

doubt a parable play script

doubt a parable play script is a thought-provoking and critically acclaimed drama that has captured the attention of theater enthusiasts, educators, and students alike. This article offers a comprehensive exploration of the play's script, examining its origins, structure, key characters, themes, and the profound impact it has had on audiences since its debut. Readers will discover a thorough analysis of the plot, the moral ambiguity that drives the narrative, and how the script's nuanced writing contributes to its enduring relevance. Whether you are studying the play, directing a production, or simply seeking a deeper understanding of its complexities, this article delivers valuable insights. Through keyword-rich sections and detailed subtopics, you will gain an authoritative overview of the script's development, its performance history, and its place in contemporary theater. Continue reading for an in-depth guide to everything you need to know about "Doubt: A Parable" and its celebrated play script.

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Origins and Background of "Doubt: A Parable"

"Doubt: A Parable" is a Pulitzer Prize-winning play written by John Patrick Shanley. Premiering off-Broadway in 2004 before moving to Broadway in 2005, the play quickly established itself as a powerful exploration of moral uncertainty and human frailty. Set in a Bronx Catholic school in 1964, the script draws inspiration from Shanley's own upbringing and experiences within the Catholic education system. The evocative subtitle, "A Parable," signals the universal nature of its themes, inviting audiences to contemplate issues that transcend time and place.

The script's historical context is crucial for understanding its impact. At the heart of the play is the tension between tradition and change during a period of social upheaval in America. "Doubt: A Parable" resonates with audiences due to its nuanced portrayal of authority, faith, and suspicion—issues that remain timely and urgent. The play's script is widely studied and performed, making it a staple in theater programs and literature classes worldwide.

Overview of the Play Script

The “Doubt: A Parable” play script is renowned for its concise writing, tightly constructed scenes, and subtle dialogue. Comprising one act with four characters, the script unfolds through a series of confrontational and introspective moments that build upon each other to create dramatic tension. Shanley’s writing style is direct yet layered, allowing for multiple interpretations and leaving key questions unanswered.

The play script is particularly notable for its economy of language and its ability to generate suspense without elaborate staging or special effects. The minimalist approach places emphasis on performance and character, challenging both actors and audiences to grapple with the ambiguity at the story’s core. The script’s structure and pacing are designed to steadily increase uncertainty, culminating in a powerful and open-ended conclusion.

Main Characters and Characterization

The strength of “Doubt: A Parable” lies in its complex and deeply human characters. Each role is meticulously crafted within the script, offering rich material for actors and directors. The interplay among characters is central to the play’s power, as their conflicting perspectives drive the narrative forward.

Sister Aloysius Beauvier

As the principal of St. Nicholas School, Sister Aloysius is a stern, conservative nun deeply committed to discipline and tradition. Her suspicion and moral certainty propel the plot, as she embarks on a campaign to uncover the truth behind Father Flynn’s behavior. The script portrays her as both formidable and vulnerable, embodying the play’s central theme of doubt.

Father Brendan Flynn

Father Flynn is the parish priest whose progressive attitudes and rapport with students set him at odds with Sister Aloysius. He is charismatic and compassionate, often delivering sermons that reflect the play’s themes. The ambiguity surrounding his actions is a driving force in the script, as his innocence or guilt remains unresolved, forcing audiences to form their own judgments.

Sister James

A young and idealistic teacher, Sister James is caught between the stern authority of Sister Aloysius and the warmth of Father Flynn. Her internal conflict and uncertainty mirror the audience’s experience, making her a relatable and sympathetic figure within the script.

Mrs. Muller

As the mother of Donald Muller, the school's first African-American student, Mrs. Muller brings a vital perspective to the play. Her brief but impactful appearance in the script expands the narrative's moral complexity, highlighting issues of race, class, and the limits of certainty.

- Sister Aloysius: Discipline, suspicion, moral certainty
- Father Flynn: Charisma, compassion, ambiguity
- Sister James: Innocence, idealism, internal conflict
- Mrs. Muller: Societal challenges, maternal perspective, nuance

Key Themes and Motifs in the Script

The "Doubt: A Parable" play script is a masterclass in thematic exploration. Shanley weaves several overlapping motifs throughout the dialogue and action, each contributing to the play's lasting resonance.

Doubt and Certainty

The central theme is the tension between doubt and certainty. Characters struggle to discern truth in the absence of concrete evidence, reflecting the broader human experience of moral ambiguity. The script deliberately leaves questions unanswered, compelling audiences to confront their own biases and assumptions.

Power and Authority

The play scrutinizes the dynamics of power within religious and educational institutions. Sister Aloysius and Father Flynn represent opposing models of leadership, and their conflict exposes the potential for abuse, manipulation, and the dangers of unchecked authority.

Faith and Morality

Faith is both a comfort and a source of conflict in the script. The characters' actions are informed by their beliefs, yet the play questions whether faith alone is sufficient for moral judgment. This motif is echoed in Flynn's sermons and Aloysius's unwavering pursuit of what she deems right.

Prejudice and Social Change

Set during a time of significant social transformation, the script addresses issues of race, gender, and class. Mrs. Muller's perspective brings these issues to the fore, illustrating how societal pressures complicate individual choices and ethical decisions.

Plot Structure and Dramatic Elements

The plot of "Doubt: A Parable" is tightly woven and deliberately ambiguous. The script unfolds in a linear fashion, yet the lack of definitive answers is central to its structure. Each scene is constructed to maximize tension and provoke reflection.

- **Exposition:** The play opens with Father Flynn delivering a sermon about doubt, setting the tone for the narrative.
- **Rising Action:** Sister Aloysius grows suspicious of Father Flynn's relationship with Donald Muller and enlists Sister James's help.
- **Confrontation:** Tensions escalate as Sister Aloysius confronts Father Flynn and later Mrs. Muller, deepening the moral complexity.
- **Climax:** The confrontation between Sister Aloysius and Father Flynn reaches its peak, with accusations and denials leaving the truth unresolved.
- **Falling Action:** Father Flynn requests a transfer, and Sister Aloysius is left to grapple with the consequences of her actions.
- **Resolution:** The play ends with Sister Aloysius confessing her own doubts, leaving audiences to ponder the nature of truth and certainty.

The script's use of dramatic irony, subtext, and minimalistic staging intensifies its emotional impact. Silence, pauses, and carefully chosen words all serve to heighten the uncertainty that permeates the story.

Performing "Doubt: A Parable"

The play script of "Doubt: A Parable" presents unique opportunities and challenges for actors, directors, and designers. Its minimalist requirements make it accessible for a wide range of productions, from professional theaters to academic settings.

Directors often focus on the psychological depth of the characters, using subtle gestures and vocal

inflections to convey the script's ambiguity. Actors must embody the conflicting motivations and vulnerabilities of their roles, as the play's impact relies heavily on nuanced performances. Designers typically employ simple sets and lighting, allowing the script and acting to remain the focal points.

Producing "Doubt: A Parable" requires careful attention to pacing and tone. The absence of clear answers invites each production to offer a distinct interpretation, making every staging of the play a unique experience.

Critical Reception and Lasting Impact

Since its premiere, "Doubt: A Parable" has received widespread acclaim for its incisive writing and powerful themes. The play script won the 2005 Pulitzer Prize for Drama and the Tony Award for Best Play, solidifying its status as a modern classic. Critics have praised Shanley's ability to provoke thought and discussion, with the script's ambiguity cited as both its greatest strength and source of ongoing debate.

The play has inspired numerous adaptations, including a major motion picture starring Meryl Streep and Philip Seymour Hoffman. Its enduring popularity in the theater community is a testament to the script's universal appeal and relevance. "Doubt: A Parable" continues to be studied for its literary merit and performed for its dramatic power.

Frequently Asked Questions About "Doubt: A Parable" Play Script

Q: Who wrote the "Doubt: A Parable" play script?

A: The script was written by John Patrick Shanley, an acclaimed American playwright and screenwriter.

Q: What is the main theme of "Doubt: A Parable"?

A: The central theme is the struggle between doubt and certainty, particularly in the context of moral and ethical decision-making.

Q: How many characters are in the play script?

A: The play features four main characters: Sister Aloysius, Father Flynn, Sister James, and Mrs. Muller.

Q: What awards has “Doubt: A Parable” won?

A: The play script won the 2005 Pulitzer Prize for Drama and the Tony Award for Best Play, among other accolades.

Q: Is the truth ever revealed in the script?

A: No, the script intentionally leaves key questions unanswered, emphasizing the play’s focus on ambiguity and uncertainty.

Q: Why is the subtitle “A Parable” significant?

A: The subtitle signals that the story is meant to illustrate universal moral questions, rather than provide definitive answers.

Q: What is the setting of the play?

A: The script is set in a Catholic school in the Bronx, New York, in 1964.

Q: Can the play be performed with minimal resources?

A: Yes, the script’s minimalist requirements make it accessible for a variety of production scales, including schools and small theaters.

Q: What makes “Doubt: A Parable” script unique?

A: Its combination of concise language, layered characters, and unresolved moral questions sets it apart as a challenging and rewarding dramatic work.

Q: How does the play end?

A: The play concludes with Sister Aloysius expressing her own doubts, leaving the audience to reflect on the ambiguity of truth and faith.

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Doubt: A Parable Play Script - A Deep Dive into Faith, Certainty, and Deception

Are you searching for a compelling play script that explores the complexities of doubt, faith, and the human condition? Look no further. This comprehensive guide delves into the world of "Doubt: A Parable," providing a detailed analysis of the script, its themes, and its enduring relevance. We'll examine its structure, key characters, and the powerful questions it raises about certainty and deception, ultimately equipping you with a deeper understanding of this award-winning play. This post serves as your complete resource for everything "Doubt: A Parable play script."

Understanding the Core Themes of "Doubt: A Parable"

John Patrick Shanley's "Doubt: A Parable" isn't simply a story; it's a meticulously crafted exploration of doubt itself. The play masterfully avoids definitive answers, instead leaving the audience grappling with ambiguity and the subjective nature of truth. Several core themes intertwine throughout the script, creating a rich tapestry of intellectual and emotional engagement.

1. The Nature of Doubt and Belief:

The central conflict hinges on Sister Aloysius's profound doubt regarding Father Flynn's behavior towards a young student. The play doesn't present a clear-cut resolution; instead, it highlights the corrosive nature of unchecked suspicion and the fragility of faith in the face of uncertainty. This ambiguity is what makes the play so compelling and allows for multiple interpretations.

2. Power Dynamics and Institutional Control:

The play subtly reveals the power dynamics within the Catholic school setting. Sister Aloysius, as the principal, wields significant authority, using her position to investigate and potentially punish Father Flynn. This highlights the complexities of power, control, and the potential for abuse within institutional structures.

3. The Burden of Responsibility and Guilt:

Both Sister Aloysius and Father Flynn grapple with their own sense of responsibility and potential guilt. Sister Aloysius's unwavering suspicion might stem from a deep-seated sense of responsibility for the children in her care, while Father Flynn's actions or perceived actions carry their own weight of moral consequence. The play explores how these burdens shape their decisions and interactions.

4. Race and Social Class:

The racial dynamics of the play are also crucial. The potential victimization of Donald Miller, a Black student, intersects with the broader social and political context of the time, raising questions about prejudice and societal biases. This adds another layer of complexity to the central conflict.

Analyzing the Characters in "Doubt: A Parable"

The strength of "Doubt: A Parable" lies significantly in its characters. Each is richly developed, presenting a nuanced portrayal of human fallibility and the complexities of moral decision-making.

1. Sister Aloysius Beauvier:

Sister Aloysius is the play's driving force, a stern and uncompromising woman who operates from a place of deep-seated conviction. While her motivations might be interpreted as protective, they are also arguably fueled by a rigid adherence to her principles and a potential distrust of change.

2. Father Brendan Flynn:

Father Flynn is portrayed as charismatic and progressive, but his actions and intentions remain ambiguous throughout the play. His charm and apparent kindness serve as a counterpoint to Sister Aloysius's suspicion, leaving the audience to question his true character.

3. Sister James:

Sister James serves as a naive yet perceptive observer, caught between the opposing forces of Sister Aloysius and Father Flynn. Her journey reflects the internal struggle between adhering to tradition and questioning authority.

4. Mrs. Muller:

Mrs. Muller, Donald Miller's mother, adds a layer of uncertainty to the narrative. Her reluctance to involve herself further complicates the investigation and emphasizes the complexities of parent-child relationships and their involvement in religious institutions.

The Structure and Dramatic Impact of "Doubt: A Parable"

Shanley's masterful use of structure adds to the play's power. The relatively short length and limited number of characters create a sense of intimacy, drawing the audience into the intense emotional and intellectual conflict. The play's use of dramatic irony, foreshadowing, and ambiguous dialogue keeps the audience guessing until the very end.

Staging and Production Considerations for "Doubt: A Parable"

When staging "Doubt: A Parable," directors should focus on creating a sense of claustrophobia and tension. The setting itself—a Catholic school—contributes to this atmosphere. Careful attention to lighting, sound design, and the actors' performances is crucial for conveying the play's subtle nuances and ambiguous nature.

Conclusion: The Enduring Power of Doubt

"Doubt: A Parable" isn't a play that provides easy answers. Instead, it challenges us to confront our own beliefs, biases, and the inherent uncertainties of the human condition. Its enduring power lies in its ability to spark debate and introspection, leaving audiences to grapple with the implications of doubt, faith, and the pursuit of truth in a world rife with ambiguity. This exploration of faith, certainty, and the human condition continues to resonate with audiences worldwide, making it a timeless piece of dramatic literature.

FAQs

1. Where can I find a copy of the script for "Doubt: A Parable"? You can find the script at most major bookstores, online retailers like Amazon, or through theatrical licensing agencies.
2. What age group is this play suitable for? "Doubt" deals with mature themes and is generally recommended for mature audiences, though some high schools may stage it with careful consideration.
3. Are there any film adaptations of "Doubt: A Parable"? Yes, there is a highly acclaimed film adaptation starring Meryl Streep and Philip Seymour Hoffman.
4. What are some key critical interpretations of the play? Critics have analyzed the play through the lenses of religious doubt, institutional power, and the complexities of morality. Many interpretations focus on the ambiguity of the ending and the play's overall ambiguity.
5. How long does it take to perform "Doubt: A Parable"? The play typically runs for about 90 minutes without an intermission.

doubt a parable play script: Doubt John Patrick Shanley, 2005 THE STORY: In this brilliant and powerful drama, Sister Aloysius, a Bronx school principal, takes matters into her own hands when she suspects the young Father Flynn of improper relations with one of the male students.

doubt a parable play script: Prodigal Son John Patrick Shanley, 2017-03-16 A 17-year-old boy from the Bronx suddenly finds himself in a private school in New Hampshire. He's violent, gifted, alienated, and on fire with a ferocious loneliness. Two faculty members wrestle with the dilemma: Is the kid a star or a disaster? A passionate, explosive portrait of a young man on the verge of salvation or destruction.

doubt a parable play script: Doubt (movie tie-in edition) John Patrick Shanley, 2008-12-01 Now a major motion picture! Starring Meryl Streep, Philip Seymour Hoffman, and Amy Adams. Written and directed by John Patrick Shanley from his Pulitzer Prize-winning play. "The best new play of the season. That rarity of rarities, an issue-driven play that is unpreachy, thought-provoking, and so full of high drama that the audience with which I saw it gasped out loud a half-dozen times at its startling twists and turns. Mr. Shanley deserves the highest possible praise: he doesn't try to talk you into doing anything but thinking-hard-about the gnarly complexity of human behavior."—Terry Teachout, The Wall Street Journal "A breathtaking work of immense proportion. Positively

brilliant.”—Melissa Rose Bernardo, Entertainment Weekly “#1 show of the year. How splendid it feels to be trusted with such passionate, exquisite ambiguity unlike anything we have seen from this prolific playwright so far. In just ninety fast-moving minutes, Shanley creates four blazingly individual people. Doubt is a lean, potent drama . . . passionate, exquisite, important and engrossing.”—Linda Winer, Newsday John Patrick Shanley is the author of numerous plays, including *Danny in the Deep Blue Sea*, *Dirty Story*, *Four Dogs and a Bone*, *Psychopathia Sexualis*, *Sailor’s Song*, *Savage in Limbo*, and *Where’s My Money?* He has written extensively for TV and film, and his credits include the teleplay for *Live from Baghdad* and screenplays for *Congo*; *Alive*; *Five Corners*; *Joe Versus the Volcano*, which he also directed; and *Moonstruck*, for which he won an Academy Award for best original screenplay.

doubt a parable play script: *Outside Mullingar* John Patrick Shanley, 2014-08-25 Anthony and Rosemary are two introverted misfits straddling 40. Anthony has spent his entire life on a cattle farm in rural Ireland, a state of affairs that—due to his painful shyness—suits him well. Rosemary lives right next door, determined to have him, watching the years slip away. With Anthony’s father threatening to disinherit him and a land feud simmering between their families, Rosemary has every reason to fear romantic catastrophe. But then, in this very Irish story with a surprising depth of poetic passion, these yearning, eccentric souls fight their way towards solid ground and some kind of happiness. Their journey is heartbreaking, funny as hell, and ultimately deeply moving. *OUTSIDE MULLINGAR* is a compassionate, delightful work about how it’s never too late to take a chance on love.

doubt a parable play script: *Psychopathia Sexualis* John Patrick Shanley, 1998 THE STORY: Arthur, an obscure young painter struggling in the art world of Manhattan, announces to his self-satisfied friend, Howard, that he is engaged to be married. To whom? Asks Howard. The answer is to Lucille, a powerful, attractive, no-nonsense

doubt a parable play script: *Dirty Story and Other Plays (Large Print 16pt)* John Patrick Shanley, 2011-03 Three new works by Pulitzer Prize-winning author John Patrick Shanley, one of our country’s most politically current and theatrically elastic playwrights. In *Dirty Story*, a couple of sadomasochistic writers fight over rights to their New York City loft. In this sexy satire of the Israeli-Palestinian conflict that is “astonishing,” says Tony Kushner, “the analysis of the Middle East in this play is dead on, exactly perfectly pitched. “In his dark comedy *Where’s My Money?*, Shanley takes on marriage, infidelity, and divorce lawyers in a play that is “so harsh, it’s funny - terrifying, but funny” (The New York Times). And in his *Sailor’s Song*, love becomes an act of courage, in a seaside romance about the certainty of death, the brevity of youth, and the importance of now.

doubt a parable play script: *The Architecture of Story* Will Dunne, 2016-04-08 This new book from the author of *The Dramatic Writer’s Companion* approaches some of the same issues as its predecessor but from a slightly different angle. It offers playwrights, screenwriters, and other dramatic writers in-depth analysis of the dramatic architecture of three award-winning contemporary American plays: *Doubt: A Parable* by John Patrick Shanley, *Topdog/Underdog* by Suzan-Lori Parks, and *The Clean House* by Sarah Ruhl. Each relatively brief chapter is devoted to a specific story element—from Characters and Main Event to Emotional Environment and Back Story—with subsections that break down this element in each of the plays. Readers can choose to read across the chapters to follow the analysis of each play, but the structure gives primary emphasis to the story elements, comparing and contrasting how different writers have successfully handled them. Each chapter ends with a set of questions to help readers analyze and develop that element in their own work.

doubt a parable play script: *Moonstruck* John Patrick Shanley, 1996 The screenplays of award-winning playwright John Patrick Shanley have earned him a reputation as a gifted writer with a great range and imagination. His movies *Moonstruck*, *Five Corners*, and *Joe Versus the Volcano* have starred such Hollywood luminaries as Cher—who took home an Oscar for her performance in *Moonstruck*—Nicolas Cage, Jodie Foster, John Turturro, Meg Ryan, and Tom Hanks. This collection showcases Shanley’s talent for creating dialogue that is true to his characters and his ability to tell

their stories in eccentric and intensely humorous situations.

doubt a parable play script: A Jesuit Off-Broadway James Martin, 2011-03-01 Many of us have questions about the Bible: Can we believe the Bible? What was Jesus' mission? What is sin? Does hell exist? Is anyone beyond God's forgiveness? In *A Jesuit Off-Broadway*, James Martin, SJ, answers these questions about the Bible, and other big questions about life, as he serves as a theological advisor to the cast of *The Last Days of Judas Iscariot*. Grab a front-row seat to Fr. Martin's six months with the LAByrinth Theater Company and see first-hand what it's like to share the faith with a largely secular group of people . . . and discover, along with Martin, that the sacred and the secular aren't always that far apart.

doubt a parable play script: Four Dogs and a Bone John Patrick Shanley, 1995 *THE STORIES: FOUR DOGS AND A BONE*. Brenda, a seemingly guileless young actress, takes a meeting with Bradley, a troubled, middle-aged producer, to discuss the film on which they are working. Brenda wants to be a star, she even chants for it! But Co

doubt a parable play script: Savage in Limbo John Patrick Shanley, 1986 *THE STORY*: The setting is a slightly seedy neighborhood bar in the Bronx, where a group of regulars (who all happen to be the same age--thirty-two) seek relief from the disappointments and tedium of the outside world. The first to arrive is Denise S

doubt a parable play script: Rogues' Gallery John Patrick Shanley, 2021-02-09 Ten magnetic characters. Ten bizarre, explosive, and darkly humorous stories. This collection of monologues from the imagination of Pulitzer Prize-winning John Patrick Shanley delves into the allure of bad behavior and the absurdity of being human. *UNKNOWN CALLER*. "Where was the ring? I stared at the open box." After a doomed proposal and a night of heavy drinking, a would-be fiancé wakes to a hangover and a missing engagement ring. A phone call from a stranger may hold the key to its whereabouts—and an opportunity for a fresh start. (1 man.) *DRIVE*. "He looked at me like I was an unexpected problem, like the day had been going fine, and I ruined it." A cabaret singer does not like the janitor at her club, and the feeling is mutual. As she struggles to find authenticity in her performances, a sudden event brings inspiration. (1 woman.) *GAUCHO*. "He did not realize the kind of man I was, and that he was in danger." An aggrieved descendant of the gauchos of Argentina seeks revenge on the man who seduced his wife. (1 man.) *ARTIFICIAL LEG*. "Who leaves a leg?" A homeowner struggles to dispose of the prosthetic limb he discovered in the basement of his new townhouse. (1 man.) *DITTO*. "I'm scared to death." A journalist becomes infatuated with a writer, leaving her fiancé behind and diving headfirst into a blissful romance. But when a friend reaches out with an unsettling discovery, she uncovers the strange truth about her new relationship—and herself. (1 woman.) *THE ACUPUNCTURIST*. "She was exceptionally good at finding pain." A patient switches acupuncturists after their practitioner starts to believe he has magical powers. (1 n/s.) *THE CLERICAL LINE*. "It is not enough to foresee a fashion. One must have courage." A wealthy bachelor collaborates with Burberry to create a wardrobe of priest's clothing—a uniform he deems most reflective of his soul and status. (1 man.) *I WAS RIGHT ABOUT EVERYTHING*. "I'm the fascinating one. We both know that. I'm the one a movie star would want to play." A Bronx food cart owner and teller of tall tales bides his time until the woman he loves realizes how exceptional he is. (1 man.) *LOCKDOWN*. "I hate him, but I can't leave the puppy." During a global epidemic, a quarantined woman slips away from her boyfriend to call her lover. (1 woman.) *THE CHOREOGRAPHER'S HAND*. "The best way to get away with murder is don't talk about it, and I never have." In this longer piece, a pianist prone to visions unravels the curious sequence of events that pushed him to kill. (1 man.)

doubt a parable play script: *Danny and the Deep Blue Sea* John Patrick Shanley, 1984 *THE STORY*: The setting is a rundown bar in the Bronx, where two of society's rejects, Danny and Roberta, strike up a halting conversation over their beer. He is a brooding, self-loathing young man who resorts more to violence than reason; she is a

doubt a parable play script: *Dead Man's Cell Phone (TCG Edition)* Sarah Ruhl, 2008-04-01 "Satire is her oxygen. . . . In her new oddball comedy, *Dead Man's Cell Phone*, Sarah Ruhl is forever

vital in her lyrical and biting takes on how we behave.”—The Washington Post “Ruhl’s zany probe of the razor-thin line between life and death delivers a fresh and humorous look at the times we live in.”—Variety “Sarah Ruhl is deliriously imaginative and fearless in her choice of subject matter. She is an original.”—Molly Smith, artistic director, Arena Stage An incessantly ringing cell phone in a quiet café. A stranger at the next table who has had enough. And a dead man—with a lot of loose ends. So begins *Dead Man’s Cell Phone*, a wildly imaginative new comedy by playwright Sarah Ruhl, recipient of a MacArthur “Genius” Grant and Pulitzer Prize finalist for her play *The Clean House*. A work about how we memorialize the dead—and how that remembering changes us—it is the odyssey of a woman forced to confront her own assumptions about morality, redemption, and the need to connect in a technologically obsessed world. Sarah Ruhl’s plays have been produced at theaters around the country, including Lincoln Center Theater, the Goodman Theatre, Arena Stage, South Coast Repertory, Yale Repertory Theatre, Berkeley Repertory Theatre, among others, and internationally. She is the recipient of the Susan Smith Blackburn Prize (for *The Clean House*, 2004), the Helen Merrill Emerging Playwrights Award, and the Whiting Writers’ Award. *The Clean House* was a Pulitzer Prize finalist in 2005. She is a member of 13P and New Dramatists.

doubt a parable play script: Welcome to the Moon and Other Plays John Patrick Shanley, 1985 *THE STORIES*: In *THE RED COAT*, a teenage boy in the Bronx lays in wait outside a party for a girl he hardly knows. His mission, which he accomplishes with touching if halting effectiveness, is to tell her that he loves her. (1 man, 1 woman.) In *DOWN*

doubt a parable play script: The Big Funk John Patrick Shanley, 1991 *THE STORY*: A series of self-revelations opens the book of life on the characters, drawing their view of life. From here we watch them interact: Omar throws knives for a living and muses about the state of the world. His understanding wife, Fifi, su

doubt a parable play script: Missing/Kissing John Patrick Shanley, 1997 *THE STORIES*: *MISSING MARISA*. Terry and Eli are friends with a woman in common: Marisa. Marisa was Eli’s wife. Then she ran off with Terry. Now she has abandoned Terry as well. Terry comes to Eli’s apartment looking for Marisa. Did she return to Eli

doubt a parable play script: Backwards and Forwards David Ball, 1983 Considered an essential text since its publication thirty-five years ago, this guide for students and practitioners of both theater and literature complements, rather than contradicts or repeats, traditional methods of literary analysis of scripts

doubt a parable play script: Collected Stories Donald Margulies, 2012-07-25 In *Collected Stories*, playwright Donald Margulies explores the vexed emotional and legal question of a writer’s right to create art from the biographical material of another person’s life—particularly when that other person is also a writer. Meditating upon the recent, real-life conflict between poet Stephen Spender and novelist David Leavitt, Margulies has created two of the most vivid and moving fictional characters of his career: Ruth Steiner, an aging, highly regarded author who never wrote about her youthful affair with real-life poet Delmore Schwartz, and Debra Messing, a student of Steiner’s who, after publishing a much-praised first short-story collection under Steiner’s direction, follows up with a novel that draws upon the Schwartz affair.

doubt a parable play script: The Woolgatherer William Mastrosimone, 1981 Drama Characters: 1 male, 1 female Interior Set Rose, a shy dimestore salesgirl whose life centers around reveries and daydreams, lives in a dreary Philadelphia apartment. Into her life saunters Cliff, a hard working, hard drinking truck driver. He is rough and witty and just as starved for love as she is. Produced to great success at New York’s Circle Repertory, this delicate two-character drama starred Peter Weller and Patricia Wettig. *The Woolgatherer* feat

doubt a parable play script: The Laramie Project, 2012 *THE STORY*: On November 6, 1998, gay University of Wyoming student Matthew Shepard left the Fireside Bar with Aaron McKinney and Russell Henderson. The following day he was discovered on a prairie at the edge of town, tied to a fence, brutally beaten, and close to death. Six days later Matthew Shepard died at Poudre Valley Hospital in Ft. Collins, Colorado. On November 14th, 1998, ten members of Tectonic Theatre Project

traveled to Laramie, Wyoming and conducted interviews with the people of the town. Over the next year, the company returned to Laramie six times and conducted over 200 interviews. These texts became the basis for the play *The Laramie Project*. Ten years later on September 12th, 2008, five members of Tectonic returned to Laramie to try to understand the long-term effect of the murder. They found a town wrestling with its legacy and its place in history. In addition to revisiting the folks whose words riveted us in the original play, this time around, the company also spoke with the two murderers, McKinney and Henderson, as well as Matthew's mother, Judy Shepard. *THE LARAMIE PROJECT: TEN YEARS LATER* is a bold new work, which asks the question, How does society write its own history?

doubt a parable play script: *The Night Alive* Conor McPherson, 2015-05-15 Tommy's not a bad man; he's getting by. Renting a run-down room in his Uncle Maurice's house, just about keeping his ex-wife and kids at arm's length, and rolling from one get-rich-quick scheme to the other with his pal Doc. Then one day he comes to the aid of Aimee, who's not had it easy herself, struggling through life the only way she knows how. Their past won't let go easily, but together there's a glimmer of hope that they could make something more of their lives. Something extraordinary. Perhaps. With inimitable warmth, style and craft, Conor McPherson's *THE NIGHT ALIVE* deftly mines the humanity to be found in the most unlikely of situations.

doubt a parable play script: *Copenhagen* Michael Frayn, 2000 An explosive re-imagining of the mysterious wartime meeting between two Nobel laureates to discuss the atomic bomb.

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doubt a parable play script: *What's So Amazing About Grace? Revised and Updated* Philip Yancey, 2023-10-03 OVER TWO MILLION COPIES SOLD! It's the most powerful force in the universe, our only hope for love and forgiveness, and a foretaste of eternal life: amazing, radical, life-changing grace. Millions of lives have been changed by award-winning author Philip Yancey's startling exploration of grace at street level. Grace is the one thing the world can't duplicate, the healing force we need, and the key to transforming a broken world. In this revised and updated edition of his personal and provocative book, Yancey offers true portraits of grace's life-changing power. These stories, set in the midst of life's stark realities, evoke such questions as: If grace is God's love for the undeserving, how do I get it? How well are we dispensing grace to a world that knows far more of strife and unforgiveness than it does of mercy? Can grace make a difference in the midst of such atrocities as the Nazi holocaust, and how can it withstand the brutality of hate? With powerful stories, rich theology, and practical suggestions, Yancey challenges us to become living answers to a world that desperately needs to know, *What's So Amazing About Grace?*

doubt a parable play script: *This House* James Graham, 2013-08-24 *This House* explores Westminster and the 1974 hung parliament through a combination of dialogue, comedy and political comment; and historical and contemporary concerns.

doubt a parable play script: *Midnight of the Soul* D. M. Larson, 2016-01-27 *Midnight of the Soul* is a Full Length Drama for 4 female and 2 male actors. This stage play script includes the following monologues: Pull My Strings (page 2) Gabi's Monologue (page 25) Slave to the World (page 33) Game of Risk (page 74) The Weakest Link (page 95) Sunday Gamble (page 102) The One That Broke The Camel's Back (page 123) Myth and Legend (page 140) Angel's Wings (page 152)

doubt a parable play script: *Beggars in the House of Plenty* John Patrick Shanley, 1992 *THE*

STORY: Johnny is the youngest and most sensitive of three siblings stranded in a surreal Irish Catholic household lorded over by their father, a butcher from the Bronx, and their mother, a chipper, hope-mongering wreck of a woman who can only g

doubt a parable play script: Fracked! Alistair Beaton, 2016-09-16 How would you feel about sitting in front of that nice old village pub on a sunny afternoon while convoys of 40-ton tankers roll past six feet away? Deerland Energy's plans to drill for shale gas in the pretty village of Fenstock are going well. The company is looking at big profits. They can count on the support of distinguished scientists working in university departments funded by the energy companies while at local level, Councillor Pilbeam, Chair of the Planning Committee, seems to be open to lucrative offers. The only slight snag is a ragged band of protesters, reluctantly led by retired academic Elizabeth Blackwood. Surely she's just another 'mad old biddy', as she's characterised by ruthless PR guru Joe Selby. This new razor-sharp black comedy by Alistair Beaton takes a timely look at the conflicted core of planetary energy and earthly power. *Fracked!* received its world premiere at the Chichester's Minerva Theatre on 8 July 2016.

doubt a parable play script: Blade to the Heat Oliver Mayer, 1996 THE STORY: Boxer Pedro Quinn, an introverted loner, wins a surprise split-decision against the reigning middleweight champion, Mantequilla Decima. Used to winning, Mantequilla grows embittered by the loss of his title. Worse, he starts hearing one

doubt a parable play script: The Elaborate Entrance of Chad Deity Kristoffer Díaz, 2011 The Elaborate Entrance of Chad Deity follows the life of wrestler Macedonio Guerra. As a lifelong fan, he has followed wrestling only to become a jobber, one who is paid to lose to bigger-name stars in the ring. Macedonio meets Vigneshwar Paduar, a young Indian man from Brooklyn, who he wants to team up with. The wrestling execs go for it, but pitch them as terrorists in the ring. Macedonio and Vigneshwar find a way to push the personas to the limits and say what needs to be said. Unspoken racism, politics, and courage are all woven into this play that leaves it all on the mat.

doubt a parable play script: Getting Out Marsha Norman, 1979 THE STORY: Released from prison Arlene returns to a rundown apartment in Louisville, intent on starting her life over. Rebellious and disruptive as a young girl, she has found strength in religion and wants to put her youth (as Arlie) behind her

doubt a parable play script: Dirty Story John Patrick Shanley, 2003 THE STORY: When aspiring novelist Wanda seeks the advice of successful writer Brutus, she gets more than she bargained for. Of the manuscript she sent him, he tells her, It was wretched, it was ignominious. It takes seventeen trees to make one ton

doubt a parable play script: Letter from Birmingham Jail Martin Luther King, 2025-01-14 A beautiful commemorative edition of Dr. Martin Luther King's essay Letter from Birmingham Jail, part of Dr. King's archives published exclusively by HarperCollins. With an afterword by Reginald Dwayne Betts On April 16, 1923, Dr. Martin Luther King Jr., responded to an open letter written and published by eight white clergymen admonishing the civil rights demonstrations happening in Birmingham, Alabama. Dr. King drafted his seminal response on scraps of paper smuggled into jail. King criticizes his detractors for caring more about order than justice, defends nonviolent protests, and argues for the moral responsibility to obey just laws while disobeying unjust ones. Letter from Birmingham Jail proclaims a message - confronting any injustice is an acceptable and righteous reason for civil disobedience. This beautifully designed edition presents Dr. King's speech in its entirety, paying tribute to this extraordinary leader and his immeasurable contribution, and inspiring a new generation of activists dedicated to carrying on the fight for justice and equality.

doubt a parable play script: Romantic Poetry John Patrick Shanley, Henry Krieger, 2009 THE STORY: From the Tony Award and Pulitzer Prize-winning author of *Doubt* and the two-time Tony Award-nominated composer of *Dreamgirls* comes this crackpot musical romance. Connie of Woodmere has just married Fred of Newark, but her ex

doubt a parable play script: Twentieth-Century and Contemporary American Literature in Context [4 volumes] Linda De Roche, 2021-06-04 This four-volume reference work surveys

American literature from the early 20th century to the present day, featuring a diverse range of American works and authors and an expansive selection of primary source materials. Bringing useful and engaging material into the classroom, this four-volume set covers more than a century of American literary history—from 1900 to the present. Twentieth-Century and Contemporary American Literature in Context profiles authors and their works and provides overviews of literary movements and genres through which readers will understand the historical, cultural, and political contexts that have shaped American writing. Twentieth-Century and Contemporary American Literature in Context provides wide coverage of authors, works, genres, and movements that are emblematic of the diversity of modern America. Not only are major literary movements represented, such as the Beats, but this work also highlights the emergence and development of modern Native American literature, African American literature, and other representative groups that showcase the diversity of American letters. A rich selection of primary documents and background material provides indispensable information for student research.

doubt a parable play script: 'Trifles' and 'a Jury of Her Peers' Susan Glaspell, 2014-01-04 Here in one convenient volume are the two versions of the same story that Susan Glaspell wrote. 'Trifles', her first play, was performed and published in 1916; the following year, Glaspell wrote 'A Jury of Her Peers' as a short story version of the same story in order to reach a wider audience. Both texts are early feminist masterpieces, and with this edition readers can read both versions of this classic story which challenges male prejudice.

doubt a parable play script: *Tales of the Tricycle Theatre* Terry Stoller, 2013-08-15 An inside look at London's Tricycle Theatre which with its series of verbatim plays has made a significant contribution to contemporary political theatre--

doubt a parable play script: *The Brothers Size* Tarell Alvin McCraney, 2013 THE STORY: In the Louisiana bayou, big brother Ogun Size is hardworking and steady. Younger brother Oshoosi is just out of prison and aimless. Elegba, Oshoosi's old prison-mate, is a mysterious complication. A simple circle defines a world that beg

doubt a parable play script: *13* by Shanley John Patrick Shanley, 2000-02-01 (Applause Books). Thirteen plays by the Oscar-winning author of *Moonstruck*. Includes: *The Big Funk*, *Savage in Limbo*, *Danny & The Deep Blue Sea*, *Welcome to the Moon*, *The Red Coat*, *Down & Out*, *Let Us Go Out Into the Starry Night*, *Out West*, *A Lonely Impulse of Delight*, *Women of Manhattan*, *The Dreamer Examines His Pillow*, *Italian-American Reconciliation*, and *Beggars in the House of Plenty*. Also includes an introduction by the author.

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