

天主教輔仁大學英國語文學系學士班畢業成果  
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**Reflection on Participating in  
the 2019 Senior Play: *Golden Child***

SANCTITAS BONITAS

PULCHRITUDO

VERITAS

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### Learning Outcome Demonstration Report — 2019 Senior Play

Ever since when I was a kid, I have always known that I like the feeling of being onstage.

However, it was not until the time when I preformed in this year's senior play *Golden Child* did I truly realized that theater is a place I fall deeply in love with. I knew it at the moment when me along with all the cast and crew members were taking curtain calls for the very last time during the final day of our performance. Realizing the efforts we took into giving birth to our *Golden Child* had paid off, hearing that there were people moved by the story we presented, and knowing that this is probably the last time getting to act onstage, all of that made me understand how much theater had changed me as well as how much I love and appreciate this opportunity to be a part of this production.

I learnt a lot from my character Ahn, who is the speaker of the story as well as one of the main character in this play. She was born in 1908 and the story took place when she was 10. Being a woman during then in China, she had no choice but to struggle with what to keep and what to change just like her father Tiang-Bin did. After reading the entire play for the first time. I felt stressed knowing how crucial it is to build this character and to portray her well, since she is the now who set the tone of the story. At the time, who linked every thing that happened in the play together.

When I was building my character, the first challenge that came to my notice is that the age range. I am either really old or really young throughout the play. What's more? I have to be able to deal with the transformation in seconds. So my character's homework can be divided into basically two parts: One is the young Ahn, the other is the old Ahn. For the first part, I wrote a diary based on

the young Ahn's personality. The young Ahn's personality changed in different stages especially after her mother Siu-Yong passed away. Because of that, the tone of the diary changed gradually as Ahn experienced different incidents in life and how she grew up to become a more mature version of herself. While doing the character homework for the old Ahn, I decided to write a Farewell letter as Ahn and looked back to her life.



Picture A: Rehearsal Ahn with Siu-Yong (portrayed by Natasha Lin)

Besides doing character homework, doing rehearsals with the director and other actors was also my favorite thing to do during this year's senior play. I like how we gathered together to discuss one scene and that we would often come up with different ideas, different interpretations about the same scenario or even the same line. I like how there's no so-called "correct answer" in theater since every option is possible, and a lot of time we just tried and tried until we found the one we liked the most.



Picture B: Act 1/Scene 1 — The spirit of Old Ahn visits her grandson Andrew while his wife Elizabeth was asleep

What excites me more about theater is that one will never know what the actual performance might be like until the day of performance. I remember during the second day of our performance, our instructor Hegel came when we were rehearsing the very first scene of the play (See Picture B). Originally, Ahn was going to be standing outside of the stage and the sound effect team would play the audio record of the pre-recorded Old Ahn's voice saying "Andrew, you must be born again," and etc. However, we decided to change the blocking to let Ahn enter from the left stage. Besides that, we thought it is a better idea to replace the original audio record with the actor saying those lines live using a microphone with an echo effect. By changing the blocking and make Ahn stand in front of Andrew in a few seconds, we create a more realistic comedic vibe for the scene. By making a little difference of the first scene, it brought a huge influence on setting what the director wants the audience to feel throughout the play.



Picture C: Young Ahn confront Luan in Luan's bedroom

When it comes to the most challenging part of being a stage actor, I would say it is that acting is not just about being in the character but also about taking lighting, sound effect, the audience and a lot of outside matters into consideration. And that is one of the most difficult lessons to learn for people who does not have any, or have not much experience in the theater could never thought of. Because a lot of time I will become really focus on my feeling and my lines when I am acting, and just forget to notice what was happening not only on stage but in the theater. For instance, there is a scene when Ahn went into Eng Luan's room to confront her because Ahn thought Luan told Ting-Bin the secret that Siu-Yong sent her own daughter to Spy on Reverend Baine's lesson (See Picture C). Sometimes, I got real furious and getting too close to Luan. That ended up making Luan crawl away from the light and the audience cannot see Luan's expression. Other times I got really emotional and nobody can understand what I'm saying. So other than focus on the character, I have to also concentrate on what is going on stage, like are all the character in the light or am I projecting

my voice clearly, and etc, without losing the emotion. If other actors or myself does something wrong, how I going to do to fix the mistake while “staying in my character”? Because if I failed to fix the situation or notice the situation, the lighting team or other team have to figure out a way to fix the situation.

The famous saying: “everything is connected,” is definitely true especially in theater. Even though the audience might only see the acting, there are so many other teams that is as crucial to make success in the production. And I am really grateful and lucky to get to work with so many talented and hardworking people. Doing theater is stressful indeed, but seeing all the efforts and time we put in this semester into a production that people actually like and feel connected with or learned something from our play, everything is worthwhile. And it is because of the experience in this year’s senior play *Golden Child*, I feel much more certain about my passion in acting and in theater.

