

天主教輔仁大學英國語文學系學士班畢業成果
ENGLISH DEPARTMENT, FU JEN CATHOLIC UNIVERSITY
GRADUATION PROJECT 2021

指導教授：包磊思老師

Dr. John Basourakos

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

學生：楊嘉聖撰

Hunter, Chia-Sheng Yang

406110619 Hunter Yang

LOD: 2020 Annual Play

Dr. John Basourakos

15 January 2021

2020 Annual Play *Frozen* Reflection

I am glad to be a member of the crew again because I have been fascinated with the theater since I participated in the annual play *Vinegar Tom* last year. Different from the last experience of being charge of the lighting, I am responsible for the stage design and properties this time. Although play production is never an easy task and the preparation is tiring and time-consuming, I still enjoy paying efforts to each play production in my university period.

Compared to my previous experience of lighting, the preparation processes of designing the stage and collecting the properties are much more exhausting and troublesome. Unlike using my fingers to manipulating the console in the booth while watching the play in a whole picture, I have to moving the stage set in darkness while being careful enough to avoid bumping into anything and making any noises. Fortunately, I am extremely honored to have the chance to work with five collaborative and responsible teammates this time. Working with my partners did make me feel relieved because we always have a relaxing and comfortable atmosphere whenever we are discussing or working.



Fig 1. Stage design and properties team members: Joy, Hunter, Jessie, Libby, Vivien and Eva

Since there are three protagonists in the play and six members in our group, we decided to work in pair to design the stage sets and the list out the possible props. That is, each pair is responsible for a character's stage sets and props. At first, we listed out all the things that appeared in the scripts and tried to find or make the actual objects, such as Rhona's bedroom, Ralph's prison, Nancy's kitchen, and Agnetha's office. As we gradually tried to stage the sets, we found out that the outcomes were worse than we had predicted. For example, we planned to make a second floor to separate Rhona's bedroom from other rooms in Nancy's house. Since we had limited labor to change the set between scenes and the space would be

fixed if we put too many massive cubes and items on the stage. After discussing with the directors and stage managers, we came up the solution of “Less is more.” That is to say, making slight changes in the same place can help represent different rooms. For instance, Rhona’s bedroom and Ralph’s apartment actually shared the same space on the stage.

However, with the help of the lighting and slight differences of the props, the audience can identify the characters are in two different rooms.



Fig 2. Nancy holding Rhona’s favorite doll



Fig 3. Ralph sitting in his apartment

Aside from good communicating skills and creative ideas, having nice relationships with others is also important for a member of the props team. Because we have limited budgets to purchase all the props, all we can do was borrow the objects from those who we know. One of the most troublesome props must be Ingrid’s Tibetan flags since they are the religious objects in Tibetan Buddhism. However, the major religion in Taiwan is a mixture of Buddhism, Taoism, and folk religions. Thus, none of the Buddhism supplies shop near us sells Tibetan flags. Fortunately, I accidentally found them hanging in my tutee’s home and her mother was extremely generous to lend me her flags.



Fig 4. Ingrid holding the Tibetan flags Fig 5. Nancy and Agnetha standing before the frames

Another troublesome prop was the frames which served as a decorative background that represented the protagonists' storylines and how they connect with one another. At first, we decided to use cardboard wrapping with newspapers to make the basic structure and spray the paints onto them to form the frames. However, the paints could easily penetrate them because of the materials. Thus, I tore down my own puzzle frames and sprayed them into three different colors with my partners. On top of that, the door frames on which the puzzle frames being hung were another problem to solve as well. Because one of the door frames was in the color black, which didn't fit our design which was white. As a result, we had to paint it into white and repaint it back into black after the performances. The other problem about the frames was they were hard to stay at the same place. Every time someone hit the door frames or one of the strings loosened, we had to adjust them back to the right positions.

During the performances, we had to stay focus on everything that happened on the stage because things could not always go as we wanted. Because we are the ones who would

appear on the stage besides the actor and actresses, we had to manage to bring the wrong props down while changing the sets if anyone from the cast forgot to do so. Making sure each object appeared in the right time in the right space was extremely important because the audience could easily notice the fault if something went wrong with the props.

I am honored to have the opportunity to work as a member of the stage design and properties team in this year's annual play. Although my members and I faced several challenges, we all conquered them and brought the audience three unforgettable performances. From this experience, I not only improved my communicating skills but also acknowledge how to stage a play in terms of set designs and properties. I would like to thank all the members from each team as well as those who came to watch the play.



Fig 6. All the members of *Frozen*