

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：蔡格爾老師

Prof. Hegel Tsai

真善美聖

**Reflection on Participating in
the 2020 Senior Play: *Cleansed***

SANCTITAS BONITAS

PULCHRITUDO

VERITAS

學生：謝斯雅撰

Libby, Szu-Ya Hsieh

406110633 Libby Hsieh

Teacher Hegel Tsai

LOD — 2020 Senior Play Reflection

21 March 2021

2020 Senior Plays: Cleansed — Reflection

The senior play has always been one of the most important events among the seniors in the English department. To see school brothers and sisters who put their efforts and energy to put up a play makes me tearful and hoping one day I could be like them. After attending the Annual play last year I knew I had always wanted to be one of the core members of senior play. Before the summer break started, Lily, I strive for the position—the executive producer of the play. I thought I was very bold to take the position and I have no idea what kind of obstacle and how hard it is to enable this play, *Cleansed* by Sarah Kane to perform in Fu Jen University.

As the executive producer, my first ultimate duty is to contact the copyright owner that the director Lily has chosen. Originally, we were aiming at a British play named *Mnemonic*. It's been several weeks since the company had contacted me since I sent out the email asking for playwright royalties. It didn't start well but at least I got replies. As everything was almost settled that just about one more step I can get the playwright royalties of *Mnemonic*, the company had never replied to me anymore. It seemed that the organization had vanished, no answers to the emails nor the phone. I was so nervous and couldn't sleep for a couple of nights. From previous experience, I should have received playwright royalties before the semester started and so the cast and crew could get on with their rehearsals and preparation—this was the first obstacle I encountered, though is enormous but I was lucky enough to find another substitution.

Therefore, we changed our option from *Mnemonic* to *Cleansed*. Luckily, the foundation that is in charge of Sarah Kane's play had kindly replied to me and was willing to offer us the playwright royalties. However, due to the Covid-19, the staff in charge told me that they will only

go to work on Tuesday and thus, it took us months to reach a consensus. I can't describe my emotions and feelings of how grateful I am as I see the reply, "I now have pleasure in enclosing herewith a copy of the license for your file," it was a relief for me that I finally can go to bed comfortably at night.

Being an executive producer wasn't easy, especially an executive producer of the play—Cleansed. Whoever came to the play would know that it was not a normal play that a university would put up or a play that any theater would perform, let alone we are a conservative university with many restrictions and bonds. Cleansed is a play that depicts a lot of violence, sexual violence, and homosexual relationship but also a play that allows the audience to rethink humanity and self-identity. Since we proposed the play, the directors, stage manager, and myself had many meetings and conversations about why we chose the play, how the play would be interpreted and that we promised to ensure our cast and crew members mentality as we carry on the preparation. It was not until, Julie, our secretary had a serious conversation with us that the school expressed deep worries about students performing Kane's play that I realized it was serious. To assure that the play will be able to perform on time, I had led the publicity team and translation team to do warning signs of the impact that the play might bring to one—this was the second obstacle that I encountered.

However, besides making promises to school and department professors that we would try to use a euphemistic way to perform the play we had no other options. Which led to an incident that our instructor, Hegel, and director, Lily had to do an explanation before the audience seated in an auditorium.

To be honest, the "workshop" was the most nervous part of the play for me. Several reasons for that: first of all, the auditorium was available till 9 p.m. and if we had it overtime we would have been fined. To make sure that we didn't end up in that situation the play must start at 6:40 p.m. at the latest and that made me who was in control of the time had to have all the audience inside the auditorium before 6:35 p.m. However, the "workshop" last for about 25-30 minutes which left me

with little time to had the audience fill out the health form, book the seats, take the temperature and sanitize. It was like a war outside the auditorium as we had everything to get on track. Thanks to everyone who helped at the entry that we had successfully performed all three plays without any further troubles—this was the third obstacle that I encountered.

One of my worries that constantly happened during the preparation was that cast and crew members keep getting hurts. The first accident was when the lighting crew member, Ellen, fainted out at the iron forest and was sent to the hospital later on. The accident caused some startle to those who were there. Many were frightened and afraid that anything could happened to Ellen. I was worried about Ellen's physical health condition as well as others mental health condition due to the fact that the team is under high pressure and stress as the date was closed to the performing day. The other accident happened before the performing day during the rehearsal was that our leading actress, Catherine had her spine heavily hit the floor as she practiced one of her crucial scene. When I knew that if Catherine's condition worsen, we would have to cancel or postpone our play, the moment really shocked me. There would be a lot of things for me to contact and deal with if the worse situation happened. But most importantly, our cast member was hurt and at the time I didn't know how severe it was. While I asked Josh to take Catherine to a hospital for further body examination, I had conversations with Julie and BC of dealing with the matter. I also feel warmed as they kept asking me if I was okay and comforted me that it was okay. Though I said I was fine, my mind actually gone blind. The last accident happened during the actual performance was when Steven who played Robin. As the role Robin had a rope around his neck, Steven jumped and swayed on the cube for he nearly lost his balance. Through the play carried on but I

Because it seems that all misfortunes will eventually be attributed to script problems.

-

This kind of responsibility is actually very stressful.

Except for calling He Yuhan and crying

After that, how many times I tried to hide under the quilt and cry, I found that I couldn't shed a single tear.

On the one hand, I don't seem to be qualified to cry.

In this process, I don't want to list all the grievances I have suffered, because I believe that everyone who contributes to the crew has suffered grievances.

-

But the funny thing is that on the second day of the theater week, I was told by Julie to tell everyone to take a good rest and not to be too tight, otherwise someone might collapse. Then the next day, I cried directly in Bailian. The cause is not important at all, it's just sadness, just can't stand it, just fear.

-

I was really excited when I stood on the stage for the first curtain call on the 23rd, because all the spotlights were hard to come by.

Lastly, I would like to talk about some of my thoughts about being an executive producer/coordinator of the 2020 senior play. Like I said in the Voice of Fu Jen recording studio as we promote the play that I feel the executive producer is a rational me and then the coordinator is an emotional me. I don't know when this idea came up. I was probably being interviewed by the teacher constantly and being told how unacceptable and unliked this script was. I thought as an executive producer, my responsibilities were to ensure that the whole crew was working on the right track and to complete administrative work. On a contrary, as a coordinator, it was my responsibility to care for everyone on the crew, and maybe even bear their negative emotions when someone is frustrated, I hope everyone is safe and healthy. It seemed that this year is particularly difficult and it sometimes made my brain felt that it was unable to work as shocking news kept coming to me. There are moments when I thought my heart was about to stop. Fortunately, through the three days performances weren't perfect but memorable. On the last day, Director Lily said that she had regretted choosing this play countless times, but I didn't at all. We are very brave to do what we want to do. Maybe after five years, such courage will be consumed by various realities. I have no regrets, I am proud to complete an exciting and unforgettable graduation performance with such a team. In the last year of university, I was very brave and great. I did a lot of things that were not so easy. I kept the promise I gave. I said, "I will block everything for you so that you have no worries to do whatever you need to do," I think I did it.

