

at the REP ★



World Premier
By Steven Peterson
Directed by Gordon Greenberg

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**This study guide has been researched and written with the help of Dramaturgy Interns Carlos Cabrera & Crystal Wilks.*

Capital Repertory Theatre's 37th Season - 2017-2018

SEX WITH STRANGERS

by Laura Eason

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Next Act! New Play Summit 6

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SHE LOVES ME

Book by Joe Masteroff

Music by Jerry Bock

Lyrics by Sheldon Harnick

NOV 24 – DEC 24, 2016

World Premier!

PARIS TIME

by Steven Peterson

JAN 26 – FEB 18, 2018

Classics On Stage

BLITHE SPIRIT

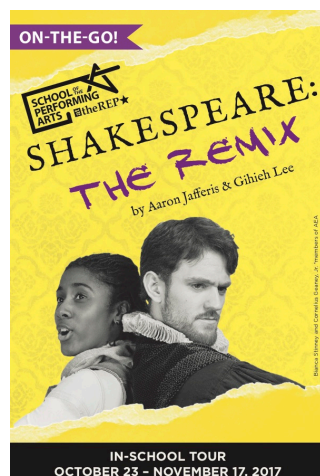
by Noël Coward

APR 6 – 29, 2018

theREP's *ON-THE-GO!* IN-SCHOOL TOURS *We come to YOU!*

To book a tour, contact Aaron Marquise at
amarquise@proctors.org | 518-382-3884 x128

Directed by Margaret E. Hall
Public Performance @theREP
on November 4, 2017 at 11am



Adapted by Margaret E. Hall &
Maggie Mancinelli-Cahill
Directed by Margaret E. Hall
Public Performance @theREP
on March 10, 2018 at 11am

Spring 2018

Dear Educator:



Welcome to Capital Repertory Theatre!

We are thrilled that you are attending a performance of *Paris Time*, one of this season's main stage productions, and hope you will find this guide to be a useful tool.

You have permission to reproduce materials within this guide for use in your classroom. It is designed to introduce the cultural and historical context of the play as well as provide resources and ideas for integrating the theatre experience with your curriculum.

Productions by theREP are likely to generate questions and opinions among your students. Our hope is that you will join us for a talkback with the cast following the performance where you and your students can share your questions and reactions with the performers.

The arts provide young imaginations with stimulation, points of reference, and intellectual resources for the mind and spirit. Our goal is to make live theatre attendance possible for all students in the Capital Region. Over 18,000 Capital Region students attended student matinees and theREP's On-the-Go! in-school tour performances last season. We hope to continue to grow and serve the needs of the Capital Region education community.

Let us know how you are using theatre in the classroom! Your success stories help us to keep the program funded. We love to receive copies of lesson plans, student work related to our performances and your letters. These are important testimonials to the value of the arts in education.

And finally, please fill **Out the Teacher Evaluation** at the back of this study guide. Completing the evaluation form will help us to continue to provide programs that serve the needs of Capital Region students.

We look forward to hearing from you!

With deepest gratitude,



Margaret E. Hall
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at the REP ★



ABOUT US

Capital Repertory Theatre (theREP) is a non-profit professional producing theatre. In its 35-year history, theREP has produced more than 5,000 performances for the people of the Capital Region.

A member of LORT (League of Resident Theatres), theREP strives to bring quality work that explores the essence of the human condition through the stories of people, events, and phenomena that shape our contemporary lives. Theatre, at its best, entertains, cajoles and inspires by engaging the heart and mind through its most powerful ally – the imagination.

There are two basic types of theatre companies: producing and presenting. theREP is a producing theatre. The theatre hires a director and designers for the set, costumes, lights, and sound. The Theatre's Artistic Director and the director select appropriate actors for all the roles in the play. Then they all come to Albany, where the play is built and rehearsed.

In addition to the theatre space, theREP has a scene shop where sets are built, a costume shop where costumes are constructed and cared for, offices where the administrative staff works, a rehearsal hall where the shows are rehearsed, and housing facilities for actors. The resident staff of the theatre works with visiting artists to put the production together.

In contrast, presenting theatres host shows that have been designed, built, and rehearsed elsewhere. A theatre company at many different theatres frequently presents shows of this kind regionally, nationally or even internationally over an extended period of time. What you will see at theREP or with our On-The-Go! tours is unique to theREP where it was built. No one from anywhere else will see this production just as you see it!

ATTENDING A PERFORMANCE

Being a member of an audience is an important job. Live theatre couldn't exist without you! That job carries with it some responsibilities. Follow these suggestions in order to have the best theatre experience possible!

BRING WITH YOU

- ◆ ideas, imagination, an open mind, observation skills and a sense of wonder.

LEAVE BEHIND

- ◆ cell phones, pagers, pen lights, food and drink and anything else that might distract you, the performers or other members of the audience.

THINGS TO DO BEFORE A PERFORMANCE

- ◆ learn about the show you are going to see, arrive on time, find your seat, visit the restroom.

DURING A PERFORMANCE

PLEASE DO

- ◆ applaud, laugh, pay attention and notice little details, think about questions you would like to have answered by the actors after the show, stay in your seat until intermission and the end of the show.

PLEASE DON'T

- ◆ talk, sleep, eat or drink, distract others, exit the theatre during the performance.

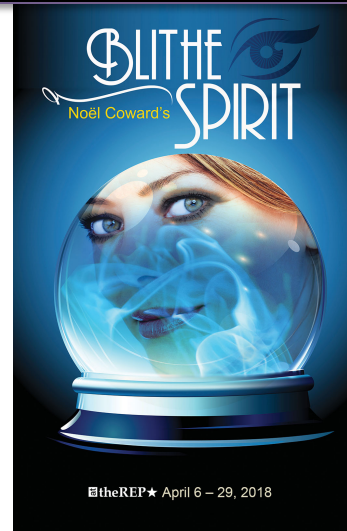
2017-2018 EDUCATION SEASON



NOV 30, DEC 8 & 17
10:30am



FEB 9
10:30 am



APR 12 & 26
10:30am

STUDENT MATINEES | Performance at theREP at 10:30am

PRICE \$12 a student

CHAPERONES For every 15 students, one complimentary adult ticket is provided.

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Paris Time: A Brief Synopsis

Paris Time centers around the life of Charlie and Deborah Lindstrom, a middle aged American couple living in Paris. Charlie's job as regional manager for a global engineering firm has taken them around the world and has them currently residing in the 16th Arrondissement in Paris, France.

Deborah who quit her job in the states, as a lawyer, to follow Charlie has recently found work – through the help of one of Charlie's employees, Philippe, at a humanitarian agency called the Jacob Stein Center. As a Jewish woman, Deborah is very committed to her work. She reports on crimes and other events surrounding the harassment of the Jewish community in and around Paris.

The play opens on a conversation between Deborah and Reina, a young French Jewish woman, who also works for Charlie. Reina's car was vandalized while parked in the Company parking garage. This occurred directly following a weekend excursion Reina took to photograph vandalism and discriminatory events against the Jewish Community around France – she also happens to do some work with Deborah at the Jacob Stein Center. Deborah asks to see the photos, especially of Reina's car, to ensure the situation is given the attention it deserves – from both the media and Charlie's company. Especially considering the "run in" Reina recently had in the office with two of her co-workers who happen to be Middle Eastern. Reina insists the run in was "friendly" banter between co-workers with different political opinions, but Deborah believes otherwise.

Charlie is hesitant to address the issue with Reina's car on any level that would insinuate anything other than a "stupid prank." Deborah sees things differently and urges Charlie to address the issue, and ensure Reina's safety, at his company. In fact, she wants Charlie to take it up with the company CEO – Martin – who is flying over at the last minute to secure a deal in Rotterdam, and possibly "take care" of things with Reina. Charlie is worried about Martin's arrival, he thinks there is more to his coming into town than Martin has said.

Martin arrives and, as he's staying with Charlie & Deborah, the three enjoy a meal with an additional individual – Philippe (a Frenchman who was also up for the job that Charlie now holds). The post dinner conversation turns to the hostile climate in Paris, and greater France, concerning hate crimes against the Jewish community. During the conversation Deborah makes her concern for Reina demandingly clear – a fact Martin doesn't not take entirely kindly too. In a moment when Deborah steps out of the room Martin reveals the real reason he is in town – there have been complaints within the company – at the highest levels – about an email Charlie sent out regarding the Anti-Semitic acts that have been occurring.

As the play progresses, things get even more tense between everyone: Charlie finds out Deborah sent the email in his name; Philippe hits on Deborah; Reina's house is broken into and every bit of glass shattered; Martin demands Charlie not make an issue in the company about "the big A" (Anti-Semitism); Charlie and Deborah are at odds – both wanting Charlie's job to remain secure and both truly wanting the Anti-Semitism to be addressed; Martin is furious when Charlie leaves a meeting Martin deemed necessary to appease the big wigs of the company; Charlie's job hangs in the balance ... will Reina continue to be the victim of Anti-Semitic acts? Were the two Middle Eastern Men responsible for the damage to Reina's car and home? Will Deborah back down when asked by both Reina and Charlie? Will Charlie and Deborah make it?

DISCUSSION QUESTIONS

Pre-performance: what do you think will happen?

Post-performance: was it as you expected? What surprised you?

Paris Time: Cast of Characters

Deborah Kaplan Lindstrom: An American living in Paris. Married to Charlie Lindstrom. Deborah works for a humanitarian agency, the Jacob Stein Center. She takes Reina under her wing – and into the fold as a photographer at the center – helping to document the increasing harassment being inflicted upon the Jewish community.

Charlie Lindstrom: An American living in Paris. Married to Deborah. Charlie is the regional manager for a global engineering firm. He sees Deborah's work at the center as important, but perhaps not important enough for it to interfere with things/employees at his company.

Reina Assous: A young French Jewish woman, she works in Charlie's company as a website content manager. Reina is also the victim of multiple acts of vandalism – the first of which occurred in the Company parking garage. She is also working for the Jacob Stein Center – on her own time – as a photographer.

Martin McKinney: CEO of the company that Charlie works for. He is also one of Charlie's best friends. Martin flies to Paris after an email, calling the vandalism to Reina's car an act of Anti-Semitism, is sent to the American office and all of the company's top executives. He claims he's there to rally the troops behind a new bid to build in Rotterdam.

Philippe de Seyrac: Appears to be a charming Frenchman and a loyal/hardworking member of Charlie's company where he acts as head of the companies local operations. Philippe acknowledges that Anti-Semitic acts are, sadly, once again occurring in France ... but what can you do ... ?

About the Playwright: Steven Peterson



Steven Peterson turned to playwriting in 2011 after a long career in international business. His full-length plays produced to date have included: *Affluence* (Theatre 40, Los Angeles), *The Actuary* (Peninsula Players, Wisconsin), *The Invasion of Skokie* (Chicago Dramatists), and, coming in 2018, *Paris Time* (Capital Repertory Theatre, Albany, NY). His plays in development have appeared at the new play festivals of Cleveland Play House, Utah Shakespeare Festival, Capital Repertory Theatre's *Next Act! New Play Summit*, Center Stage (Greenville, SC), and Theatre Ariel (Philadelphia). Steve is a

two-time winner of the Julie Harris Playwrights Award, a winner of the Dorothy Silver Playwriting Competition, and a Resident Playwright at Chicago Dramatists. He is a member of the Dramatists Guild of America and is represented by the Robert A. Freedman Dramatic Agency of NYC.

The Production: Who's Who...

Directed by Gordon Greenberg

THE ACTORS

(in alphabetical order)

Jenny Ashman*

Wally Dunn*

Spencer Moses*

Tom Templeton

Kelly Wolf*

THE PRODUCTION TEAM

Stage Manager: Melissa Richter*

Costume Designer: Tristan Raines+

Set Designer: Paul Tate de Poo III+

Lighting Designer: Rob Denton+

Sound Designer: David Thomas+



**Denotes a member of Actors' Equity Association, the Union of Professional Actors and Stage Managers of the United States*



+Denotes a member of United Scenic Artists

Actor headshots coming soon...

Historical Context

The Arrondissements of Paris – The city of Paris is divided into twenty arrondissements. The first is in the center, the following ones spiral outwards in a clock-wise direction. Most of the famous tourist attractions can be found in one of the central eight. All twenty are encircled by the périphérique, a ring highway. Outside this ring are the banlieues, the suburbs of Paris. The arrondissements should not be confused with the 101 French départements (or areas of France).

The 16th Arrondissement – Passy is featured in *Paris Time*, and has the reputation of being the richest arrondissement where only the well to do are able to afford the rent. It is bordered by Boulogne

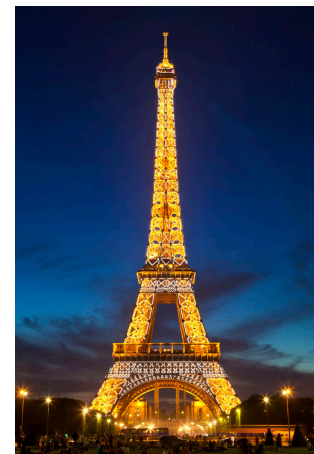
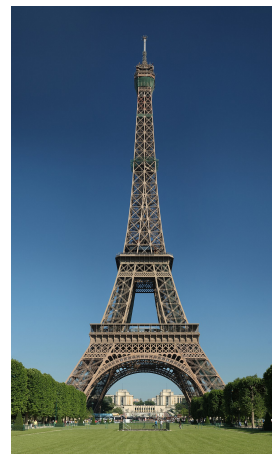
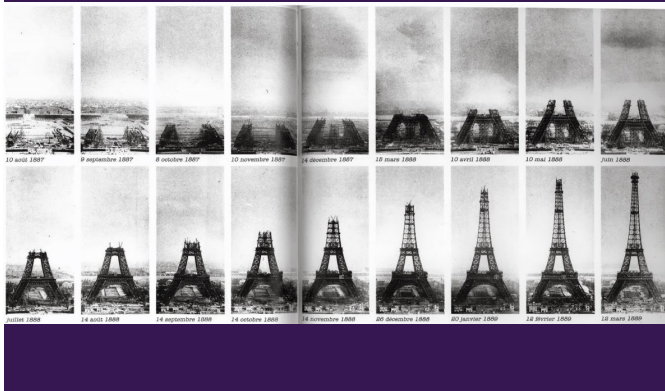


Park to the west. A big draw for the arrondissement is the Palais de Chaillot (formerly Palais de Trocadéro), from where you can view the Eiffel Tower. The Palais de Chaillot is also home to several museums and theatres.

The 7th Arrondissement is where one will find the Eiffel Tower, which stands tall at 1,063 ft., about the same height as an 81-storey building. It was constructed between 1887-89 as the entrance to the 1889 World's Fair. Initially criticized by some of France's leading artists and intellectuals for its design, it has become a global cultural icon of France, and is one of the World's most recognizable structures.



The 101 French Départements



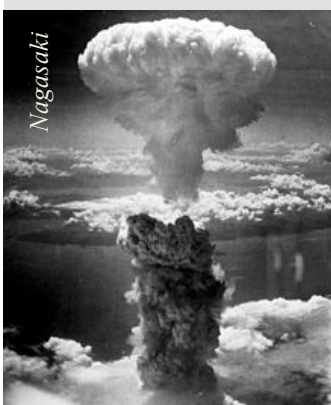
World War II

“The instability created in Europe by the First World War (1914-18) set the stage for another international conflict—World War II—which broke out two decades later and would prove even more devastating. Rising to power in an economically and politically unstable Germany, Adolf Hitler and his National Socialist (Nazi Party) rearmed the nation and signed strategic treaties with Italy and Japan to further his ambitions of world domination. Hitler’s invasion of Poland in September 1939 drove Great Britain and France to declare war on Germany, and World War II had begun. Over the next six years, the conflict would take more lives and destroy more land and property around the globe than any previous war. Among the estimated 45-60 million people killed were 6 million Jews murdered in Nazi concentration camps as part of Hitler’s diabolical “Final Solution,” now known as the Holocaust.



On December 7, 1941, 360 Japanese aircraft attacked the major U.S. naval base at Pearl Harbor in Hawaii, taking the Americans completely by surprise and claiming the lives of more than 2,300 troops. The attack on Pearl Harbor served to unify American public opinion in favor of entering World War II, and on December 8 Congress declared war on Japan with only one dissenting vote. Germany and the other Axis Powers promptly declared war on the United States.

On June 6, 1944—celebrated as “D-Day”—the Allied began a massive invasion of Europe, landing 156,000 British, Canadian and American soldiers on the beaches of Normandy, France. In response, Hitler poured all the remaining strength of his army into Western Europe, ensuring Germany’s defeat in the east. Soviet troops soon advanced into Poland, Czechoslovakia, Hungary and Romania, while Hitler gathered his forces to drive the Americans and British back from Germany in the Battle of the Bulge (December 1944-January 1945), the last major German offensive of the war. An intensive aerial bombardment in February 1945 preceded the Allied land invasion of Germany, and by the time Germany formally surrendered on May 8, Soviet forces had occupied much of the country. Hitler was already dead, having committed suicide on April 30 in his Berlin bunker.



At the Potsdam Conference of July-August 1945, U.S. President Harry S. Truman (who had taken office after Roosevelt’s death in April), Churchill and Stalin discussed the ongoing war with Japan as well as the peace settlement with Germany. Post-war Germany would be divided into four occupation zones, to be controlled by the Soviet Union, Britain, the United States and France. On the divisive matter of Eastern Europe’s future, Churchill and Truman acquiesced to Stalin, as they needed Soviet cooperation in the war against Japan. Heavy casualties sustained in the campaigns at Iwo Jima (February 1945) and Okinawa (April-June 1945), and fears of the even costlier land invasion of Japan led Truman to authorize the use of a new and devastating weapon—the atomic bomb—on the Japanese cities of Hiroshima and Nagasaki in early August. On August 10, the Japanese government issued a statement declaring they would accept the terms of the Potsdam Declaration, and on September 2, U.S. General Douglas MacArthur accepted Japan’s formal surrender aboard the USS Missouri in Tokyo Bay.”

~SOURCE: <http://www.history.com/topics/world-war-ii/world-war-ii-history>

The Vélodrome d'Hiver Roundup



The Vélodrome d'Hiver was an indoor cycle track at the corner of the boulevard de Grenelle and rue Nelaton in the 15th arrondissement of Paris. The Vélodrome d'Hiver or 'Vel d'Hiv' roundup was the largest French deportation of Jews during the Holocaust. It took place on July 16-17, 1942; in the early hours of July 16, French Police rounded up thousands of men, women, and children throughout Paris. By the end of the day, the police had taken 2,573 men, 5,165 women, and 3,625 children from their homes. The roundup continued the following day, but with a much smaller number of arrests.

In order to guarantee the participation of the French police in the roundups, Nazi officials agreed to focus on foreign and stateless Jews, initially sparing the French Jewish population from deportation. Approximately 6,000 of those rounded up were immediately transported to Drancy internment camp in the northern suburbs of Paris. Drancy was, at that point, a transit camp for Jews being deported from France, with those not deported detained at the Vélodrome d'Hiver.

Following the roundup in greater Paris, some 7,000 Jews – among them almost 4,000 children – were crowded together in the sports arena. The incarcerated Jews faced appalling circumstances. There was scarcely space to lie down and no arrangements had been made for food, water, or sanitary facilities. Only two physicians a shift were allowed in to treat the internees. The glass ceiling of the arena contributed to a stifling environment by day, as all ventilation had been sealed to prevent escape, and led to chilly temperatures at night.



The Drancy Internment Camp, established in August of 1941 by the Germans, was set up as a detention center of prison for foreign Jews in France; later it became the major transit camp for the deportation of Jews from France. Until July 1, 1943, French police staffed the camp under the overall control of the German Security Police. In July 1943, the Germans took direct control of the Drancy camp and SS officer Alois Brunner became camp commandant.

The camp was a multistory U-shaped building that served as a police barracks before the war. Barbed wire surrounded the building and its courtyard. The capacity of the camp was 5,000 prisoners. Five subcamps, used primarily as warehouses for personal property confiscated from the Jews, were located throughout Paris: at Austerlitz train station, the Hotel Cahen d'Anvers, the Levitan furniture warehouse, the wharf in Bercy, and the Rue de Faubourg. Approximately 70,000 prisoners passed through Drancy between August 1941 and August 1944. A few thousand of them managed to obtain release during the first year of the camp's existence.

Drancy Internment Camp



Schutzstaffel Officer, Alois Brunner, was an Austrian SS officer held responsible for sending over 100,000 European Jews to ghettos and internment camps in Eastern Europe. He was commander of the Drancy internment camp outside Paris from June 1943 to August 1944, from which nearly 24,000 people were deported.

Auschwitz was the largest concentration camp established by the Nazi regime. It included three main camps near the Polish city of Oswiecim: Auschwitz I, April 1940; Auschwitz II (or Auschwitz-Birkenau), October 1941; and Auschwitz III (or Auschwitz-Monowitz), October 1942.

Auschwitz I was constructed for three purposes: a.) to incarcerate real and perceived enemies of the Nazi regime and the German occupation authorities in Poland for an indefinite period of time; b.) to provide a supply of forced laborers for deployment in SS-owned construction related enterprises (including expanding camps); and c.) to serve as a site to kill small, targeted groups of the population whose death was determined by the SS and police authorities to be essential to the security of Nazi Germany.



Like some other camps, Auschwitz I had a gas chamber and crematorium. It was also a camp where SS physicians carried out medical experiments. The pseudoscientific research conducted there was done on infants, twins and dwarfs. Forced sterilizations and castrations of adults was also performed there.

The most notorious “doctor” to do these experiments was SS Captain Dr. Josef Mengele.



Anti-Semitism In France Through History

Key Moments in Jewish-French History

- 1790s – the end of the French Revolution brings forth new laws that granted Jews equal rights. France was the first modern country to do so.
- 1807 Napoleon's Sanhedrin – a meeting set forth by Bonaparte in order to discuss with important Jewish leaders where their communities loyalties lay, whether with France or with their religion. Known as the "Jewish Question", it led to further assimilation of Jews into French society and established a political precedent.
- 1894 – Jewish Captain Alfred Dreyfus is convicted of spying for Germany leading to a rise in anti-Semitic riots and sentiments across France, which would continue for the next decade.
- Zionism – the Dreyfus Affair inspired Austro-Hungarian Journalist Theodor Herzl; he would later go on to found and lead the modern Zionist movement to move Jews out of Europe and into Israel.
- Early 1900s – a wave of Jewish immigration into France from Germany and Eastern Europe sparks anti-Semitic backlash across the country.
- WWII – the German invasion of France leads to the deportation of more than 70,000 Jews, of whom only 2,500 would survive. French government did participate in the deportation however many officials and citizens were dedicated to protecting the Jewish community creating a divide within the country.
- Decades after the war France pulls out of Northern Africa and those who did not move to the newly established state of Israel moved to France, since they already had French citizenship by living in a French colony. The Jewish population in France doubles in size, and the Northern African Jewish communities are not afraid to speak out against ethnic political discrimination in France.
- 1980s – A surge of Muslim immigrants into France leads to tensions between the two groups as the new Muslim community faces resistance against their inclusion in French society. The needs of the two communities within France, causes tensions that were only worsened by the fight over Israel.

Modern Day France and the Jewish Population

- 2000 – Camp David Summit is held between the United States, Israeli, and Palestinian leaders in order to come to an agreement over the right to Jerusalem, Israel.
- 2000-2005 – Second Intifada was the second uprising lead by Palestinians against Israeli control. Acts of violence against Jews occur in France as immigrants argue over the conflicts.
- 2008 – During the Gaza War the Israeli – Palestinian conflict flares and there is an increase in anti-Semitic incidents, attacks and graffiti.
- Increased tensions in Israel lead to strong feelings between both sides of the conflict, especially in the 19th arrondissement, on the Northeastern edge of Paris, which is one of the most impoverished and diverse communities. Both Jewish and Muslim citizens live there.
- 2012 – The shooting in Toulouse, France by a long gunman who targeted a Jewish Day School.
- 2015 – Shooting occurs at the Charlie Hebdo offices in Paris. The magazine had printed satirical cartoons aimed at Islamic leaders. Attacks in the following days were connected to radical Islamic and Muslim terrorist groups.
- 2015 – Shoot at the Bataclan concert hall by Islamic terrorists.
- 2017 – The murder of a Jewish school teacher by a Muslim man sparks talks about the ongoing problem of violent anti-Semitism being ignored by the French press.

Present:

As the Muslim population outnumbers the Jewish population in France, 10 to 1, tensions still remain high. Many French-Muslim citizens are calling for the deportation of Jews back to Israel. While the conflicts of Israel are still unresolved, French Far Right Political parties have seen an increased presence of anti-Semitism. This parallels the conflicts between the Jewish community in France and others including government that occurred before and after WWII.

Have other roundups, interments or aggressive acts like the Holocaust occurred...and can it happen again?

Mexican Deportation

During the 1930s and into the 40s, close to 2 million Mexicans and Mexican-Americans were deported or expelled from cities and towns across the U.S., and shipped to Mexico.

During the Great Depression, a sense of total despair plagued the entire country, and the American people found a convenient scapegoat in the Mexican community. Many white Americans blamed Mexican immigrants for the widespread economic scarcity and unemployment. Eventually that anger materialized into Mexican Repatriation programs, sending thousands of Mexican families back to Mexico. Mexican-Americans and Mexican nationals were rounded up and sent “back” to Mexico on trains. Many families lost their jobs, property, and livelihood. Families were separated and many were forced to live in poverty stricken borderlands.



~Mexican “illegals” being deported on trains from L.A. and Chicago in 1932

13,000 Mexicans were sent to their native country by the Los Angeles county charities department on August 21, 1931.

While mass genocide did not occur, it's not a particularly pleasant piece of American History, and in fact, it is often a largely forgotten chapter of our history.

Japanese Internment Camps

Two months after the bombing of Pearl Harbor, U.S. President Franklin D. Roosevelt signed Executive Order 9066 ordering all Japanese-Americans to evacuate the West Coast. This resulted in the relocation of approximately 120,000 people, many of whom were American citizens, to one of 10 internment camps located across the country. Traditional family structure was upended within the camp, as American-born children were solely allowed to hold positions of authority. Some Japanese-American citizens were allowed to return to the West Coast beginning in 1945, and the last camp closed in March of 1946. In 1988 Congress awarded restitution payments to each survivor of the camps.



Courtesy of California State Library

Discussion Point: What about Trumps proposed policies to deport all DACA individuals, as well many Muslims currently living in the United States as he can – were he actually given the power to do so???

VOCABULARY

Anti-Semitism (n) – discrimination against or prejudice or hostility toward the Jewish population.

Arrondissement (n) – an administrative district of certain large cities in France.

Fascism (n) – governmental system led by a dictator having complete power, forcibly suppressing opposition and criticism, regimenting all industry, commerce, etc., and emphasizing an aggressive nationalism and often racism.

“Final Solution” – was the code name for the deliberate, horrific, and carefully planned genocide of all European Jews by the Nazi Party.

Interning (v) – to impound or hold within a country until the termination of a war.

Internment (n) – the act of interning or state of being interned, esp. of enemy citizen in wartime or of terrorism suspects.

Reich (n) – empire, realm, nation. The German state, especially during the Nazi period.

Reichstag (n), *German History* – the lower house of the parliament during the period of the Second Reich and the Weimar Republic.

Sanhedrin (n) – also called the Great Sanhedrin. The highest council of the ancient Jews, consisting of 71 members, and exercising authority from about the 2nd century b.c.

Schutzstaffel (n) – aka SS; was a major paramilitary organization under Adolf Hitler and the Nazi Party during WWII.

Socialism (n) – a theory or system of social organization that advocates the vesting of the ownership and control of the means of production and distribution, of capital, land, etc., in the community as a whole.

Coming Together

Although tensions between Jewish communities and other groups in Paris and the U.S., amongst others, still run high, more and more is being done everyday to help bridge the gap between different groups. One woman has found a way to bring people from different walks of life closer together using an unlikely form of common ground. Zarinah El-Amin Naeem a Michigan based anthropologist created Beautifully Wrapped, an organization that showcases the art of head wrapping. El-Amin Naeem started this organization as a way to express her own love of head wrapping and her beliefs and to help bridge a gap that she felt needed to be filled. Her organization holds exhibitions that teach anyone about the different arts of head wrapping. These exhibitions are for people of any gender, religion, or age to come together and learn more about each other. Each year the conference is attended by Sikhs, Muslims, Jews, Black Hebrew Israelites, and Orthodox Christians to name a few.

It creates not only a place to meet other people and learn but a place to ask questions. The events held by the organization bring together people who otherwise wouldn't have had a chance to meet in real life. El Amin Naeem believes that learning about our differences and caring about one another's well being will help bring us closer together when we need it most. Although it may feel as if the past is repeating itself we can find hope in the fact that certain people are willing to find common ground to connect to others. El-Amin Naeem demonstrates beautifully how combating ignorance is the first step in moving towards acceptance.



At a Headwrap Expo, a Sikh man is showing the crowd how to wrap a dastar, or turban.

Classroom Activities

VISUAL & PERFORMING ARTS

1. IN THEIR SHOES

In this activity, students will explore the lives of those individuals who lived during WWII/The Holocaust. Using images/portraits from the time period as inspiration, students will create a character biography that explores the thoughts and emotions of the subjects in the photographs. For this activity you will need a large, open space, and a collection of images relating to the WWII/The Holocaust. See images on the next page as an example.

Photos

- ◆ Place photos in a circle on the floor.
- ◆ As students enter the room, tell them to sit by a photo that they are drawn to.
- ◆ Ask the students to study the picture. Notice every aspect of physical appearance—clothing (fit, style, etc.), expression, stance, etc.
- ◆ Once students feel like they have a sense of the character's physical appearance ask them to lie on their backs.

Visualization

- ◆ Have students close their eyes and bring their attention to breathing.
- ◆ Visualize the person that they saw in the photo. Ask them to remember every detail that they picture.
- ◆ Begin to visualize how the character moves, sits and walks through the environment seen in the picture.
- ◆ When each student can envision this they rise to their feet.

Character Walk

- ◆ Students start to walk around the room and bring their attention to certain aspects of movement. Tempo, Body Center, Stance, etc. When all students have made their character choices they may walk, as a group, into a circle and drop the character.

WRITE

- ◆ Next, ask students to write an inner monologue for their characters (this should be what their character is thinking during the moment the photograph was taken). Have students share their monologues with the class.

2. DESIGN! A Show Poster

Students are asked to design a show poster for a production of *Paris Time*. If this activity is attempted prior to seeing the production, teachers should share the synopsis of the play with students.

ENGLISH

1. READ!

The Diary of a Young Girl (aka *The Diary of Anne Frank*) by Anne Frank

The Book Thief by Markus Zusak

Sarah's Key by Tatiana de Rosnay (part of this story deals with the Vel d'Hiv roundup)

The Boy in the Striped Pajamas by John Boyne

Number the Stars by Lois Lowry

Yellow Star by Jennifer Roy

2. WRITE! A Diary Entry

Write a diary entry as one of the characters from the show. For example, students could write as Reina, struggling with the acts of vandalism/terrorism happening in her country and to her. Are there any parallels that can be drawn between Reina and say, Anne Frank or members of the Muslim American community?



3. WRITE! A Review: Critical Thinking.

Ask students to write a review of the REP's production of *Paris Time*. Things to consider when writing the review:

- What was the most compelling or intriguing aspect of the production?
- How did the set, lights, costumes, sound and props add (or take away) from the production?
- What did you think of the stage movement?
 - Both the blocking (where the actors moved) and the choreography (the dancing)
- What did you think of the direction of the piece?
- What questions arose for you, about the production? Was anything confusing?
- Would you recommend this production to others?
- Can you make any connections between the play and other plays that you have seen? (What about television shows or films?)
 - Can you make any connections from the play to your own life?



4. WRITE!

Students are asked to write a short story, poem or monologue from the point of view of each of the individuals in this photo:

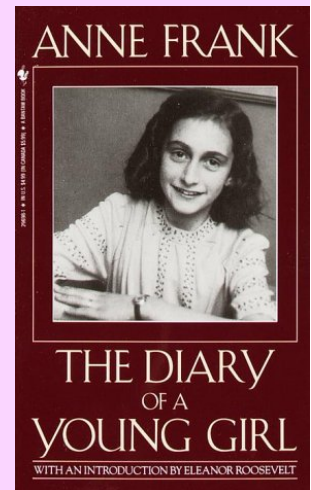
<http://archive.jsonline.com/news/religion/holocaust-education-evolves-as-number-of-survivors-dwindles-b99431213z1-289879741.html/>



5. READ & WRITE!

Imagine being the young Annelies Marie “Anne” Frank. German-born but Jewish, which was a death sentence during WWII. Fleeing Nazi persecution. Hiding in an attic in Amsterdam for two years before being discovered and sent to a concentration camp – where you perished.

Have students read *The Diary of Anne Frank* and write a paper reflecting on the diary.



HISTORY

1. RESEARCH AND WRITE!

Students are asked to select an historical individual or event from the time period that coincides with WWII (or recent historical event that occurred in Paris, *i.e.*: *Charlie Hebdo*, *the Bataclan attack*) and do a research report on that person/event.

2. FOUND ON A MAP: Where is France? Where is Paris, France?

See if students can find France on a map that has no text on it. See if they can point out where Paris is inside of France. Provide a blank map of the globe to students and have them fill it in.

3. ARCHITECTURE (Art History)

Paris is full of beautiful architecture: Notre Dame; The Eiffel Tower; The Arc De Triomphe; The Louvre; Basilica of Sacre-Coeur; etc. Students are asked to research and report on one of the architectural structures in Paris, France. Once the student has found a structure of interest, they are to research when it was built, how long it took to construct, who the architect is, and what style of architecture it is. Each student should create a Powerpoint presentation to present to the class.

4. TRAVEL WITH TECHNOLOGY *Incorporate writing, technology, graphic design and geography into one projet.* Students are asked to design a travel brochure for a nation (or major city in a nation) in which they are not already familiar. Once selected they are to research that city/nation. Population; cuisine; climate; traditions; geographical points of interest; architectural points of interest; famous individuals from that city/nation; etc. Once students have collected the information they are to create a Travel Brochure for their city/nation. What's the flag, flower, money for that location; what can one see/do if they were to visit.

5. COULD ANOTHER ROUNDUP HAPPEN?

In *Paris Time* the question of whether or not humanity could allow another roundup to happen comes up. Have a discussion with students addressing this question. Do they have any examples in recent history/events to support their opinion?

Resources Consulted

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<http://www.map-france.com/departments/>

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<https://www.theguardian.com/news/2015/jan/15/-sp-threat-to-france-jews>

~Sontag, Deborah. *Impasse at Camp David*. The New York Times. 26 July, 2000.

<http://www.nytimes.com/2000/07/26/world/impasse-at-camp-david-news-analysis-down-from-summit-into-vale-of-uncertainty.html>

*****This guide has been constructed for educational purposes only. theREP, which is a non-profit organization, does not make any money from it.*****



YOUNG PLAYWRIGHT CONTEST

Deadline to submit March 23, 2018

The School of the Performing Arts at the REP seeks entries for the fourth annual Young Playwright Contest. Contest winners will see their short plays professionally produced on the REP's stage in August 2018, and will receive a series of workshops led by a professional playwright.

Submissions will be evaluated on creativity, dialogue, character development, plot structure, and the inclusion of the line "**I would have gotten away with it, too, if...**" Any scripts that are longer than 10 minutes acted out will not be considered.

SUBMISSION GUIDELINES

1. Playwrights must be at least 13 years old and no older than 19 years at the time of submission, and must reside within a 90-mile radius of Albany, NY.
2. Plays must be no longer than 10-minutes in length, acted out.
3. Plays may have no more than 7 characters.
4. Submissions must include the line: "**I would have gotten away with it, too, if...**"
5. Submit online at school.proctors.org/young-playwright-contest



TEACHER EVALUATION: *Paris Time*

Your feedback is **vital** to the growth and continued success of theREP's educational programming. It helps us to constantly improve and attract additional underwriting. Please take a moment to fill out this form.

We encourage you to make multiple copies so that all of the teachers in your group may respond.

1. Name: _____ School: _____
2. Phone: _____ E-mail: _____
3. How would you rate the quality of today's performance?
Excellent Good Fair Poor
4. Did attending the performance assist you in addressing classroom curriculum?
Very Much Somewhat Not At All N/A
5. Were the on-line study materials useful in preparing students and deepening their experience?
Very Much Somewhat Not At All N/A
6. Please check all that apply:
____ Today's performance price was affordable for my school.
____ My school required a subsidy in order to afford today's performance.
____ My school would provide performances for more students, more often, if additional funds were available.
7. Any additional information / comments welcome:

The completed form may be submitted by email to amarquise@proctors.org or by mail to: Aaron Marquise, Arts Education Manager, 432 State Street, Schenectady, NY 12305.

theREP/Capital Repertory Theatre's Mission In Action!

Creating an authentic link to the community we serve...

EDUCATION AND OUTREACH are key components of theREP's mission, "to create an authentic link to the community we serve." Through a wide range of programs, theREP strives "to provide the Capital Region with theatre programming which inspires a greater understanding of the human condition" and helps "to develop future audiences by instilling the notion that theatre is a vital part of the cultural life of all vibrant cities."

PROGRAMS FOR STUDENTS

Student Matinees (Classics on Stage) Performances of most of the theatre's professional productions are scheduled during the school day with dramatically discounted prices for area students to allow for greater accessibility. Each season, at least one play is designated as Classics on Stage, for its direct connections with curriculum.

On-The-Go! in-School Tour Specially adapted professional productions designed to play to students on-site in schools. Last season, theREP's OTG program reached more than 18,000 students.

Young Playwright Contest Providing students, ages 13-19, with the opportunity to submit their work to be produced on the Capital Rep stage. In addition, the winning playwrights are given a mentorship – prior to the production of the play – with a professional playwright.

Summer Stage Young Acting Company Providing young actors the opportunity to work together, with leading professionals in the field, on a production that will take place on the Capital Rep stage. Company Members hone their acting skills while rehearsing and then performing the Young Playwright Contest-winning plays.

Acting Intensive I & II provide teens, ages 12-17, the opportunity to hone their acting skills by providing these week-long comprehensive workshops.

CAST (Cultivating Arts & Students Together) provides students with the opportunity to volunteer at the theatre and earn community service credits at the same time. Teens get an in-depth learning experience that satisfies their passion while fulfilling their needs.

Artist In Residency Programs theREP works in conjunction with school educators to bring highly trained teaching artists to work in extended residency within the classroom. Opportunities to embed the theatrical experience into the curriculum are available for teachers and students for every work in our 2016-17 Education Season.

Career Development theREP is dedicated to helping to build the next generation of theatre professionals with programs like the **Professional Apprenticeship Program** which provides year-long or summer-long paid apprenticeships, and **Internship Program** provides college students internships in many disciplines of theatre. These programs are specifically for young people beginning a career in the performing arts and arts education.

2017-2018 EDUCATION SPONSORS & FOUNDATIONS

CSArch Architecture | Engineering | Construction Management

The Lucille A. Herold Charitable Trust
The McCarthy Charities
The Michael Tuch Foundation

Cohoes Savings Foundation
Price Chopper's Golub Foundation
The Review Foundation
David and Candace Weir Foundation

