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**Reflection on Participating in
the 2020 Annual Play: *Frozen***

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LOD: 2020 Annual Play Reflection

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2020 Annual Play Reflection

Since I started to participate in the annual play crew in my sophomore year, I fell in love with the theater. I love the way how we analyze the play and gradually put the play on to the stage. I love seeing our crew members show creativity to transform the play from a script into a whole performance. It was a great achievement when I see the play is being performed in front of people. I enjoy the progress of producing a play and I tell myself, if possible, I would like to participate in the play production every year, and I actually did it.

This is my third time participating in a play production crew, and this is my second time participating in the lighting crew. It is a great pressure to me because this is my first time to be the leader of a team, especially we are going to perform the play, *Frozen*, in the CFL theater instead of the SF theater. Since the CFL theater is much more smaller than the SF theater and the equipments are also worse than those in the SF theater, it is harder to design the lighting. After reading the script, I realize that this is going to be a heavy play, so the lighting would not be too colorful; instead, I would probably use mostly cold light in the play.

During the early weeks, me and my team members literally have nothing to do, since the set design and the blockings are not settled yet. All we can do is imagine how the actors are going to perform and think about their emotions and movements, then give a very rough design. I feel lucky that my team members have a lot of ideas

Shu 2 about what colors can be added to particular scenes, and they are also very

coopera

tive.

During the preparation of the annual play, we have to meet with the director and the stage managers several times to discuss the lighting design. Since the stage design and the movements of the actors change a lot, the lighting design must change according to them. At first, I thought it would not be too difficult to design the lighting, since most of the scenes only include monologues of a single actor. However, I was wrong. As we started to rehearse, I realized that it is possible to do more on the lighting design. Since the stage design is almost settled, I am able to design the lighting of different areas and also think about how to use lighting to show the changes of each character's emotion.



(Scene 25: Nancy meets Ralph, talking about her death daughter, Rhona.)
(Using warm lights from the back)

The preparation week, which is a week before the performance, is the hardest week for the lighting team. It is the week that we have to spend seven whole days in

Shu 3 the theater to move the lights and set cues. The advantage of using the CFL

theater is

that we take classes at the same theater, so we don't need to spend time to get familiar with the equipments, since we had practiced in class. However, it is still harder to set lights because we don't have the help from Ms. Agatha Chen and the staffs of the CFL theater could't help us either. We can only count on ourselves. We need to use the ladders to climb up to move the lights, which is very dangerous, so one of the stage managers need to be there to make sure that we don't fall off the ladders. Moving the lights is a hard work because the lights are heavy and hot, and we need to move it around, cut the shapes for particular scenes, change the color papers, and make sure that the actors' faces and the stage won't get dark during their performance. We need to adjust the lights again and again to make sure that the lighting meets the director and the stage managers' expectation. Usually we need two people to adjust the light, one controlling the console and one standing from the audience seat to see how the lights look and make sure that the actors' faces won't be black.



(Adjusting the lights.)

Shu 4 After adjusting the lights and making sure that it looks good on the stage, we need

to record them in the console to make cues. We need to record the percentage of the

lights for each scene and then record them in the consoles, so that if we make any changes during rehearsals, we can record the new lighting design immediately. We also need to record what lighting design is in which console, so that we can decide who is responsible for what lighting design. For example, I am responsible for the up right warm light and the center warm light.



(Recording the lighting design)

In a nutshell, this experience is definitely an unforgettable experience. This is the first time that I take the responsibility of a whole team and we, as a team, did quite a good job. Even though it is hard to design the lightings in the CFL theater, we still tried are best. Even though the lights are lesser than those in the SF theater, we still tried to design the lighting in a simple way but also added some beautiful colors. In addition, I feel really lucky to have my team members, who are all cooperative and

Shu 5 helped me a lot. Although it is the first time for them to participate in a play produc
tion, they learned quickly and they gave some creative ideas. If it were not for their help, the lighting design of this play would not be so good.

I am glad that I have this opportunity to be the leader of the lighting team in the annual play. Although I complained about the equipment in the CFL theater at the beginning, I still worked hard and figured out the way to design the lighting in the small stage with less lights. I think I learned a lot through this experience, including how to design lightings, how to communicate with the director and the stage managers, and how to lead a team. Though the lighting design may not be a hundred percent perfect, I am satisfied with how it showed on stage during the performance. This may be the last time for me to be the leader of a team, but I believe I will continue to participate in play production of our department in the future.

