

the laramie project script

the laramie project script is a compelling piece of documentary theatre that captures the aftermath of the tragic murder of Matthew Shepard in Laramie, Wyoming. This article provides a comprehensive exploration of the script, its structure, themes, production history, and its lasting impact on audiences and the theatrical community. Readers will discover the origins of The Laramie Project, how the script was developed, the unique format utilizing interviews and real-life testimonies, its significance in addressing hate crimes, and the ways in which the script is used in educational and theatrical settings. Whether you are an educator, theatre enthusiast, or someone interested in social justice, this guide will offer valuable insights into one of the most influential modern American plays. Continue reading for an in-depth look at the laramie project script and its enduring legacy.

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Overview of The Laramie Project Script

The Laramie Project script is a groundbreaking work of documentary theatre crafted by Moisés Kaufman and members of the Tectonic Theater Project. It dramatizes the aftermath of Matthew Shepard's murder in 1998 and is constructed from hundreds of interviews conducted in Laramie, Wyoming. The script offers an honest, multi-faceted portrayal of a community grappling with tragedy, examining the perspectives of residents, friends, law enforcement, and religious leaders. The play's innovative approach and powerful storytelling have made it a staple in American theatre and educational curriculums. The laramie project script is recognized for its emotional depth, authenticity, and ability to spark meaningful conversations about hate, tolerance, and acceptance.

Origins and Development of the Script

Background of Matthew Shepard Case

The Laramie Project script was inspired by the real-life hate crime committed against Matthew Shepard, a young gay student at the University of Wyoming. His brutal murder in 1998 shocked the nation and prompted widespread discussions about homophobia, violence, and social justice. The Tectonic Theater Project traveled to Laramie shortly after the crime to gather testimonies from local residents, friends, and officials.

Creation Process by Tectonic Theater Project

Over the course of more than a year, the theatre company conducted over 200 interviews, which formed the basis of the Laramie Project script. The adaptation process involved weaving together these interviews, journal entries, and news reports to create a cohesive narrative. The company's collaborative approach to scriptwriting ensured that diverse voices and perspectives were represented, giving the play a unique and authentic feel.

Structure and Format of The Laramie Project Script

Documentary Theatre Elements

The Laramie Project script employs the technique of documentary theatre, also known as verbatim theatre. This format means that the dialogue is drawn directly from real interviews and written material. Characters in the play often represent actual people from Laramie, providing the audience with a genuine sense of the community's response to the tragedy.

Division Into Acts and Moments

The script is divided into three acts, each comprising a series of "moments" or short scenes. These moments are snapshots of conversations, interviews, and monologues, creating a mosaic of viewpoints. This modular structure allows for flexibility in staging and casting, often involving an ensemble cast portraying multiple characters.

Character Representation

- Members of the Laramie community (teachers, clergy, students)

- Friends and family of Matthew Shepard
- Law enforcement and legal officials
- Media figures and reporters
- Tectonic Theater Project members as narrators/interviewers

Major Themes in The Laramie Project Script

Exploration of Hate Crimes

Central to the laramie project script is the examination of hate crimes, homophobia, and the consequences of intolerance. The play does not shy away from difficult conversations, instead presenting them through the raw, unfiltered words of community members and witnesses. The script encourages audiences to confront the realities of prejudice and violence in society.

Community Response and Healing

Another key theme is the way a small town responds to a national tragedy. The script explores collective grief, denial, anger, and the slow process of healing. It shows how individuals and groups grapple with their own values and beliefs, sometimes leading to profound change or, conversely, resistance to confronting uncomfortable truths.

Justice and Media Representation

The script also investigates the role of the justice system and the media in shaping public perception. It raises questions about fairness, sensationalism, and the impact of national attention on local lives. These themes make the laramie project script both timely and timeless, relevant to ongoing social issues.

Production History and Impact

Initial Staging and Reception

The Laramie Project premiered in 2000 at The Denver Center Theatre Company before moving to New York. Its innovative format and emotional resonance earned critical acclaim and numerous awards. The play has been translated

into several languages and performed worldwide, reaching diverse audiences.

Legacy and Cultural Influence

The laramie project script has become a touchstone for discussions around hate crimes, LGBTQ+ rights, and the power of theatre to inspire change. The play's influence extends beyond the stage, inspiring documentaries, a television film adaptation, and educational initiatives. Its format has encouraged other playwrights to explore verbatim theatre as a means of addressing real-world issues.

Global Reach

- Produced in over 20 countries
- Used in school and university curriculums
- Adapted for television and film
- Referenced in social justice campaigns

Educational and Social Significance

Teaching Tolerance and Empathy

The laramie project script is widely used as an educational tool to teach about tolerance, empathy, and the consequences of hate. Its straightforward language and emotional depth make it accessible to students and audiences of varied backgrounds. Teachers and facilitators use the script to prompt discussions about identity, acceptance, and social responsibility.

Fostering Dialogue in Communities

Community organizations and advocacy groups often utilize The Laramie Project in workshops and public readings to foster dialogue around LGBTQ+ issues, diversity, and inclusion. The play's structure encourages participants to engage with multiple viewpoints, challenging assumptions and promoting understanding.

How to Use The Laramie Project Script in Performance

Ensemble Casting and Staging

One of the distinctive features of the laramie project script is its flexibility in performance. It is typically staged with an ensemble cast, with actors portraying multiple roles. Minimalist staging and simple costumes are common, allowing the words and testimonies to take center stage.

Adapting for Different Audiences

Directors and educators can adapt the script for various settings, from professional theatres to classrooms or community centers. The modular nature of the script means that scenes can be selected or rearranged to suit specific themes or time constraints. This adaptability has contributed to the play's widespread popularity.

Licensing and Availability

The laramie project script is available for purchase and licensing from major theatrical publishers. Groups interested in staging the play should consult official sources to ensure proper rights and permissions.

Frequently Asked Questions

Q: What is the main message of The Laramie Project script?

A: The main message centers on the consequences of hate, the importance of tolerance, and the impact of violence on individuals and communities. The script encourages empathy and understanding while challenging audiences to confront prejudice.

Q: How was the script for The Laramie Project created?

A: The script was developed through interviews with Laramie residents, friends and family of Matthew Shepard, and local officials. These interviews were woven together by the Tectonic Theater Project to form a cohesive narrative.

Q: How many characters are in The Laramie Project script?

A: The play features over 60 characters, usually portrayed by a small ensemble cast. Actors often take on multiple roles, emphasizing the diversity of voices and perspectives.

Q: Is The Laramie Project script suitable for educational use?

A: Yes, the script is widely used in schools and universities to teach about tolerance, empathy, and social justice. Its accessible language and modular structure make it ideal for educational settings.

Q: What are the main themes of The Laramie Project script?

A: Major themes include hate crimes, community response, healing, justice, and media representation. The script explores how a tragedy can reveal and challenge social attitudes.

Q: Can The Laramie Project script be adapted for different audience sizes?

A: Yes, the script is highly adaptable, allowing for large or small casts and flexible staging. This makes it suitable for professional productions, community theatres, or classroom readings.

Q: Who wrote The Laramie Project script?

A: The script was written by Moisés Kaufman and members of the Tectonic Theater Project, based on interviews and research conducted in Laramie, Wyoming.

Q: What impact has The Laramie Project script had?

A: The play has raised awareness of hate crimes, fostered dialogue about LGBTQ+ issues, and influenced the development of documentary theatre. It continues to be performed and studied globally.

Q: Is The Laramie Project based entirely on true

events?

A: Yes, the script is drawn from real interviews, testimonies, and journal entries, making it an authentic representation of the Laramie community's response to Matthew Shepard's murder.

Q: Where can I find The Laramie Project script for performance?

A: The script is available through major theatrical publishers and licensing agencies. Interested parties should obtain the script and rights from authorized sources before staging a performance.

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The Laramie Project Script: A Deep Dive into the Play's Power

The Laramie Project. The very name evokes a powerful image: a small town grappling with a horrific hate crime. This groundbreaking play, not a traditional narrative but a mosaic of real-life interviews, continues to resonate deeply with audiences worldwide. This post offers an in-depth exploration of The Laramie Project script, examining its structure, themes, impact, and accessibility, providing you with everything you need to understand and appreciate this vital piece of contemporary theatre. We'll delve into its unique construction, discuss its lasting legacy, and even offer insights into finding and using the script.

Understanding the Unique Structure of The Laramie Project Script

Unlike traditional plays with a linear plot and clearly defined characters, The Laramie Project script is a collage of verbatim testimony. Moisés Kaufman and the Tectonic Theater Project conducted extensive interviews with residents of Laramie, Wyoming, following the brutal murder of Matthew Shepard. These interviews form the core of the play, weaving together diverse perspectives and

emotional responses to the tragedy. The script doesn't aim for a cohesive narrative in the traditional sense; instead, it presents a fragmented, yet powerful, representation of the community's reaction to the event. This unique structure is both its strength and its challenge.

Navigating the Non-Linear Narrative

The non-linear structure can be initially disorienting. The script jumps between characters, timelines, and perspectives, mirroring the chaotic aftermath of the crime and the complex emotional landscape of the town. Understanding this inherent fragmentation is key to appreciating the play's overall message. The lack of a singular protagonist forces the audience to engage actively, piecing together the narrative and forming their own conclusions about the events and the community's response.

The Power of Verbatim Theatre

The use of verbatim theatre – the use of actual recorded speech – adds a layer of authenticity and immediacy that elevates the play beyond mere fiction. Hearing the residents of Laramie speak in their own words creates a powerful emotional connection with the audience. This choice dramatically increases the play's emotional impact, making the tragedy feel profoundly real and deeply personal. The raw emotion captured in the dialogue is what makes The Laramie Project so strikingly effective.

Exploring the Themes of The Laramie Project Script

The play explores a multitude of themes, all interwoven within the tapestry of interviews. Some of the most prominent themes include:

Hate Crime and Homophobia:

The murder of Matthew Shepard serves as the tragic centerpiece, exposing the devastating consequences of hate and homophobia. The script doesn't shy away from the ugly realities of prejudice and the pervasive nature of societal biases.

Community and Responsibility:

The play examines the role of the community in both perpetuating and confronting hate. It reveals the complexities of human behavior, showcasing both the horrific actions of individuals and the courageous efforts of others to promote understanding and tolerance.

The Power of Storytelling and Memory:

The play itself is a testament to the power of storytelling and its capacity to preserve memory and promote social change. The interviews become a vehicle for both catharsis and education, allowing the audience to confront difficult truths.

Justice and Reconciliation:

The script grapples with the quest for justice and the long road to reconciliation in the aftermath of

trauma. It explores the limitations of legal systems and the ongoing need for societal healing.

Accessing and Utilizing The Laramie Project Script

Finding the script for The Laramie Project is relatively straightforward. Many online retailers sell the published script. However, always ensure you are acquiring a legally licensed copy to support the artists and protect intellectual property rights. Furthermore, performing the play requires careful consideration of its sensitive subject matter and the ethical responsibilities involved in portraying real individuals' experiences. Respectful and sensitive handling of the material is paramount.

Conclusion

The Laramie Project script stands as a powerful and enduring testament to the devastating consequences of hate and the importance of empathy and understanding. Its unique structure, combined with the raw emotional impact of verbatim testimony, makes it a compelling and unforgettable theatrical experience. By exploring the complexities of a community grappling with tragedy, it continues to challenge audiences and inspire conversations about tolerance, justice, and the power of storytelling.

FAQs

1. Is The Laramie Project suitable for all ages? Due to its mature themes of hate crime and violence, it is best suited for mature audiences and may not be appropriate for younger viewers.
2. Can I perform The Laramie Project without permission? No, you need to obtain the necessary performance rights from the copyright holders before staging a production.
3. Are there different versions of The Laramie Project script? While the core material remains the same, there may be slight variations depending on the publisher or edition.
4. What are the key acting challenges in The Laramie Project? The main challenge lies in authentically portraying the diverse voices and emotions captured in the interviews, avoiding caricature and maintaining sensitivity.
5. How can I further explore the events surrounding Matthew Shepard's murder? Extensive resources are available online and in libraries, including documentaries, books, and articles providing further context and information.

the laramie project 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?

the laramie project script: *Moment Work* Moises Kaufman, Barbara Pitts McAdams, 2018-04-17 A detailed guide to the collaborative method developed by the acclaimed creators of *The Laramie Project* and *Gross Indecency*--destined to become a classic. A Vintage Original. By Moisés Kaufman and Barbara Pitts McAdams with Leigh Fondakowski, Andy Paris, Greg Pierotti, Kelli Simpkins, Jimmy Maize, and Scott Barrow. For more than two decades, the members of Tectonic Theater Project have been rigorously experimenting with the process of theatrical creation. Here they set forth a detailed manual of their devising method and a thorough chronicle of how they wrote some of their best-known works. This book is for all theater artists—actors, writers, designers, and directors—who wish to create work that embraces the unbridled potential of the stage.

the laramie project script: *Gross Indecency* Moisés Kaufman, 1999 *THE STORY*: In early 1895, the Marquess of Queensberry, the father of Wilde's young lover, Lord Alfred Douglas, left a card at Wilde's club bearing the phrase posing sodomite. Wilde sued the Marquess for criminal libel. The defense denounced Wild

the laramie project script: *The Laramie Project and The Laramie Project: Ten Years Later* Moises Kaufman, Tectonic Theater Project, Leigh Fondakowski, Greg Pierotti, Andy Paris, 2014-06-03 *The Laramie Project*, one of the most-performed theater pieces in America, has become a modern classic. In this expanded edition, it is joined by an essential and moving sequel to the original play. On October 7, 1998, a young gay man was discovered bound to a fence outside Laramie, Wyoming, savagely beaten and left to die in an act of brutality and hate that shocked the nation. Matthew Shepard's death became a national symbol of intolerance, but for the people of the town, the event was deeply personal. In the aftermath, Moisés Kaufman and members of the Tectonic Theater Project went to Laramie and conducted more than 200 interviews with its citizens. From the transcripts, the playwrights constructed an extraordinary chronicle of life in the town after the murder. In *The Laramie Project: Ten Years Later*, the troupe revisits the town a decade after the tragedy, finding a community grappling with its legacy and its place in history. The two plays together comprise an epic and deeply moving theatrical cycle that explores the life of an American town over the course a decade.

the laramie project script: *Creating Verbatim Theatre from Oral Histories* Clare Summerskill, 2020-09-13 Offering a roadmap for practicing verbatim theatre (plays created from oral histories), this book outlines theatre processes through the lens of oral history and draws upon oral history scholarship to bring best practices from that discipline to theatre practitioners. This book opens with an overview of oral history and verbatim theatre, considering the ways in which existing oral history debates can inform verbatim theatre processes and highlights necessary ethical considerations within each field, which are especially prevalent when working with narrators from marginalised communities. It provides a step-by-step guide to creating plays from interviews and contains practical guidance for determining the scope of a theatre project: identifying narrators and conducting interviews, developing a script from excerpts of interview transcripts and outlining a variety of ways to create verbatim theatre productions. By bringing together this explicit discussion

of oral history in relationship to theatre based on personal testimonies, the reader gains insight into each field and the close relationship between the two. Supported by international case studies that cover a wide range of working methods and productions, including The Laramie Project and Parramatta Girls, this is the perfect guide for oral historians producing dramatic representations of the material they have sourced through interviews, and for writers creating professional theatre productions, community projects or student plays.

the laramie project script: Handbook of Oral History Thomas L. Charlton, Lois E. Myers, Rebecca Sharpless, 2006-03-30 Originally intending to produce the first comprehensive scholarly reference guide to the antecedents, practices, and theory of oral history, the editors have gone even further, creating a highly readable and useful tool for scholars, students, and the general public. Covering the vast scope of this increasingly popular field, the eminent contributors discuss almost every aspect of a field that once was the province of historians but now has become increasingly democratized and available across numerous disciplines.

the laramie project script: Fires in the Mirror Anna Deavere Smith, 1997 THE STORY: In 1991, in the Crown Heights section of Brooklyn, an Hasidic man's car jumped a curb, killing Gavin Cato, a seven-year-old black child. Later, in what appears to have been an act of retaliation on the part of a faction of the black comm

the laramie project script: *Thinking about Oral History* Thomas Lee Charlton, Lois E. Myers, Rebecca Sharpless, 2008 Part III and IV of Handbook of Oral History, now available in paper for classroom use.

the laramie project script: Out , 2001-10 Out is a fashion, style, celebrity and opinion magazine for the modern gay man.

the laramie project script: *Latter-Gay Saints* Gerald S. Argetsinger, Jeff Laver, Johnny Townsend, 2013 Latter-Gay Saints brings together twenty-five exemplary short works depicting a variety of perspectives of what it means to be both Mormon and queer. Some portray characters determined to reconcile their sexuality with the Mormon faith in accordance with its constantly evolving teachings and policies. The majority present the realities of queer Mormons who have come to terms with their sexuality in a variety of alternative ways. Others are written from outside the Mormon community, commenting on often strange encounters with Mormons who are gay. These stories are also of value for the broader GLBT community revealing similarities that people of faith, regardless of which faith, face in attempting to negotiate their religious heritage with their homosexuality. Some in the GLBT community find a way, while others do not, leaving their faith or having it ripped from them. They are all individuals searching for answers to life's puzzles.

the laramie project script: *Arts-Based Teaching and Learning in the Literacy Classroom* Jessica Whitelaw, 2019-05-01 This book highlights the unique and co-generative intersections of the arts and literacy that promote critical and socially engaged teaching and learning. Based on a year-long ethnography with two literacy teachers and their students in an arts-based public high school, this volume makes an argument for arts-based education as the cultivation of a critical aesthetic practice in the literacy classroom. Through rich example and analysis, it shows how, over time, this practice alters the in-school learning space in significant ways by making it more constructivist, more critical, and fundamentally more relational.

the laramie project script: *26 Pebbles* Eric Ulloa, 2017 On December 14, 2012, Adam Lanza walked into Sandy Hook Elementary School and killed twenty-six innocent souls before taking his own life. These twenty-six innocent deaths, like pebbles thrown into a pond, created ripples and vibrations that were felt far beyond the initial rings. This is the story of those vibrations. Similar in style to The Laramie Project, playwright Eric Ulloa conducted interviews with members of the community in Newtown and crafted them into an exploration of gun violence and a small town shaken by a horrific event.

the laramie project script: *Ethnotheatre* Johnny Saldaña, 2016-06-16 Ethnotheatre transforms research about human experiences into a dramatic presentation for an audience. Johnny Saldaña, one of the best-known practitioners of this research tradition, outlines the key principles

and practices of ethnotheatre in this clear, concise volume. He covers the preparation of a dramatic presentation from the research and writing stages to the elements of stage production. Saldaña nurtures playwrights through adaptation and stage exercises, and delves into the complex ethical questions of turning the personal into theatre. Throughout, he emphasizes the vital importance of creating good theatre as well as good research for impact on an audience and performers. The volume includes multiple scenes from contemporary ethnodramas plus two complete play scripts as exemplars of the genre.

the laramie project script: Without a Vision the People Perish Steven Deace, 2007-06

According to the author, Americans are a confused people who want to post the Ten Commandments in public, but often don't live by them in their private lives. He urges this generation to get back to basics and boldly proclaim the vision of grace found only in the transforming truth of the Word of God. (Christian)

the laramie project script: Dying to Be Normal Brett Krutzsch, 2019-02-01 Finalist, Best LGBTQ Nonfiction Book, Lambda Literary Awards 2020 On October 14, 1998, five thousand people gathered on the steps of the U.S. Capitol to mourn the death of Matthew Shepard, a gay college student who had been murdered in Wyoming eight days earlier. Politicians and celebrities addressed the crowd and the televised national audience to share their grief with the country. Never before had a gay citizen's murder elicited such widespread outrage or concern from straight Americans. In *Dying to Be Normal*, Brett Krutzsch argues that gay activists memorialized people like Shepard as part of a political strategy to present gays as similar to the country's dominant class of white, straight Christians. Through an examination of publicly mourned gay deaths, Krutzsch counters the common perception that LGBT politics and religion have been oppositional and reveals how gay activists used religion to bolster the argument that gays are essentially the same as straights, and therefore deserving of equal rights. Krutzsch's analysis turns to the memorialization of Shepard, Harvey Milk, Tyler Clementi, Brandon Teena, and F. C. Martinez, to campaigns like the It Gets Better Project, and national tragedies like the Pulse nightclub shooting to illustrate how activists used prominent deaths to win acceptance, influence political debates over LGBT rights, and encourage assimilation. Throughout, Krutzsch shows how, in the fight for greater social inclusion, activists relied on Christian values and rhetoric to portray gays as upstanding Americans. As Krutzsch demonstrates, gay activists regularly reinforced a white Protestant vision of acceptable American citizenship that often excluded people of color, gender-variant individuals, non-Christians, and those who did not adhere to Protestant Christianity's sexual standards. The first book to detail how martyrdom has influenced national debates over LGBT rights, *Dying to Be Normal* establishes how religion has shaped gay assimilation in the United States and the mainstreaming of particular gays as normal Americans.

the laramie project script: The Oxford Handbook of Qualitative Research Patricia Leavy, 2020-09-07 *The Oxford Handbook of Qualitative Research*, Second Edition presents a comprehensive, interdisciplinary overview of the field of qualitative research. Divided into eight parts, the forty chapters address key topics in the field such as approaches to qualitative research (philosophical perspectives), narrative inquiry, field research, and interview methods, text, arts-based, and internet methods, analysis and interpretation of findings, and representation and evaluation. The handbook is intended for students of all levels, faculty, and researchers across the disciplines, and the contributors represent some of the most influential and innovative researchers as well as emerging scholars. This handbook provides a broad introduction to the field of qualitative research to those with little to no background in the subject, while providing substantive contributions to the field that will be of interest to even the most experienced researchers. It serves as a user-friendly teaching tool suitable for a range of undergraduate or graduate courses, as well as individuals working on their thesis or other research projects. With a focus on methodological instruction, the incorporation of real-world examples and practical applications, and ample coverage of writing and representation, this volume offers everything readers need to undertake their own qualitative studies.

the laramie project script: The Memory Marketplace Emilie Pine, 2020-06-30 What happens when cultural memory becomes a commodity? Who owns the memory? In *The Memory Marketplace*, Emilie Pine explores how memory is performed both in Ireland and abroad by considering the significant body of contemporary Irish theatre that contends with its own culture and history. Analyzing examples from this realm of theatre, Pine focuses on the idea of witnesses, both as performers on stage and as members of the audience. Whose memories are observed in these transactions, and how and why do performances prioritize some memories over others? What does it mean to create, rehearse, perform, and purchase the theatricalization of memory? *The Memory Marketplace* shows this transaction to be particularly fraught in the theatricalization of traumatic moments of cultural upheaval, such as the child sexual abuse scandal in Ireland. In these performances, the role of empathy becomes key within the marketplace dynamic, and Pine argues that this empathy shapes the kinds of witnesses created. The complexities and nuances of this exchange—subject and witness, spectator and performer, consumer and commodified—provide a deeper understanding of the crucial role theatre plays in shaping public understanding of trauma, memory, and history.

the laramie project script: *Experiential Education: Making the Most of Learning Outside the Classroom* Donna M. Qualters, 2010 Educators at the cutting edge of the experiential learning movement share their insights and experiences at colleges and universities nationwide This book provides college faculty and administrators with strategies for the successful design, construction, funding, and assessment of experiential education. Featuring edited contributions written by educators at the leading edge of the experiential education movement nationwide, it addresses the realities of experiential education while providing detailed descriptions of everything from the design of individual courses to entire programs. The authors weigh the various pros and cons of the experiential approach, and they offer pointers on how to engage colleagues and stakeholders to help them understand the manifold benefits of the approach.

the laramie project script: *Learning to Perform* Carol Simpson Stern, Bruce Henderson, 2010-06-30 In *Learning to Perform*. Carol Simpson Stern and Bruce Henderson introduce the art and craft of performing literary texts, including poetry, prose fiction, and drama, as well as personal narratives and ethnographic materials. They present a performance methodology that offers instruction in close reading and analysis, the development and refinement of performance skills, and the ability to think critically about and discuss a performance. As students become reacquainted with the world of the imagination and its possibilities, the insights they gain in the classroom can become the basis for achievement not only on the stage or in front of the camera but in many facets of public life. By addressing an expanded sense of text that includes cultural as well as literary artifacts, Stern and Henderson bridge the gap between oral interpretation and the more inclusive field of performance studies. A substantial appendix provides a dozen texts for performance in the classroom, including works by Jane Hamilton, Willa Cather, Henry James, E.M. Forster, Henrik Ibsen, Jane Austen, and Michael S. Bowman. --Book Jacket.

the laramie project script: *The Other Orpheus* Merrill Cole, 2004-06-01 First published in 2003. This volume aims to re-establish an interest in poetry by integrating questions of prosody and aesthetics with political literary inquiry. The broader theoretical goal is nothing less than a rehabilitation of the concepts of affect and imagination, though the study also argues against anti-formalist approaches to literature.

the laramie project script: *Community Performance: An Introduction* Petra Kuppers, 2007-03-12 *Community Performance: An Introduction* is a comprehensive and accessible practice-based primer for students and practitioners of community arts, dance and theatre. It is both a classroom-friendly textbook and a handbook for the practitioner, perfectly answering the needs of a field where teaching is orientated around practice. Offering a toolkit for students interested in running community arts groups, this book includes: international case-studies and first person stories by practitioners and participants sample exercises, both practical and reflective study questions excerpts of illustrative material from theorists and practitioners. This book can be used as

a standalone text or together with its companion volume, *The Community Performance Reader*, to provide an excellent introduction to the field of community arts practice. Petra Kuppers has drawn on her vast personal experience and a wealth of inspiring case studies to create a book that will engage and help to develop the reflective community arts practitioner.

the laramie project script: Alice Dreaming: A Play for Secondary Students Ned Manning, 2010-09-23 *Alice Dreaming* is a play for secondary students that tells a uniquely Australian story. Trapped by the expectations of others, a girl escapes into her imagination. Following an albatross, Alice takes a journey across Australia that eventually brings her closer to home and an understanding of who she is. Inspired by *Alice's Adventures in Wonderland* and *The Wizard of Oz*, it is a play written about teenagers, for teenagers. Embracing a non-naturalistic theatrical language, *Alice Dreaming* can incorporate a number of performance elements, including puppetry, mask, music and dance. Roles are suitable for performance by both boys and girls. The cast includes 29 speaking roles plus chorus. The play runs for 60-80 minutes. Designed to provoke discussion and debate, *Alice Dreaming* can be used as a classroom resource to develop student thinking around both personal issues and social issues, including the environment, politics and Australian history.

the laramie project script: Political Performances Susan C. Haedicke, 2009 *Political Performances: Theory and Practice* emerges from the work of the Political Performances Working Group of the International Federation for Theatre Research/Fédération Internationale pour la Recherche de Théâtrale. The collection of essays strives to interrogate definitions and expand boundaries of political performance. Members of Political Performances are from around the world and so approach the intersection of politics and performance from very different perspectives. Some focus on socio-political context, others on dramatic content, others on political issues and activism, and still others examine the ways in which communities perform their collective identity and political agency. The organizational structure of *Political Performances* highlights the variety of ways in which politics and performance converge. Each section - Queries, Texts, Contexts and Practice - frames this confluence according to certain common threads that emerge from essays that deal with topics from the ethics of autobiographical performance, the political efficacy of verbatim theatre, the challenges of community-based performance, political and self-censorship, and the impossibility of representing atrocity. The essays challenge existing ideas of political performance and point the way to new approaches.

the laramie project script: Another Day's Begun Howard Sherman, 2021-01-14 A work of startling originality when it debuted in 1938, Thornton Wilder's *Our Town* evolved to be seen by some as a vintage slice of early 20th Century Americana, rather than being fully appreciated for its complex and eternal themes and its deceptively simple form. This unique and timely book shines a light on the play's continued impact in the 21st century and makes a case for the healing powers of Wilder's text to a world confronting multiple crises. Through extensive interviews with more than 100 artists about their own experience of the play and its impact on them professionally and personally - and including background on the play's early years and its pervasiveness in American culture - *Another Day's Begun* shows why this particular work remains so important, essential, and beloved. Every production of *Our Town* has a story to tell beyond Wilder's own. One year after the tragedy of 9/11, Paul Newman, in his final stage appearance, played the Stage Manager in *Our Town* on Broadway. Director David Cromer's 2008 Chicago interpretation would play in five more cities, ultimately becoming New York's longest-running *Our Town* ever. In 2013, incarcerated men at Sing Sing Correctional Facility brought Grover's Corners inside a maximum security prison. After the 2017 arena bombing in Manchester UK, the Royal Exchange Theatre chose *Our Town* as its offering to the stricken community. 80 years after it was written, more than 110 years after its actions take place, *Our Town* continues to assert itself as an essential play about how we must embrace and appreciate the value of life itself. *Another Day's Begun* explains how this American classic has the power to inspire, heal and endure in the modern day, onstage and beyond.

the laramie project script: Stage Directing Michael Wainstein, 2019-02-19 In *Stage Directing: A Director's Itinerary*, the student of theatrical directing will find a step-by-step guide to directing a

production, from choosing a play to opening night. Unlike other directing textbooks, it provides practical advice on organizing tasks throughout the directorial process, including budgeting, writing casting notices, and auditioning. It moreover includes an abundance of helpful examples and tried-and-true exercises, as well as information on how to organize a director's documents into a production notebook. The second edition builds on the strengths of the first edition by elaborating on key analytical, organizational, and strategic steps in a successful director's itinerary, with special attention to the direction of musicals.

the laramie project script: The Book of Matt Stephen Jimenez, 2013-09-24 "Methamphetamine was a huge part of this case . . . It was a horrible murder driven by drugs." — Prosecutor Cal Rerucha, who convicted Matthew Shepard's killers On the night of October 6, 1998, twenty-one-year-old Matthew Shepard left a bar with two alleged "strangers," Aaron McKinney and Russell Henderson. Eighteen hours later, Matthew was found tied to a log fence on the outskirts of town, unconscious and barely alive. Overnight, a politically expedient myth took the place of important facts. By the time Matthew died a few days later, his name was synonymous with anti-gay hate. The Book of Matt, first published in 2013, demonstrated that the truth was in fact far more complicated – and daunting. Stephen Jimenez's account revealed primary documents that had been under seal, and gave voice to many with firsthand knowledge of the case who had not been heard from, including members of law enforcement. In his Introduction to this updated edition, journalist Andrew Sullivan writes: "No one wanted Steve Jimenez to report this story, let alone go back and back to Laramie, Wyoming, asking awkward questions, puzzling over strange discrepancies, re-interviewing sources, seeking a deeper, more complex truth about the ghastly killing than America, it turned out, was prepared to hear. It was worse than that, actually. Not only did no one want to hear more about it, but many were incensed that the case was being re-examined at all." As a gay man Jimenez felt an added moral imperative to tell the story of Matthew's murder honestly, and his reporting has been thoroughly corroborated. "I urge you to read [The Book of Matt] carefully and skeptically," Sullivan writes, "and to see better how life rarely fits into the neat boxes we want it to inhabit. That Matthew Shepard was a meth dealer and meth user says nothing that bad about him, and in no way mitigates the hideous brutality of the crime that killed him; instead it shows how vulnerable so many are to the drug's escapist lure and its astonishing capacity to heighten sexual pleasure so that it's the only thing you want to live for. Shepard was a victim twice over: of meth and of a fellow meth user."

the laramie project script: Handbook of the Arts in Qualitative Research J. Gary Knowles, Ardra L. Cole, 2007-11-14 This work's quality, diversity, and breadth of coverage make it a valuable resource for collections concerned with qualitative research in a broad range of disciplines. Highly recommended. —G.R. Walden, CHOICE The Handbook of the Arts in Qualitative Inquiry: Perspectives, Methodologies, Examples, and Issues represents an unfolding and expanding orientation to qualitative social science research that draws inspiration, concepts, processes, and representational forms from the arts. In this defining work, J. Gary Knowles and Ardra L. Cole bring together the top scholars in qualitative methods to provide a comprehensive overview of the past, present, and future of arts-based research. This Handbook provides an accessible and stimulating collection of theoretical arguments and illustrative examples that delineate the role of the arts in qualitative social science research. Key Features Defines and explores the role of the arts in qualitative social science research: The Handbook presents an analysis of classic and emerging methodologies and approaches that employs the arts in the qualitative research process. Brings together a unique group of scholars: Offering diverse perspectives, contributors to this volume represent a wide range of disciplines including the humanities, media and communication, anthropology, sociology, psychology, women's studies, education, social work, nursing, and health and medicine. Offers comprehensive coverage of the genres employed by qualitative researchers: Scholars use multiple ways to advance knowledge including literary forms, performance, visual art, various types of media, narrative, folk art, and more. Articulates challenges inherent in alternative methodologies: This volume discusses the issues and challenges faced when employing art in

research including ethical issues, academic merit issues, and even funding issues. Intended Audience This is an essential resource for any scholar interested in qualitative research, as well as a critical resource for all academic and public libraries.

the laramie project script: *Handbook of the Arts in Qualitative Research* , 2022

the laramie project script: *The Stage Manager's Toolkit* Laurie Kincman, 2020-12-29 The Stage Manager's Toolkit, Third Edition provides a comprehensive account of the role of the stage manager for live theatre with a focus on both written and verbal communication best practices. The book outlines the duties of the stage manager and assistant stage manager throughout a production, discussing not only what to do but why. It also identifies communication objectives for each phase of production, paperwork to be created, and the necessary questions to be answered in order to ensure success. This third edition includes: an updated look at digital stage management tools including script apps, cloud storage, and social media practices; a new discussion on creating a healthy and safe rehearsal space; updated paperwork examples; new information on Equity practices for the student and early career stage managers. Written for the stage management student and early career stage manager, this book is a perfect companion to any university Stage Management course. A companion website hosts customizable paperwork templates, instructional video, links to additional information, teacher tools for each individual chapter, and a bonus chapter on teaching stage management.

the laramie project script: *Teaching, Affirming, and Recognizing Trans and Gender Creative Youth* sj Miller, 2016-06-21 Winner of the 2018 Outstanding Book by the Michigan Council Teachers of English Choice magazine as an Outstanding Academic Title for 2018 Winner of the 2017 AERA Division K (Teaching and Teacher Education) Exemplary Research Award This book draws upon a queer literacy framework to map out examples for teaching literacy across pre-K-12 schooling. To date, there are no comprehensive Pre-K-12 texts for literacy teacher educators and theorists to use to show successful models of how practicing classroom teachers affirm differential (a)gender bodied realities across curriculum and schooling practices. This book aims to highlight how these enactments can be made readily conscious to teachers as a reminder that gender normativity has established violent and unstable social and educational climates for the millennial generation of lesbian, gay, bisexual, transgender, intersex, (a)gender/(a)sexual, gender creative, and questioning youth.

the laramie project script: *Utopia in Performance* Jill Dolan, 2010-02-05 Jill Dolan is the theatre's most astute critic, and this new book is perhaps her most important. *Utopia in Performance* argues with eloquence and insight how theatre makes a difference, and in the process demonstrates that scholarship matters, too. It is a book that readers will cherish and hold close as a personal favorite, and that scholars will cite for years to come. ---David Román, University of Southern California What is it about performance that draws people to sit and listen attentively in a theater, hoping to be moved and provoked, challenged and comforted? In *Utopia in Performance*, Jill Dolan traces the sense of visceral, emotional, and social connection that we experience at such times, connections that allow us to feel for a moment not what a better world might look like, but what it might feel like, and how that hopeful utopic sentiment might become motivation for social change. She traces these utopian performatives in a range of performances, including the solo performances of feminist artists Holly Hughes, Deb Margolin, and Peggy Shaw; multicharacter solo performances by Lily Tomlin, Danny Hoch, and Anna Deavere Smith; the slam poetry event Def Poetry Jam; *The Laramie Project*; *Blanket*, a performance by postmodern choreographer Ann Carlson; *Metamorphoses* by Mary Zimmerman; and Deborah Warner's production of *Medea* starring Fiona Shaw. While the book richly captures moments of feeling utopia found within specific performances, it also celebrates the broad potential that performance has to provide a forum for being human together; for feeling love, hope, and commonality in particular and historical (rather than universal and transcendent) ways.

the laramie project script: *Writing Qualitatively* Johnny Saldana, 2018-04-09 *Writing Qualitatively: The Selected Works of Johnny Saldaña* showcases the diverse range of writing styles

available to qualitative researchers through the work one of the most internationally cited and referenced methodologists. The traditional academic journal article still holds its place as a convention of published scholarship, but Saldaña illustrates how a variety of approaches to research documentation can evocatively represent social life and one's self in intriguing ways. Writing Qualitatively assembles journal articles, book chapters, ancillary materials, texts from keynote addresses, and previously unpublished work that illustrate Saldaña's eclectic body of inquiry. Each piece is prefaced with author comments on the selection, and how readers themselves might venture into comparable writing styles. Multiple methodologies and writing examples are included, ranging from case studies to action research; from poetry to ethnodramatic play scripts; from confessional tales to autoethnographies; and from textbook materials to classroom session designs. An introduction to the collection discusses Saldaña's writing processes and how qualitative researchers and educators can extend their own imaginations and creativity to find new forms of scholarly presentation and representation. Writing Qualitatively serves as a supplemental text for undergraduate and graduate courses in qualitative inquiry, educational research, ethnography, and arts-based research. This unique anthology demonstrates to students, professors, and professional researchers how academic scholarship can be reported through a breadth of literary genres, elements, and styles.

the laramie project 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.

the laramie project script: Performance Costume Sofia Pantouvaki, Peter McNeil, 2020-12-10
 Costume is an active agent for performance-making; it is a material object that embodies ideas shaped through collaborative creative work. A new focus in recent years on research in the area of costume has connected this practice in vital and new ways with theories of the body and embodiment, design practices, artistic and other forms of collaboration. Costume, like fashion and dress, is now viewed as an area of dynamic social significance and not simply as passive reflector of a pre-conceived social state or practice. This book offers new approaches to the study of costume, as well as fresh insights into the better-understood frames of historical, theoretical, practice-based and archival research into costume for performance. This anthology draws on the experience of a global group of established researchers as well as emerging voices. Below is a list of just some of the things it achieves: 1. Introduces diverse perspectives, innovative new research methods and approaches for researching design and the costumed body in performance. 2. Contributes towards a new understanding of how costume actually 'performs' in time and space. 3. Offers new insights into existing practices, as well as creating a space of connection between practitioners and researchers from design, the humanities and social sciences.

the laramie project script: Strategies for Reading and Arguing about Literature Meg Morgan, Kim Stallings, Julie Townsend, 2006-03
 For courses in English Composition, Argumentative

Writing, and Introduction to Literature. Strategies for Reading and Arguing about Literature brings together the often divergent studies of argumentation and literature. This textbook teaches the art of academic argumentation through a focus on classic and contemporary literature. Using this book, students will learn, practice and master critical reading strategies, critical writing and research strategies, the essentials of academic argumentation, and basic literary theory as it relates to the development of an argument. Concurrently, students will explore and appreciate a variety of literature ranging from the classical to the contemporary in a variety of genres and critical analyses of literary works.

the laramie project script: The SAGE Handbook of Qualitative Data Collection Uwe Flick, 2017-12-14 How we understand and define qualitative data is changing, with implications not only for the techniques of data analysis, but also how data are collected. New devices, technologies and online spaces open up new ways for researchers to approach and collect images, moving images, text and talk. The SAGE Handbook of Qualitative Data Collection systematically explores the approaches, techniques, debates and new frontiers for creating, collecting and producing qualitative data. Bringing together contributions from internationally leading scholars in the field, the handbook offers a state-of-the-art look at key themes across six thematic parts: Part I Charting the Routes Part II Concepts, Contexts, Basics Part III Types of Data and How to Collect Them Part IV Digital and Internet Data Part V Triangulation and Mixed Methods Part VI Collecting Data in Specific Populations

the laramie project script: Ethnotheatre Johnny Saldaña, 2011-10-31 One of the best-known practitioners of the ethnotheatre research tradition outlines its key principles and practices in this clear, concise volume, which covers the preparation of a dramatic presentation from the research and writing stages to the elements of stage production.

the laramie project script: Mainstream AIDS Theatre, the Media, and Gay Civil Rights Jacob Juntunen, 2016-01-29 This book demonstrates the political potential of mainstream theatre in the US at the end of the twentieth century, tracing ideological change over time in the reception of US mainstream plays taking HIV/AIDS as their topic from 1985 to 2000. This is the first study to combine the topics of the politics of performance, LGBT theatre, and mainstream theatre's political potential, a juxtaposition that shows how radical ideas become mainstream, that is, how the dominant ideology changes. Using materialist semiotics and extensive archival research, Juntunen delineates the cultural history of four pivotal productions from that period—Larry Kramer's *The Normal Heart* (1985), Tony Kushner's *Angels in America* (1992), Jonathan Larson's *Rent* (1996), and Moises Kaufman's *The Laramie Project* (2000). Examining the connection between AIDS, mainstream theatre, and the media reveals key systems at work in ideological change over time during a deadly epidemic whose effects changed the nation forever. Employing media theory alongside nationalism studies and utilizing dozens of reviews for each case study, the volume demonstrates that reviews are valuable evidence of how a production was hailed by society's ideological gatekeepers. Mixing this new use of reviews alongside textual analysis and material study—such as the theaters' locations, architectures, merchandise, program notes, and advertising—creates an uncommonly rich description of these productions and their ideological effects. This book will be of interest to scholars and students of theatre, politics, media studies, queer theory, and US history, and to those with an interest in gay civil rights, one of the most successful social movements of the late twentieth century.

the laramie project script: How to Read a Play Damon Kiely, 2024-10-08 Now in a fully updated second edition, *How to Read a Play* offers methods for analyzing play scripts from a diverse range of perspectives, giving directors practical tools as they prepare for production. Based on interviews with award-winning directors, university professors, and experimental theatre companies, *How to Read a Play* provides practical advice on how to first approach a script, prepare for design meetings, get ready for casting sessions, and lay the groundwork for rehearsals with actors. The book starts with a brief historical overview of famous directors, surveys the work of experimental theatres that devise their work, and ends with twenty-one practical exercises. The second edition

includes material from interviews with a diverse range of directors and features perspectives on identity, race, trauma, and joy in working on new plays and redefined classic works. *How to Read a Play* is written for anyone who loves studying the craft of directing. Students and early career directors will be introduced to basic techniques for breaking down a script for production. Established artists will enjoy a behind the scenes peek at the methods and processes of directors with a diverse range of perspectives.

the laramie project script: Handbook of Arts-Based Research Patricia Leavy, 2019-02-27
The handbook is heavy on methods chapters in different genres. There are chapters on actual methods that include methodological instruction and examples. There is also ample attention given to practical issues including evaluation, writing, ethics and publishing. With respect to writing style, contributors have made their chapters reader-friendly by limiting their use of jargon, providing methodological instruction when appropriate, and offering robust research examples from their own work and/or others.--

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