?” - 9
3. S - “He meant ‘bottleneck’. ‘Bottle cap up ahead’. I didn’t know what the hell he was talking about.” - 9
4. S - “For everything. For getting me home, for being there.” - 9
5. J - “I wasn’t there.” - 9
6. S - “For being there when I woke up. Thank you for that.” - 9
7. R - “Some nightmare, huh?” - 12
8. R - “How was your flight?” - 13
9. J - “Turbulence like you would not believe.” - 13
10. R - “How did Sarah do?” - 13

11. J - "Slept through most of the rough stuff, amazingly - with the help of Percocet and one or two chasers, some to think of it. Getting her from the hospital onto the plane, though...." - 13
12. R - "Physically moving her you mean?" - 13
13. J - "Refusing a wheelchair, making a scene at the airport, little things like that." - 13
14. J - "Plus the bureaucracy! Man! Between German efficiency and American incompetence...! You'd think they never had to fly a wounded civilian home before." - 13
15. R - "The State department was no help?" - 14
16. J - "Are you kidding? It was Kafkaesque. The maze of bullshit they put me through. It was like Brazil." - 14
17. R - "I wish you had let us help. The magazine could've pulled a few strings." - 14
18. J - "I know. I needed to bring her home myself. Y'know?" - 14
19. R - "No more of those... dreams?" - 14
20. R - "So the meds are...?" - 14
21. R - "What happened to that piece you were writing on spec?" - 14
22. R - "This terrific piece Jamie was writing." - 14
23. J - "Gave me something to do while Sarah was in the hospital - or else I would've gone nuts." - 14
24. R - "I brought it up at a staff meeting, incidentally. There was a lot of interest." - 14
25. S - "I was unconscious for two of those weeks...." - 16
26. M - "God, look at this, you guys have been everywhere. Sudan... Sierra Leone... Congo!" - 17
27. M - "Wow. When did you start doing this?" - 17
28. J - "Summer after college." - 17
29. M - "Where'd you go to school?" - 17
30. J - "Stanford." - 17
31. J - "I was an economics major, with a minor in illegal substances. Look at what: a year at Bear Stearns, then on to business school? Two weeks after graduation, I was on my way to Somalia." - 17
32. M - "You joined the army?" - 17
33. J - "No, no, as a reporter. There I was: this stupid, cocky kid with no idea what the fuck I was doing, filing stories from Mogadishu that started getting picked up, and before I knew it, I was hooked. Cut to: one night, like eight years ago, on my way home from the West Bank, in the lobby of the American Colony Hotel in East Jerusalem, there was this beautiful woman arguing with the desk clerk." - 17
34. J - "Needless to say, I did not go home." - 17
35. M - "That's how Richard and I met." - 18
36. R - "The Darfur book. Party was at MoMA."
37. M - "I prayed for you." - 19
38. M - "Even though we'd never met? I prayed for you." - 17
39. M - "It's weird 'cause it's not like I believe in God or anything. 'Cause I don't. Not really. I don't think. But whenever I wish for something? Or want something really really bad? I talk to Him. Like when I was little and my grandpa got sick? I'd go to bed and lay there in the dark and say over and over, 'Please, God...please please please let Grandpa get better.' When we heard about you - Richard was so upset -" - 19
40. S - "Were you, Richard?" - 19
41. R - "Uy." - 20
42. M - "In all the time we'd been together, I'd never seen him so upset." - 20
43. M - "Anyway, he was so scared you'd be maimed or brain damaged or something."
44. M - "I found myself going, 'Please, God, Richard loves Sarah so much, please don't let her die.' Honey, you're hurting my hand." - 20
45. S - "Imagine my surprise: I wake up from a coma and Astrid is gone! Replaced by this...changeling! This sprite!" - 21
46. R - "You hated Astrid!" - 21
47. S - "I did not...." - 21
48. R - "You called her the 'attack-girlfriend'! Remember?" - 21
49. R - "Accused me of siccing her on you; said I used her to act out my hostility." - 21
50. R - "Astrid was brilliant. Okay? But you know what? Fuck brilliant. I've done brilliant. I'm sick of analysing every goddamn thing to death. Deciding where to go out to eat was like... arbitration. Maybe I got off on it once, arguing about everything. Not anymore. Too much work. I want something simple for a change." - 21
51. R - "You were young once, too, you know... You were her age when I hired you as my intern! Younger, even!" - 22

52. R - "She's... fun! She's light. I discovered I like those things. I missed them. I'd lived for so long without sunlight during The Astrid Years ...It was like going from black and white to color. Like being in East Berlin when the wall came down. I met Mandy and I said, 'Yes!' And I never would have let myself go for it if it wasn't for you." - 22
53. R - "Almost dying like that. Shook me to the core. Nothing puts things in perspective like a near-death experience." - 22
54. M - "I know; Richard told me." - 25
55. S - "That was twenty years ago." - 25
56. M - "Yeah but you stayed friends. That's wonderful. And I come along and it's like: 'Who is she? Oh, she must be Richard's midlife crisis.'" - 25
57. S - "I know what bravery looks like and, believe me, this is not bravery. This is dumb luck. An occupational hazard." - 25
58. M - "What happened? I mean, Richard told me a little... You don't have to talk about it..." - 25
59. S - "Roadside bomb. I got thrown I-don't-know-how-many feet into the air. One of my cameras turned up like forty yards away." - 25
60. S - "Head full of shrapnel, banged up this leg pretty good. Medivac'ed to Germany. Kept in a coma till the swelling went down..." - 26
61. M - "It was great Jamie was there - I mean James." - 26
62. S - "Jamie was here. He'd come home. Four or five weeks earlier. He flew over after" - 26
63. S - "Something happened. He needed to get home." - 26
64. M - "Sorry about your friend." - 26
65. M - "Didn't you have a friend? You were with?" - 26
66. S - "Yeah. My fixer." - 26
67. M - "He was right next to you? That must've been horrible." - 26
68. S - "Actually, I don't remember. All I know is, there he was... next to me... And I never saw him again." - 26
69. S - "He was an engineering student - before it all went to hell. Taught himself American English by reading *A Farewell to Arms* over and over again. Carried it with him wherever he went. That and the Koran. He had a wife. Who was killed. And two little girls. Also killed. About a year into the war. A mortar attack on their apartment building while he was at school. He was a lovely, lovely man. Funny! And he loved America. Loved it. Everything about it. Television." - 26
70. R - "Your cameras made it?!" - 26
71. S - "My Canon and my Leica. My panoramic was lost." - 26
72. M - "The mother crying over her child? Are those burns?" - 28
73. S - "Yeah." - 28
74. M - "Is he dead?" - 28
75. S - "Not yet. He was in shock. He died a few minutes later." - 28
76. M - "That poor little boy! Maybe if she took him to the hospital instead of taking his picture..." - 29
77. S - "Rescue workers were there for that." - 29
78. M - "But how could you just stand there?!" - 29
79. S - "I wasn't just standing there." - 29
80. M - "The boy was dying! He was dying!" - 29
81. S - "The boy would have died no matter what I did. And I wouldn't have gotten the picture." - 29
82. M - "You could have been helping them." - 29
83. S - "I was helping them; I was taking their picture." - 29
84. M - "How is that helping them?!" - 29
85. S - "By gathering evidence. To show the world. If it weren't for people like me... the ones with the cameras... Who would know? Who would care?" - 29
86. J - "Yes. When you were in the hospital, I had no legal relationship to you whatsoever. Every catheter, every procedure, permission had to come from your asshole father! Do you realize how frustrating that was? I was right there! They had to get him on the phone from Palm Springs! We've been putting ourselves in dangerous situations for years and never stopped to think what would happen if one of us got hurt. We didn't have a plan." - 31
87. J - "Of course not. I had a lot of time to think about this while you were in the hospital, you know. I got to play out your death almost every single day. You were out for most of it, so you have no idea how close you

- came. When a couple gets to be our age, and has been together as long as we have, and witnessed what we have, and survived what we have, it's time to call this what it is: a marriage. We are not your parents." - 32
88. S - "When I was there... After you left..." - 32
 89. J - "I know what you're going to say." - 32
 90. S - "You don't know what I'm going to say." - 32
 91. J - "He's dead. It happened. It's over." - 32
 92. J - "Look... Whatever happened..." - 32
 93. S - "I thought you knew what happened." - 32
 94. S - "Who told you? People knew. Friends there knew." - 32
 95. S - "I want to know who told you." - 33
 96. J - "No one had to tell me. I just knew." - 33
 97. J - "The tone of your voice on the phone... Changed." - 33
 98. J - "Yeah. Your voice kinda... Flattened out. Sounded farther away. Like you were holding something back." - 33
 99. S - "I was angry with you ...That's what you heard in voice. I was mad at you." - 33
 100. J - "There was this email you sent." - 33
 101. J - "I don't know, like a week after I came home?" - 33
 102. J - "You wrote about all the checkpoints you hit, how insane it was. Something like that. Remember?" - 33
 103. J - "In your emails. Whenever you described things you did, you always said 'we.' 'We went here...We saw this...'" - 33
 104. J - "One day it was 'we', like it always was; the next day it was 'I'. 'I'. As if you were alone." - 33
 105. S - "I was alone. You were gone." - 33
 106. J - "So something must have happened. Overnight. The status of your relationship changed. You weren't a photographer traveling with her fixer anymore. 'We' took on a whole new meaning. Got way too intimate. You thought you could hide behind the first person singular. Instead you gave yourself away." - 34
 107. S - "I didn't just sleep with him." - 34
 108. S - "I didn't just sleep with him, James." - 34
 109. J - "You were in love with him? How could you have fallen in love with him. Sarah? How could you have done that?" - 34
 110. S - "After you left, I was so..." - 34
 111. J - "Do you think I wanted to leave you? Do you?" - 34
 112. J - "I was a mess! Don't you remember what a mess I was?!" - 34
 113. J - "I was shell-shocked! That was real, that wasn't an act." - 34
 114. J - "Those women, those girls, blew up right there, right in front of me! Their blood and brains got in my eyes! In my mouth!" - 34
 115. J - "I freaked out! I had to get the hell out of there! Where were you for me?!" - 34
 116. S - "I couldn't leave with you!" - 34
 117. S - "No! Because I had a job to do! You said you'd be okay without me!" - 35
 118. J - "What a joke! I leave you with our trusty fixer! 'Tariq'll take care of you.' Hell, that's what we paid him for! Two hundred bucks a day! Tell me something: Did you continue paying him? Even after you started fucking him? Y'know...? That terrible night, when I got the call... That you were hurt...? And he was dead...? You know the first thing that went through my head? I thought, 'Oh, good! Now I can redeem myself for wimping out.'" - 35
 119. J - "'I'll prove to Sarah how much she needs me. I'll show her!' Isn't that fucked?!" - 35
 120. J - "You'd just gotten blown up and I'm thinking 'Oh, good! A second chance!' Never thought I'd be competing with a dead man." - 35
 121. J - "I should have stayed, I should never have gone home." - 35
 122. S - "It wasn't that. Physically I held up just fine. I had a flashback." - 49
 123. S - "Market bombing. Mosul. Couple of years ago." - 49
 124. J - "Was I with you?" - 49
 125. S - "You were off doing a story in the south; it was when I was there for the AP." - 49
 126. S - "I was... sitting in a cafe with the Reuters guys... And a car bomb went off, a block or two away, in this market. And I just ran to it, took off. Without even thinking. The carnage was...ridiculous. Exploded produce. Body parts. Eggplants. Women keening. They were digging in the rubble for their children. I started shooting. And suddenly this woman burst out from the smoke... covered in blood... her skin was raw and red"

and charred, and her hair was singed - she got so close I could smell it - and her clothes, her top had melted into her, and she was screaming at me. 'Go way, go way! No picture, no picture!' And she started pushing me, pushing at me camera with her hand on the lens...." - 49-50

127. J - "What did you do?" - 50
128. S - "Nothing. I kept on shooting. Then, somehow, I ran the hell out of there. I stopped to catch my breath... and check out my cameras... There was blood on my lens. Her blood was smeared on my lens. I feel so ashamed ..." - 50
129. S - "It was wrong... What I did was so wrong." - 50
130. J - "It wasn't wrong." - 50
131. S - "It was indecent." - 50
132. J - "You were doing your job." - 50
133. S - "They didn't want me there! They did not want me taking pictures! They lost children in that mess! To them it was a sacred place. But there I was like, like some kind of ghoul with a camera shooting away. No wonder they wanted to kill me; I would've wanted to kill me, too." - 50
134. S - "You just can't bear the thought that he and I were lovers, can you?" - 54
135. J - "You know what I think? I don't even think it was Tariq you fell in love with." - 54
136. J - "No. It was his suffering. His victimhood. The romance of his wretched people. Holy cow! What a turn on! You were fucking Oppression itself!" - 54
137. J - "Oh God, is he going to haunt us the rest of our lives?" - 54

II. Dialogue

- A. The dialogue within the play consists of everyday language. The characters speak colloquially with the occasional use of imagery or more advanced vocabulary. For the most part, the language is short as it consists of conversations between two to four people. Sarah and Richard mostly speak in short sentences, even when they have larger chunks of text. They very commonly express their individual thoughts without combining them in the same sentence with commas or semicolons. They both express themselves plainly and concisely. James mainly speaks with longer sentences, having a lot of phrases that contain two or more ideas within them. In moments when he is hurt, or when he is comforting Sarah, James speaks in shorter sentences similarly to Sarah and Richard. When Mandy is first introduced, she will go in between having long sentences and short sentences within the same text. When she is nervous she will ramble, but when she is talking to Sarah in act one she speaks in short phrases. As she is getting to know Sarah and James, she speaks in short bursts, but then when she is more comfortable in Act 2 we see her normally speak with two or more thoughts combined in one phrase.
- B. Generally, the sentences are simply structured. Because Sarah and Richard mainly speak each independent clause at a time, simple structures can be found throughout most of the play. They are more straightforward characters, so this fits their personalities. James, though he occasionally will have simple structure, speaks in compound sentences. This fits him as he is more verbally expressive within a single sentence than Sarah, and, being a foreign correspondent, he must often write in a way that gets the most amount of information in the least amount of time. Mandy most often speaks in compound-complex sentences. This is one indicator of her being a younger character than the others, as it can indicate a lack of experience, confidence, or awareness, which is common in young adults. Mandy is also the kind of person who wants to help and relate to people in any way she can think of, and so it may be harder for her to condense her sentences than the other three.

- C. Sarah evokes emotions with her words and images when she speaks to Mandy about Tariq and when she tells James of her trauma in Mosul. With Mandy, she does not use any imagery per se, but the details she includes when she tells Tariq's story hold a certain tenderness to them. It evokes soft and warm emotions of admiration and adoration for another person, and the lasting feeling brought by that. With James, she uses specific images that evoke a sense of horror and discomfort. The detailed description of the scorched, bleeding woman with her clothes melting into her leaves a feeling of uneasiness and disgust. Richard evokes emotions with imagery at two points. When Richard compares meeting Mandy to going from black-and-white to color, or witnessing the Berlin Wall coming down, it brings a sense of overwhelming excitement and curiosity. There is a feeling of newness and possibility. James uses evokes emotions through his use of movies as metaphors. When he discusses the peril of sexuality in horror movies, he talks about horror movie classics such as *Invasion of the Body Snatchers* and *Psycho*. As they are such iconic movies, an immediate sense of excitement and anticipation is brought. In the penultimate scene when he compares him and Sarah to Jack Lemmon and Lee Remick in *Days of Wine and Roses*, there is a heavy feeling of loss and hopelessness. The weight of the situation is realized, and there is little more than a sense of sympathetic and sad emptiness.
- D. Though there is a possibility that these characters have all lived in New York their whole lives, there is no written dialect that is reflected in any of their text. Their words are written plainly and there appears to be no slang that would suggest that any of these characters speak with an accent.
- E. Sarah uses words that carry weight more so than words that are connotatively "hard" or "soft". Her words are often specific. Sarah very commonly uses words that incorporate a sharp 'k' sound or an icy 's' sound. There are not many direct links within her speech; she speaks preparing her consonants for the next word. She often uses words that involve "oh" and "ooh" sounds. In James' regular speech, he uses words that form his mouth into a wider, more smiley position than a vertical, open position. His language is plain most of the time. His most common consonants are "d", "th", "f", and "n", which gives a more comforting, grounded feel to his speech as he uses soothing consonants to be hummed and a softer playable consonant. This leads to efficient speech without too much attention drawn. Although Richard doesn't use a lot of words with hard connotations, he often uses words that end in sharp consonants. Words ending in 't' and 'k' are common, and he does not use as many words with open structure. His words are commonly more closed off in the mouth. Mandy, on the other hand, uses positive language within her speech, and her sentences are riddled with hummable constants and direct links. Her vowels within her words are more open and bright, and there is a real sense of fluidity and ease within her text.
- F. The text is written incredibly naturally, so it gives way to the subtext of the show. There are many moments where an ellipsis is written to allow time for thought and manifestation, especially. These occur in places in which the characters may have difficulty finding the right words or are expecting a certain response from their partner. There are phrases that include words in brackets, indicating that the word is indicated without being said. Additionally, words will be repeated in sentences in which the character is high energy and struggling to

verbalize their feelings, similarly to how people normally stutter or stall when they are overwhelmed.

III. Dramatic Action

<p>1. 1.1: Welcome Home - <i>James cares for Sarah and Sarah expresses her gratitude to James</i></p> <p>A. J guides B. S defends C. J reassures D. S entertains E. J distracts F. S confirms G. J eases H. S returns I. J jokes J. S questions K. J seeks L. S states M. J prompts N. S requests O. J confirms P. S thanks Q. J inquires R. S reminds S. J probes T. S inquires U. J investigates V. S assures W. J amuses X. S insists Y. J solves Z. S accepts AA. J reassesses BB. S demands CC. J proposes DD. S relaxes EE. J narrates FF. S observes GG. J validates HH. S requests II. J offers JJ. S denies KK. J worries LL. S reaffirms MM. J presents NN. S returns OO. J asks PP. S recalls QQ. J recognizes RR. S confirms SS. J stalls TT. S remembers UU. J agrees VV. S reminisces WW. J deflects XX. S compensates YY. J prods ZZ. S appreciates AAA. J denies BBB. S confirms</p>	<p>4. 1.2c: Sarcophagi - <i>Mandy appeals to Sarah and Sarah challenges Mandy</i></p> <p>A. S calls B. R welcomes C. S acknowledges D. J identifies E. R celebrates F. S reciprocates G. R amazes H. S reminds I. R apologizes J. S inquires K. M greets L. J details M. R introduces N. M honors O. S thanks P. M compliments Q. S repeats R. M presents S. J corrects T. M apologizes U. J explains V. M affirms W. R justifies X. J accepts Y. M prefaces Z. S lies AA. M cheers BB. S assures CC. M engages DD. J diverts EE. S accepts FF. J amuses GG. R accepts HH. J offers II. M declines JJ. J suggests KK. M refuses LL. S requests MM. J solves NN. M accepts OO. S announces PP. R congratulates QQ. S specifies RR. R supports SS. M requests TT. J allows UU. M compliments VV. J showcases WW. S challenges XX. J deflects YY. M boasts ZZ. R joins AAA. M asks BBB. J answers</p>	<p>7. 1.2f: A Farewell to Arms - <i>Mandy articulates her feelings to Sarah and Sarah opens up to Mandy</i></p> <p>A. M compliments B. S denies C. M backtracks D. S overpowers E. M wonders F. S tells G. M poses H. S details I. M compliments J. S thanks K. M flusters L. S affirms M. M begins N. S deflects O. M acknowledges P. S informs Q. M suggests R. S lies S. M proclaims T. S consoles U. M declares V. S determines W. M praises X. S rejects Y. M inquires Z. S recounts AA. M comforts BB. S corrects CC. M sympathizes DD. S explains EE. M empathizes FF. S details GG. M understands HH. S reminisces II. M prods JJ. S vocalizes</p> <p>8. 1.2g: Great Shot - <i>Mandy rebukes Sarah's attitude and Sarah rationalizes her work to Mandy</i></p> <p>A. R exclaims B. S confirms C. R states D. J concerns E. S deflects F. R inquires G. S explains H. R offers I. S rejects J. R entices</p>	<p>10. 1.3b: Competing With a Dead Man - <i>James interrogates Sarah and Sarah justifies herself to James</i></p> <p>A. S diffuses B. J entreats C. S deflects D. J begs E. S infers F. J points G. S supports H. J pleads I. S confirms J. J restates K. S continues L. J emphasizes M. S quiets N. J relives O. S states P. J blames Q. S defends R. J implores S. S reminds T. J reveals U. S comforts V. J berates W. S denies X. J decides Y. S alarms Z. J departs AA. S chases BB. J worries CC. S analyses DD. J aids EE. S clarifies FF. J apologizes GG. S eases HH. J suggests II. S agrees JJ. J desires KK. S requests LL. J soothes MM. S insists NN. J seeks OO. S consents</p> <p>11. 2.1a: Living in Sin - <i>Sarah complains about her family to M,R,& J, and Mandy proposes children to Sarah</i></p> <p>A. J points B. R impels C. J berates D. R encourages</p>	<p>13. 2.2: No Picture - <i>Sarah shares her fear with James and James admits his desires to Sarah</i></p> <p>A. J greets B. S returns C. J worries D. S answers E. J suggests F. S assures G. J queries H. S continues I. J presses J. S deters K. J years L. S specifies M. J provides N. S deflects O. J insists P. S reflects Q. J presents R. S piques S. J responds T. S questions U. J entertains V. S snoops W. J hurries X. S shames Y. J defends Z. S doubts AA. J observes BB. S deters CC. J concludes DD. S admits EE. J cares FF. S details GG. J prompts HH. S explains II. J inquires JJ. S reminds KK. J years LL. S closes MM. J encourages NN. S recounts OO. J presses PP. S reflects QQ. J worries RR. S shames SS. J defends TT. S negates UU. J negotiates VV. S doubts WW. J opens XX. S inquires YY. J shares ZZ. S agrees AAA. J presents</p>
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<p>CCC. J avoids DDD. S queries EEE. J entices FFF. S implores GGG. J lists HHH. S sighs III. J embraces</p> <p>2. 1.2a: Every Horror Movie Ever Made - <i>James shares with Sarah and Sarah expresses discomfort to James</i></p> <p>A. J shares B. S affirms C. J continues D. S scolds E. J defends F. S asks G. J suggests H. S implores I. J prompts J. S jokes K. J exclaims L. S interjects M. J concludes N. S probes O. J justify P. S doubts Q. J supports R. S asks S. J hesitates T. S critiques U. J resigns V. S questions W. J suggests X. S complains Y. J assures Z. S expresses AA. J justifies BB. S scolds CC. J welcomes</p> <p>3. 1.2b: I've Never Been to South America - <i>James reassures Richard and Richard sympathizes with James</i></p> <p>A. R greets B. J reciprocates C. R rejoices D. J returns E. R relieves F. J agrees G. R sympathizes H. J sighs I. R inquires J. J answers K. R prompts L. J exclaims M. M introduces N. R mitigates O. J greets P. M initiates</p>	<p>CCC. M furthers DDD. J declares EEE. M praises FFF. J tells GGG. M prompts HHH. J regales III. R suggests JJJ. J supplies KKK. S interrogates LLL. J states MMM. S challenges NNN. J expresses OOO. S implores PPP. J reminds QQQ. S explains RRR. J suggests SSS. S demands TTT. R prepares UUU. S persists VVV. M avoids WWW. R beams XXX. M scolds YYY. R retreats ZZZ. M informs AAAA. S echoes BBBB. M describes CCCC. R extends DDDD. M embellishes EEEE. J reminds FFFF. M recounts GGGG. S prompts HHHH. M details IIII. R flatters JJJJ. M suggests KKKK. S continues LLLL. M stalls MMMM. S embarrasses NNNN. R supports OOOO. J provides PPPP. M distracts QQQQ. S intimidates RRRR. R distracts SSSS. S accepts TTTT. R relays UUUU. S thanks VVVV. M surprises WWWW. S checks XXXX. R confirms YYYYY. M presents ZZZZ. S inquires AAAAA. M responds BBBBB. R improves CCCCC. M details DDDDD. R diverts EEEEE. S scrutinizes FFFFF. R denies GGGGG. M comforts HHHHH. S presses IIIII. M offers JJJJJ. S states KKKKK. M deflects LLLLL. S encourages</p> <p>5. 1.2d: Good Old Astrid - Sarah</p>	<p>K. S denies L. R poses M. S accepts N. J queries O. S asks P. J suggests Q. R accepts R. S instigates S. J indicates T. S interrogates U. J quizzes V. S simplifies W. J pleads X. S defends Y. R apologizes Z. J proposes AA. S spites BB. M requests CC. R praises DD. S accepts EE. J redirects FF. R asks GG. S deliberates HH. R proposes II. A repeats JJ. R elaborates KK. J hesitates LL. R acknowledges MM. J worries NN. R offers OO. J remarks PP. S doubts QQ. R appeals RR. S jokes SS. M exclaims TT. S inquires UU. M questions VV. S supplies WW. R compliments XX. S accepts YY. M admonishes ZZ. R asks AAA. M suggests BBB. S corrects CCC. M implores DDD. R urges EEE. S defends FFF. M reiterates GGG. S states HHH. M offers III. S theorizes JJJ. M bargains KKK. S reminds LLL. M challenges MMM. R warns NNN. M insists OOO. S instructs PPP. M begs QQQ. R comforts RRR. S rationalizes</p> <p>9. 1.3a: We are Not Your Parents - <i>James implores Sarah to consider marriage and Sarah</i></p>	<p>E. J drones F. M assists G. R offers H. M denies I. J reproaches J. S questions K. J clarifies L. R inquires M. S mocks N. J protests O. S declares P. J inquires Q. S answers R. M questions S. S jokes T. J warns U. S admits V. R urges W. J explains X. R continues Y. S details Z. R remembers AA. J imitates BB. M states CC. J agrees DD. M calms EE. S redirects FF. M eases GG. J clarifies HH. R teases II. S asks JJ. J declares KK. S quiets LL. J presents MM. R suggests NN. J corrects OO. R counters PP. J denies QQ. R proposes RR. J flusters SS. R exclaims TT. S introduces UU. M urges VV. S retells WW. R inquires XX. S explains YY. J defends ZZ. S confirms AAA. J complains BBB. S remarks CCC. J belittles DDD. M wishes EEE. R softens FFF. M details GGG. S encourages HHH. M irks III. S inquires JJJ. M demonstrates KKK. R counters LLL. S seconds MMM. M concerns NNN. R cheers OOO. M asks PPP. S admits QQQ. M blames RRR. R comforts</p>	<p>BBB. S stills CCC. J pleads</p> <p>14. 2.3: Days of Wine and Roses - James <i>struggles to keep Sarah and Sarah struggles to leave</i></p> <p>A. J observes B. S wonders C. J inquires D. S states E. J discourages F. S advances G. J claims H. S deflects I. J offers J. S questions K. J invites L. S interrogates M. J wonders N. S reiterates O. J defends P. S continues Q. J justifies R. S accuses S. J retreats T. S corrects U. J guards V. S declares W. J inquires X. S states Y. J worries Z. S answers AA. J accuses BB. S mocks CC. J points DD. S reasons EE. J wonders FF. S states GG. J excuses HH. S demands II. J deflects JJ. S corrects KK. J frames LL. S digs MM. J verifies NN. S accuses OO. J requests PP. S discloses QQ. J requests RR. S attacks SS. J defends TT. S shames UU. J equivocates VV. S demands WW. J points XX. S confronts YY. J demeans ZZ. S provokes AAA. J states BBB. S gloats CCC. J pleads DDD. S abashes</p>
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Q. J deflects	<i>belittles the relationship to Richard and Richard defends his relationship to Sarah</i>	<i>confesses her affair to James</i>	SSS.M stresses	EEE. J retaliates
R. R reminds	A. R introduces	A. S inquires	TTT. S eases	FFF.S continues
S. M gifts	B. J amuses	B. J answers	UUU. M requests	GGG. J insults
T. J thanks	C. S defends	C. S presses	VVV. S appreciates	HHH. S attacks
U. M explains	D. R snaps	D. J assures	WWW. M cheers	III. J lists
V. J reassures	E. S mocks	E. S requests	XXX. S probes	JJJ. S swears
W. M compliments	F. R retorts	F. J confesses	YYY. M excites	KKK. J begs
X. J jokes	G. S requests	G. S insists	ZZZ. S warns	LLL. S confesses
Y. R appreciates	H. J allies	H. J states	AAAA. M implores	MMM. J cries
Z. M agrees	I. R complains	I. S defends	BBBB. S educates	NNN. S poses
AA. R assures	J. J confirms	J. J explains	CCCC. M encourages	OOO. J stills
BB. M empathizes	K. S provokes	K. S criticizes	DDDD. S briefs	PPP.S opens
CC. R reiterates	L. R advances	L. J sighs	EEEE. M recommends	QQQ. J confronts
DD. J divulges	M. S informs	M. S reprimands	FFFF. S deflects	SSS.J denies
EE. R sympathizes	N. J recounts	N. J inquires	GGGG. M proposes	TTT. S queries
FF. J warn	O. R whines	O. S rebutes	12. <u>2.1b: The Annual Hollywood Issue</u> -	UUU. J detests
GG. R inquires	P. J defends	P. J challenges	<i>James projects his fear onto Richard and Richard preserves the relationship</i>	VVV. S compliments
HH. J checks	Q. S agrees	Q. S retreats	A. R diverts	WWW. J hopes
II. S snaps	R. R scolds	R. J defends	B. S eases	XXX. S reasons
JJ. R diverts	S. J silences	S. S asks	C. R honors	YYY. J hurts
KK. J complains	T. S denies	T. J explains	D. M explains	ZZZ. S eases
LL. M affirms	U. R reminds	U. S groans	E. R salutes	AAAA. J declares
MM. J leads	V. S remembers	V. J declares	F. J cheers	BBBB. S explains
NN. M continues	W. J amuses	W. S jokes	G. S thanks	CCCC. J requests
OO. J advises	X. R discloses	X. J professes	H. R presents	DDDD. S poses
PP. M asks	Y. S jabs	Y. S pities	I. J restates	EEEE. J reminds
QQ. R questions	Z. R interrogates	Z. J inquires	J. R redirects	FFFF. S defends
RR. J assures	AA. S trivializes	AA. S justifies	K. J boasts	GGGG. J accuses
SS. R guesses	BB. J reminds	BB. J retells	L. S observes	HHHH. S details
TT. J recounts	CC. R begs	CC. S offers	M. J asks	IIII. J snaps
UU. R supports	DD. S explains	DD. J agrees	N. S demonstrates	JJJJ. S encourages
VV. J grumbles	EE. R rebuttals	EE. S remarks	O. R details	KKKK. J corrects
WW. R poyesses	FF. S contrasts	FF. J proposes	P. S appreciates	LLLL. S yearns
XX. J references	GG. R expresses	GG. S demands	Q. R combines	MMMM. J supposes
YY. R laughs	HH. J compliments	HH. J justifies	R. M explains	NNNN. S leads
ZZ. J includes	II. R declares	II. S flusters	S. S compliments	OOOO. J continues
AAA. M denies	JJ. J accepts	JJ. J apologizes	T. R regales	PPPP. S poses
BBB. R corrects	KK. R confesses	KK. S points	U. M inquires	QQQQ. J questions
CCC. M inquires	LL. S supports	LL. J implores	V. R retells	RRRR. S answers
DDD. J details	MM. R professes	MM. S prods	W. M claims	SSSS. J explains
EEE. R expresses	NN. S inquires	NN. J accepts	X. S agrees	TTTT. S furthers
FFF.J justifies	OO. R details	OO. S prompts	Y. R inquires	UUUU. J claims
GGG. R worries	PP. S remarks	PP. J states	Z. J hesitates	VVVV. S comforts
HHH. J hesitates	6. <u>1.2e: Dulce de Leche</u>	QQ. S redirects	AA. R furthers	15. <u>2.4: Happy Trails</u> -
III. R probes	<i>- Richard urges Sarah & Jamie to stay and Mandy deflects Richard</i>	RR. J deflects	BB. J postpones	<i>James appeases Sarah and Sarah supports James</i>
JJJ. J confirms	A. M adores	SS. S urges	CC. R eases	A. S admires
KKK. R presses	B. S states	TT. J begs	DD. J agrees	B. R details
LLL. J claims	C. M continues	UU. S insists	EE. J agrees	C. S opposes
MMM. R distracts	D. R redirects	VV. J pleads	FF. J defends	D. J supports
NNN. M clarifies	E. S confirms	WW. S offers	GG. R commands	E. R prepares
OOO. J describes	F. R offers	XX. J denies	HH. J surprises	F. S points
PPP.M praises	G. S denies	YY. S interrogates	II. R suggests	G. J suggests
QQQ. J expresses	H. R probes	ZZ. J admits	JJ. J inquires	H. R assures
RRR. R offers	I. S states	AAA. S repeats	KK. S limits	I. S doubts
SSS.J appreciates	J. R worries	BBB. J reiterates	LL. J fights	J. R concludes
	K. S answers	CCC. S declares	MM. S silences	K. S defeats
	L. R seeks	DDD. J reflects	NN. R proposes	L. R teases
	M. J reaffirms	EEE. S reiterates	OO. S questions	M. S praises
		FFF.J hesitates	PP. R details	N. R redirects
		GGG. S frets		O. S states
		HHH. J recounts		P. J questions
		III. R queries		Q. R assures
		JJJ. J gives		
		KKK. S defends		
		LLL. J declares		

N. R admonishes	MMM. S congratulates	QQ. M coos	R. J amuses
O. M soothes	NNN. J affirms	RR. R praises	S. M requests
P. R reminds	OOO. S repeats	SS. S probes	T. S hesitates
Q. S claims	PPP.J relates	TT. R spurs	U. R explains
R. R snaps	QQQ. S admits	UU. J evaluates	V. M reprimands
S. J defends	RRR. J requests	VV. S wonders	W. R apologizes
T. R chides	SSS.S reiterates	WW. R answers	X. M details
U. S deflects		XX. S hesitates	Y. R stalls
V. R accuses		YY. J suggests	Z. M requests
W. S protects		ZZ. R overpowers	AA. S grants
X. R reprimands		AAA. J worries	BB. M amazes
Y. M distracts		BBB. R solves	CC. S reminds
Z. J asks		CCC. S scolds	DD. M confirms
AA. M hopes		DDD. R convinces	EE. S proposes
BB. J denies		EEE. S clarifies	FF. M suggests
CC. M suggests		FFF.R admits	GG. R questions
DD. R volunteers		GGG. S considers	HH. M claims
EE. M deflects		HHH. J warns	II. S questions
FF. J volunteers		III. S defends	JJ. M denies
GG. R denies		JJJ. J urges	KK. R begins
HH. J insists		KKK. R mitigates	LL. M illuminates
II. M confirms		LLL. S agrees	MM. R defends
JJ. J checks		MMM. R celebrates	NN. M simplifies
KK. S encourages		NNN. J blames	OO. S validates
LL. J comforts		OOO. R calls	PP. M consults
MM. M bids		PPP.J minimizes	QQ. S queries
		QQQ. S reminds	RR. M hesitates
		RRR. R offers	SS. S restates
		SSS. J challenges	TT. M explains
		TTT. S quiets	UU. R ushers
		UUU. J threatens	VV. S appreciates
		VVV. S belittles	WW. R encourages
		WWW. J redirects	XX. S agrees
		XXX. R hesitates	YY. R extends
		YYY. J inquires	ZZ. S understands
		ZZZ. R deflects	AAA. R wishes
		AAAA. J states	BBB. S soothes
		BBBB. R avoids	CCC. M regrets
		CCCC. J implores	DDD. S comforts
		DDDD. R admits	EEE. M coos
		EEEE. J admonishes	FFF.S admires
		FFFF. R rationalizes	GGG. M requests
		GGGG. S defends	HHH. S approves
		HHHH. R agrees	III. M starts
		III. J snaps	JJJ. J indicates
		JJJ. S quiets	KKK. R spurs
		KKKK. R explains	LLL. J dismisses
		LLLL. S suggests	MMM. S describes
		MMMM. J rejects	NNN. J compliments
		NNNN. R consoles	OOO. S agrees
		OOOO. J strengthens	PPP.J details
		PPPP. S queries	QQQ. S questions
		QQQQ. R details	RRR. J lists
		RRRR. J indicates	SSS.S uplifts
		SSSS. R justifies	TTT. J queries
		TTTT. J protests	UUU. S offers
		UUUU. R agrees	VVV. J resist
		VVVV. J urges	WWW. S insists
		WWWW. R	XXX. J rejects
		hesitates	YYY. S clarifies
		XXXX. J mocks	ZZZ. J denies
		YYYY. R defends	AAAA. S doubts
		ZZZZ. J spurs	BBBB. J admits
		AAAAA. R states	CCCC. S supports
		BBBBB. J interrogates	DDDD. J details
		CCCCC. R weakens	EEEE. S asks

			DDDDD. J calls EEEEE. S quiets FFFFF. J guilts GGGGG. S comforts HHHHH. J rejects IIII. R displaces JJJJ. J points KKKKK. R consoles LLLLL. J struggles MMMM. R disputes NNNNN. J engages OOOOO. S stops PPPPP. R relinquishes QQQQQ. J attacks RRRRR. M protects SSSSS. R pauses TTTTT. M scolds UUUUU. J snaps VVVVV. R warns WWWW. J explains XXXXX. M chastises YYYYY. J rebukes ZZZZ. R defends AAAAAA. J attacks BBBBBB. S quiets CCCCCC. R quiets DDDDDD. M implores	FFFF. J opens GGGG. S congratulates HHHH. J describes IIII. S investigates JJJJ. J answers KKKK. S amuses LLLL. J confirms MMMM. S exclaims NNNN. J introduces OOOO. S inquires PPPP. J details QQQQ. S restates RRRR. J smiles SSSS. S encourages TTTT. J agrees UUUU. S amuses VVVV. J questions WWWW. S denies XXXX. J begins YYYY. S jokes ZZZZ. J stalls AAAAA. S eases BBBBB. J details CCCCC. S ushers DDDDD. J wishes EEEEE. S reciprocates FFFFF. J offers GGGGG. S agrees HHHHH. J states IIII. S thanks JJJJ. J showcases KKKKK. S admires LLLLL. J finalizes MMMM. S releases
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IV. Characters

A. Sarah

Sarah is shown to desire many things: freedom, stimulation, justice, for example. But what she wants most is control. Margulies clues us in on this in many ways, this first being her family history. Often children who grow up with divorced/broken families develop a need for control in their lives as they may feel that they had no control as children. This need for control is brought on by a fear of loss, which we can see clearly in Sarah. Another clue is Sarah's profession itself. She works in a high-stress environment that requires a lot of focus and control out of herself in order to perform excellently. On top of that, her role is to take pictures - to capture the moment and frame it with a specific narrative. Her job is to take control of the most chaotic and destructive moments - if even for a second. We also see this in her frustration towards her physical condition - she has a lack of control over her physical capabilities, and expresses discomfort and impatience as a result. She prides herself on her ability to claim control, and so when she does not have it, there is a feeling of confusion and listlessness that makes her feel as though she were a child again.

Having survived many difficult situations and environments, Sarah is resilient and prepared to put in whatever mental or physical strength is required to reclaim her control over herself/her environment. She is also quite stubborn, and is thrilled by a challenge. She enjoys proving her strength and capabilities. Sarah is the type of person who holds onto her values tightly. She believes firmly in finishing what has been started, putting all of your efforts into your work, and doing what is right and expected of you. She is a very honest

person and will be open about her approval/disapproval. Sarah believes in doing what she can to provide help for those who cannot garner it themselves. She has a high moral code that drives her strive for change and justice for others, but is more professionally-driven than emotionally-driven. She expects a lot out of others and even more of herself. Sarah has a physically strong appearance. Even if she is not muscley or large, she has a strong presence that demands control. She has a hard resting face, but soft features when her guard is down. Her face is as expressive and honest as she is when she speaks.

When she first appears onstage, Sarah's heart is beating at a slightly faster rate than usual with the stress of traveling and the anticipation of finally returning home. There's light perspiration and extreme muscle tension with a lot of pain centered in her ankle, foot, and knee. Her breathing is restless and shallow until she sits on the couch, where it regulates and becomes steady. There is a heavy pit in her stomach as uncertainty and dread take over her thoughts.

B. James

James most wants comfort in his life. He has lived a life full of excitement and unpredictability in order to escape the tedious and mundane. This is shown by his past drug use, his working in high-risk environments where there's danger surrounding him, his choosing a profession where in a job is never guaranteed and is determined by his own grit, and his choosing a relationship with a woman who needs constant stimulation and control. James usually has surrounded himself with challenges that keep him on his toes, but years of being surrounded by death and destruction has finally caught up to him. James, now, though, is shown to want a comfortable life where he can be safe and mundane. He strives for comfort, one, in regards to his mental health. In order to surpass his trauma, he strives to comfort himself and process his pain with horror movies. He also strives for comfort in his relationship, as he has anything but that. Instead of comfort, he feels guilt over the injury of his partner, he feels betrayal over the infidelity, he feels jealous of the success within her career, and he feels he is to be constantly proving that he matches wits with his partner. Despite these, James fights hard to add simplicity, trust, and comfort in these areas.

James is not as driven to fight outright for what he wants. Without fully knowing the sensation of comfort until recently, there is fear in the decision to act. He is also someone who believes strongly that those who are in need deserve help, and is adamant that everyone should be doing more to help. He is very emotionally-driven, but is not as expressive until it bottles to the point of explosion. James is someone with a kind face, who has a sort of attractiveness to him. He feels gentle and fun, and has a non-threatening air. His eyes are very soft. When he first appears onstage, James' heart is racing, he is sweating profusely, and he is breathing incredibly quickly with the nerves and stress he is putting on himself to get Sarah home.

C. Richard

Richard wants most to feel as though he provides - for Mandy and their baby, for his friends, and for others around the world. Though he does not directly get involved by going into the fields, he uses his power to try and make a difference and bring awareness to the disparities of others around the world. He does not want to sacrifice his comfort, but he wants to feel as though he is making a difference in their lives. One of the things that Mandy says she loves most about Richard is that he takes care of her, and throughout the play we see many instances where he defends her or frets over her in an attempt to provide whatever support or comfort is needed. Even with Sarah and James he talks continuously about ways he can provide for them. He insists that James should have let the company help them get home, he suggests doing the footwork for their

dual memoir, he offers a ride and an assistant to Sarah so she may shoot at the prison, and he gets a wedding gift for them despite them asking for no gifts. This ability to provide gives him worth and the ability to affect others, despite not actively taking charge like Sarah or James.

Richard describes himself as someone who fights at work everyday, and we can see through his passionate declarations to James and Sarah throughout the play that this is true. Though Richard isn't one who fights through actions, he uses his words to get what he wants. He's a more eloquent and expressive person. He believes in staying true to your own values. He believes everyone should do their part to help others, but does not believe in sacrificing yourself for the sake of others.

Richard is an easygoing man, and that is reflected in his appearance. He usually has an easy smile and an approachable air. He looks as though he understands the way of the world a little bit more than the other characters do. When Richard first appears onstage, his heart is beating very quickly and there's a small knot in his stomach at the anticipation, excitement, and worry of seeing his friends, as well as introducing them to Mandy. There is probably a bit of perspiration, but not a heavy amount. There may be some tension in his brow as he gets closer to the apartment door, but it relaxes when he sees James. His breathing is shallow but controlled, and then much more relaxed once he enters the space and is surrounded by the familiar.

D. Mandy

Mandy most wants family - for herself and for others. This is shown throughout the play by the way she talks about the things she loves and believes, as well as her profession. Her job is about catering to others and providing them with a lovely, enjoyable experience where they get to connect with others, and she revels in the satisfaction that being the caretaker brings her. She is shown to care deeply about family when she mourns the mother's loss of her baby and discusses the immorality of the documentary that kept two elephants separated. She is most affected in the play when matters of family are involved, whether it's negatively by the documentary and photo, or it's positively by her daughter in the final scene. She wants happiness for others very badly, as well, and since the path to that happiness for her is the family and stability she's coming upon with her child, she insists that Sarah having a child would make her just as happy, too.

Though she is not headstrong in the way that Sarah is, Mandy is not afraid to express her opinion and go for what she wants. She takes a more gentle approach, demonstrating her skills and using reason rather than boldly asserting herself, unless otherwise provoked. She values comfort, love, and family, and believes that others' wellbeing and happiness are more important than a job or code of conduct. Mandy is a gentle, delicate, and pretty person. She radiates a bright energy and has a big smile that is ever present on her face. She is a smaller figure than anyone else onstage, but has an energetic air that makes up for it. When she first appears onstage, her heartbeat is quick with the nerves and excitement of meeting Sarah and James. Her breath is more relaxed than Richard's, and she is not sweating too much. Her hands may have tension from tightly and nervously gripping the balloons, but otherwise she is excited and ready for the evening ahead.

V. Ideas

- A.** The title presents many meanings to the play. The most obvious meaning is that of a photograph - a moment in which time is captured, forever standing still. This could be a reference to how the people and events featured in her photographs are immortalized as

nothing more than that day. Caught in one of the worst moments of their lives, the people will never be known as anything more to the world, and the place will never be the same. In a moment of crisis, time is often described as moving in slow motion. This could be a reflection of Sarah's occupation, in which she is surrounded by moments like these. However, it is more importantly a reflection of the conflict within her. At this time in Sarah's life, she is forced to sit still and she recovers. Being used to high-stress environments wherein she thrives off of action, it is an immense challenge for her to be in a position where she can do little to accelerate her recovery but wait. On top of this, she is made to recover with her boyfriend of over eight years after losing someone she loved immensely without having the proper chance to grieve. There is an additional sense of discomfort and disconnection, even when she tries desperately not to acknowledge it. When a long-term relationship reaches a certain point, it is often described as being a routine, or living within the familiar every day. To some this is a comfort, but for others it's a prison of monotony. When an image is stilled, there is more time to observe what is wrong with it. As Sarah stays at home to recover, she is forced to face the growing differences in the lives she and James want. She is forced to idly sit, aware that there is more she could be doing if only she could. She is forced to sit and acknowledge her own pain and her own inner turmoil for change, which she previously had not allowed herself the time to do.

B. Philosophical Statements

1. "I live off the suffering of strangers. I built a career on the sorrows of people I don't know and will never see again."
2. "The thing is, I know the people they put onstage ... I know them, I've lived with them, both of us have. So, seeing them turned into anthropological curiosities, like dioramas in a museum, bathed in this romantic Caravaggio light with, you know: hallowed, Persian-sounding music ..."
 - a) I combined these two quotes to highlight the interpretation of her photos forcing the introduction of the subjects to remain in the worst moment of their lives. The subjects, who lived before the photos and may have continued to live afterwards, do not get to share their story any more than what has been told for them.
3. "I wish I could kick back and watch movies with you, I really do. But I can't. There's too much going on. I can't sit still."
4. "You need it. The whole fucking mess of it. The chaos, and the drama. You need it. More than you need me."
 - a) These quotes most match the main interpretation of the title - Sarah's restlessness and desire for action and control. They directly call out to Sarah's need for more than what she has with James, and they do so in such candid and emotional responses from Sarah and James respectively.

VI. Tempo¹

A. 1.1: Slow

¹ (Graphs of each unit are attached behind Hodge Analysis in folder)

- B. 1.2a: Slow
- C. 1.2b: Medium
- D. 1.2c: Medium
- E. 1.2d: Fast
- F. 1.2e: Fast
- G. 1.2f: Slow
- H. 1.2g: Medium
- I. 1.3a: Medium
- J. 1.3b: Fast
- K. 2.1a: Medium
- L. 2.1b: Medium
- M. 2.2: Slow
- N. 2.3: Fast
- O. 2.4: Slow

VII. Moods

- A. 1.1: Hopeful
- B. 1.2a: Amiable
- C. 1.2b: Friendly
- D. 1.2c: Awkward
- E. 1.2d: Passionate
- F. 1.2e: Defensive
- G. 1.2f: Reminiscent
- H. 1.2g: Critical
- I. 1.3a: Uncertain
- J. 1.3b: Rapid
- K. 2.1a: Idyllic
- L. 2.1b: Tense
- M. 2.2: Tender
- N. 2.3: Heavy
- O. 2.4: Calm