

SAMPLE PROJECT

Project Name: Shunned

Project Author: Larry Parr

Project Dates: April 5, 6, 7

Casting Breakdown: Women: 3 Men: 4

Major roles: 4 Minor roles: 3

Project Information:

Time Period: Contemporary

Time Span: About 2 weeks

Number of Settings: 3

Requested Venue: Black Box

Unusual Technical Requirements: None

Producers Name: Jane Doe

Contact Information: janedoe@example.com

Advisor: John Doe

Amount Requested: \$122

Item	Purpose	Cost
Production Rights	Flat Licensing Fee (thanks to a generous playwright)	\$75
Posters	10 color posters advertising the show	\$7
Costume/Props Budget	A small allotment of money for any culturally appropriate costumes/props not attainable through the department	\$30

Playbills	100 double sided playbills showcasing performers and tech, as well as a director's note showcasing the play	\$10
TOTAL		\$122

Tentative Timeline

Auditions- Feb 1

Callbacks- Feb 2

Cast List Posted - Feb 3

First Rehearsal - Feb 5

Spring Break (No Rehearsal) - Mar 12-16

First Tech Queue to Queue - March 26

Dress Rehearsal- April, 4

Performances- April 5, 6, 7 (or April 6, 7)

Shunned By Larry Parr

A proposal submitted by Elizabeth Stay

“Mr. Parr ,

I am the actor that played Gary in the New American Playwrights Project production of *Shunned*... It had only been about three years since I left my family's Mormon faith and emotional wounds were - and are - still raw... We go to great pains to avoid the topic. My family is also not what you would call open-minded... Now we use *Shunned* as a veil through which we can discuss our own relationship. Mom never says that my dad still loves me. She says, ‘Aaron was hurt and didn't

understand but he still loved Levi.’ I say, ‘It hurt Levi to leave but he felt it would be worse for him to stay. He had to go where he found truth. He made a choice to endure one hurt over the other. It wasn’t an easy choice for him and I’m sure it’s still painful for him.’ ... Because of that I am so grateful to have been a part of *Shunned* and its catalytic effect in our healing.”¹

Shunned, a powerful play with religious overtones, calls the audience to examine their own beliefs and open their minds to perspectives outside their own. When discussing the play within the context of the community, what set Utah apart from other places the show has been produced was the parallelism between the Amish community and the strong religious community there. Many who saw the stage reading in Utah were left with comments such as “...we have a parallel story told day in and day out given our dominant faith and way of life.” - Andrea Globokor and “...These issues of guilt associated with pursuing the dreams of our hearts - and theater represents every dream of every heart - at the expense of our other vows - is universal and certainly resonates with me.” - Anonymous email. In producing this play, I am hoping that I will be able to accomplish what the staged reading at Utah Shakespeare Festival did -- in that we create an environment where both audience and performers critically examine their own ideals through the cathartic nature of metaphorical theater. I will accomplish this through using the text to enhance my production objectives, examining how I want the production to be staged, and showing the potential experience for those involved.

Shunned is about a nineteen-year-old boy, Levi, as he decides whether to leave on his Rumspringa (a few weeks where young Amish members experience the world outside of the community). Towards the end of the play, he’s challenged by certain religious dogmas, and experiences a family tragedy. In his mourning, he decides that he wishes to leave the Amish community and the audience experiences a heart

¹ Letter to Larry Parr by actor as part of the New American Playwrights Project at Utah Shakespeare Festival, 2013

touching moment at the realization that he will never see his family again. This impactful story of loss within the family is relatable despite cultural, spiritual, generational, and esteem differences, and the hope is that this meaning will be able to bring people together in their similar, human experiences. Therefore, I want this show to be applicable to the department, to SUU as a whole, to the Cedar City community, and communities outside of our small town. Another hope of a text that deals with important issues, is that it will create an open dialogue among these people of different backgrounds, hopefully expanding people's perspectives.

I want to produce this production with a minimalistic set in the style of *Our Town*. An important piece of *Shunned* is when Levi decides to go on his Rumspringa because of seeing *Our Town*. I think producing the set in this fashion will allow for a connection between a central theme in both characterizing the ideology of the Amish community of living a simple life, and the exploration of theatre and the outside world.

Shunned is a cultural experience. The world of the play takes place in an Amish community in Northern Indiana. This is comparatively very different from a college town in Southern Utah. It will require a lot of study of another culture and history to accomplish this difference, and so actors and technical crew will be able to learn about and be apart of another world. This will also be a great experience for the start of my college career, as I'm hoping to spend the majority of my time directing. This experience would be invaluable in giving me insight for future projects and offering me a good fundamental basis for producing shows within the department.

This production is intended to portray very serious, and thought provoking themes through minimalistic means in the fashion of rough theatre. The audience should walk away with raw emotions, talking about the content of the play and creating a space for introspection.

Performance Space

1. The most desired space would be the **Black Box**.

Being produced in the Black Box would allow for the bare, minimalist *Our Town* set. Another part of it being *Our Town*-esque would be pulling the audience into a real, everyday moment, and the black box would allow for more audience inclusion to achieve this sense of realism.

2. The second space requested would be **Eileen and Allen Anes Studio Theatre**.

Similarly to the black box, the Anes Theatre is set up in thrust style, so it would also be ideal for trying to accomplish audience inclusion into moments of the play. An advantage of housing the play in the Anes would be a larger seating capacity. A disadvantage would be that it's less intimate than the black box, the audience still being "one step removed" from the players on the stage, so we would lose some production impact.

3. The final proposed venue would be the **Auditorium Theater**.

The play dates that would be ideal for this performance would be close to the performance of *Urinetown*, and consequently it would be foolish to request the Randall L. Jones, in a similar style of the auditorium theater. The advantage of using a proscenium stage would allow for more of a "traditional telling" of the story. It would make the play more fabalistic in nature, telling the story to the audience in hopes that the audience applies the metaphors to their own lives. This would certainly detract from the concept of the minimalist setting and realism, however.