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The feasibility of using Boal's Legislative Theatre method in Taiwan

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THE FEASIBILITY OF USING BOAL'S LEGISLATIVE THEATRE METHOD IN
TAIWAN

A Thesis

Presented to

The Faculty of the Department of Theatre Arts

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Kelly Ju-Hsin Hsieh

May 2004

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ABSTRACT

THE FEASIBILITY OF USING BOAL'S LEGISLATIVE THEATRE METHOD IN TAIWAN

by Kelly J. Hsieh

Augusto Boal, a Brazilian director and the founder of "Theatre of the Oppressed" (TO) theatrical method, invented "Legislative Theatre" when he was elected to be a city councilor in Rio. Boal's TO technique was imported to Taiwan in 1992. Though Taiwan has not used Boal's newest technique, Legislative Theatre, many "Theatre in Education" and "People's Theatre" workshops have taken place using the TO technique. This thesis applies historical method to discuss the development of TO in Taiwan R.O.C., and a phenomenological approach to analyze a workshop, Theatre of the Oppressed: The Spect-Actor of Legislative Theatre in Hsintien, Taiwan R.O.C. in 2003.

This workshop consisted of a phenomenology, studying participant observation, analysis of a personal diary, survey, and interviews with Boal, and other experts. With some variation, results of this workshop indicate that Legislative Theatre could help further the aim of making people able to voice their opinions to the legislators.

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Chapter 1: Introduction

"Legislative Theatre," designed by Augusto Boal when he took his seat as a member of the municipal legislative assembly in the Worker's Party (PT) of Rio de Janeiro, Brazil, adopted the Forum Theatre technique from the "Theatre of the Oppressed" (TO) as its principal component since 1993. This political theatre technique is designed to bring the people's opinion together, as well as to carry out legislative work hand-in-hand with the public. The right of legislation should be given back to the people, as Boal stated:

Legislative Theater is to bring theatre back into the center of political action-the centre of decisions-by making theatre as politics rather than merely making political theatre. We must be aware that the law is always someone's desire-it is always the desire of the powerful. (Boal, LT 20)

Legislative Theatre is a theatrical method in which the people themselves act out their needs, find out the local problems, and extend them onto the purposes of legislation. This makes the people the real legislators and is also "a rehearsal of revolution" that Boal has always emphasized.

Augusto Boal has worked in the Theatre of the Oppressed for over half a century. The newest theatrical technique of the Theatre of the Oppressed is Legislative Theatre. It was implemented in Brazil eleven years ago for the first time. Boal has been using his Legislative Theatre to make laws in Brazil since 1993 (18). He stated: "The theatre is a weapon, and it is the people who shall wield it" (Boal, TO 122). According to Boal,

people could reveal their situation to others by acting out the situations in which we might see ourselves. Theatre is a good tool that helps people to learn how to maintain their rights.

Boal said,

Theatre of the Oppressed is not Brazilian, not Latin American-it is a process that can be used-and further developed-in all societies where a minimum of freedom exists. (117)

At Boal's workshop, I asked him about this question. Boal responded that many countries are using Theatre of the Oppressed to help people, and that Theatre of the Oppressed is practiced throughout the United States, Europe, Africa and various other countries. He also mentioned that his books had been translated into multiple languages around the world, which proves that his Theatre of the Oppressed is suitable for every country (Boal, interview, 2003, University of South California). We shall see, through this research how it also works in Taiwan.

Many experiments and projects were carried out in Germany, Austria, the United Kingdom, etc. However, as of the time of this study, Legislative Theatre has yet to make its appearance in Asia. In Taiwan, the Theatre of the Oppressed technique has also been performed by some little theatres (see definition 6) for over a decade. The little theatres use this technique as the main tool in TIE (Theatre in Education), and in "People's Theatre" to connect with the audiences. Since Taiwan adopted Boal's TO in 1992, it has had a wide scope of use and has been applied in Theatre in Education, Psychodrama and

Community Theatre fields. Therefore, the essence of this study is Boal's principle of political theatre. But as politics are ubiquitous and there are dramas everywhere in our life, (Hugh K. S. Lee, interview, 2003) this study encompasses aspects of sociology, pedagogy, psychology, and political science.

The scope of this study addresses two groups of readers: 1) those who apply the method of Legislative Theatre and study about Boal, and 2) those who want to hold a workshop related to Theatre of the Oppressed and might use this study as an instructional manual.

This study addresses the following question: How can Legislative Theatre work in Taiwan? The objective of this study is to analyze the feasibility of carrying out Legislative Theatre in Taiwan: to use an experimental workshop to conduct a demonstrative analysis. When analyzing the use of such Boal's technique in Taiwan, we inquire into whether this method can help people to understand their situation and be able to voice their opinions to governmental representatives in Taiwan, in order to let the people have a direct involvement in the legislation.

This study is restricted to the feasibility of the use of Legislative Theatre in Taiwan. The focus is to study and analyze the experimental workshop conducted in October 2003 in Hsintien City, Taipei County, Taiwan. It must be noted that although this study offers a brief introduction to the method and background of Augusto Boal's Theatre of the Oppressed, and provides a brief summary of the introduction of Taiwan's Theatre of the Oppressed, they are a part of the phenomenology and not a complete historical record detailing the change and development of the Spect-actor concept in

Taiwan. It is also not intended to be an in-depth analysis of Augusto Boal's Theatre of the Oppressed theatrical method. It aims, through analyzing the course of the workshop and the results of the experiment, to be a learning tool for those who wish to promote this method in Taiwan and to let the readers understand the feasibility and results of holding such a program. At the same time, through analysis leading to various conclusions, it discovers the most suitable model for Taiwan. This study will evaluate whether Boal's Legislative Theatre is feasible in Taiwan through the use of phenomenology.

As described earlier, though this study concerns the use of Augusto Boal's Legislative Theatre, the scope it encompasses is wide, and it also focuses on the experience and demonstrations of the Legislative Theatre workshop. Thus, it is studied and analyzed via a phenomenological methodology. I use more than ten years of my experience in mass media and theatre to do a step-by-step analysis, according to bracketing, intuiting, analyzing and describing. At the same time, methods such as interviews, participant observation, focus group meetings, analysis of personal texts and survey are used to support this analysis.

This study conducted interviews with experts in the relevant fields, both before and after the Legislative Theatre Workshop in Hsintien in 2003, to seek their professional views on the feasibility of the workshop. Before the workshop, the interviewees included Augusto Boal, the inventor of the methodology; Hugh K.S. Lee, the renowned playwright-director and Arts Director of Ping-Fong Acting Troupe in Taiwan; Hwang Yijiao, a legislative committee member of the People's First Party; and Lai Chin-Lin, legislative committee member of the Democratic Progressive Party. Their interviews

focused on the feasibility of the workshop. During the workshop and after the announcement of the results, interviewees included legislative committee member Lai Chin-Lin; Hsintien City Mayor Zeng Zhenghe; Lin Zhenchun, a professor in the Department of Adult and Continuing Education at National Taiwan Normal University, who focuses on community education. They offered their reviews and evaluated the results of the workshop.

With regard to participant observation, I led the entire workshop, but also participated in its entire course. At the same time, a videographer was assigned to record everything that the students did, in order to observe their actions and their immediate reactions, and thus to understand their developmental process and conceptual changes.

As for focus group meetings, I carried out in-depth interviews and discussions with the group members, both during and after the program. The content of these discussions ranged across community, psychology, education, environmental protection and theatre. From there, we can learn whether the program is helpful to the development of life-long learning in the students.

The analysis of personal texts is conducted by carrying out an analysis of the diary of a student who participates actively in the program. One of the students, Ke (all the students' names will be anonymous in this research), is not only active in community activities, but also has a sense of mission towards the community and helps the village churches with historical and literary work of field research. During the program, she kept notes and a diary of what she had observed. This part of the study addresses the notes she made over six days. In addition, this study will work together with relevant research

papers in fields such as Theatre of the Oppressed, Pedagogy of the Oppressed and others to conduct an analysis of the program.

Finally, the survey focuses mainly on students, and uses questionnaires to find out which kinds of promotional methods best attract people's participation in community activities, what motives the students have for participating, what they feel about the program, and whether they have more centralism towards the community.

As phenomenology is a methodology study which emphasizes experience and evidences, I do not only conduct an analysis on the process, content, results and other academic documents based on the workshop, I also make an intuiting review based on my experience¹ gathered from more than ten years of work in the media industry and from my study of Augusto Boal and my participation in Boal's workshop.

Senator Lai² is a legislator who has a very good relationship with the government in Taiwan's Democratic Progressive Party (DPP). He was chosen to be the partner for this workshop because he is one of the most powerful members of the DPP, and from his legislative record, he is someone who has a high regard for people's rights. In addition, a Kuomintang local senior official, Hsintien City Mayor Zeng Zhenghe, also participated in the workshop. He is not only the local senior official, but he is also well known for his care for the local community, evidenced throughout his development from a grassroots representative to a senior official in an administrative organization. With my years of experience and her interaction with both the people's representative officials, my decision

¹ The author was a journalist for 7 years for various newspapers, worked for public relations for a hotel, was a script writer for a Chinese television station and theatre marketing in Ping-Fong Acting Troupe for 3 years in Taiwan and is currently the publisher of a community paper called the Wen-Shan Weekly.

² Lai Chin-Lin, a young senator of DPP, is always working hard protecting the environment and is against the construction of a nuclear power plan. He is also the leader of the laborer's movement association R.O.C.

to elicit the cooperation of these particular individuals in the workshop should not be seen as evidence of a political or research gathering agenda; it was merely intended to find the best solution for creating a successful workshop.

Definitions

A.C.P.C.: Asian Council for People's Culture. It was established in the Philippines in 1984. Its objective is to promote people's local culture in Asia (Chung Chiao, Cry of Asia 13-14).

Community Theatre: "It is an important device for communities to collectively share stories, to participate in political dialogue, and to break down the increasing exclusion of marginalized groups" (Van Eugene 1). "Community theatres involve more participants, present more performances of more productions and play to more people than any performing art in the country. We are critical to the cultural life of the communities of which we are a part" (AACT website). "Community theatre is any kind of performance organized by ordinary people in a given area with or without support from theatre professionals. It may be totally amateur or it may include professional guest performances by theatre practitioners from outside the area" (Andreasen 72).

"Community theatre is any kind of performance organized by ordinary people in a given area with or without support from theatre professionals. It may be totally amateur or it may include professional guest performances by theatre practitioners from outside the area" (72).

CTO: Center of Theatre of the Oppressed.

DPP (Democratic Progressive Party): A major political party in Taiwan. The chair is the currently president of the R.O.C., Chen Shui-bian.

Joker: This is a very important technical role in Boal's Theatre of the Oppressed. When the forum is working, it must have one person who conducts the performance. This person's job is to oversee the entire process. He has to end scenes, push audiences to participate, and help everyone to keep working in the right way. Joker controls the atmosphere of the place and at times intervenes with the plot in the story to create the alienation effect. He cuts the scene at the point where the focus of the play approaches the problem and asks people to speak up about possible solutions to that problem. The joker does not force the audience to do what he thinks, allowing him to be only the facilitator to keep the play going (Boal, Los Angeles 2003). As Boal states, the most important part of the esthetic objectives of the "Joker" system is:

It consists in trying to resolve the option between character-object and character-subject (Boal, TO 178). It is a technique which allows the spectator to see the rituals as such, to see the social needs and not the individual wishes, to see the character's alienation without establishing an emphatic relationship with him.
(192)

KMT (Kuomintang): A major political party in Taiwan. The chair is Lien Chan.

Labor Theatre: This is a kind of theatre that at Taipei County Labor University. It was established in August 2001. Anyone who worked or lived in Taipei could join the troupe to learn the basic theatre skills and the "theatre of the oppressed" skill. The sponsor is The Labor Bureau of the Taipei County Government. The main propose of Labor

Theatre is to help laborers in Taipei County learn how to know themselves well and how to solve their problems with their employers.

Legislative Theatre: a form of politics that is transitive-it proposes dialogue, interaction, and changes. It needs the people's participation (Boal, LT 22).

Little Theatre: In the West, "Little Theatre" originally referred to Andre Antoine's Theatre Libre in 1887. It has three definitions, which are: first, a theatre house which has at most three hundred seats; second, a performance in a small theatre; third, a theatre troupe that performs in a small theatre (Chung Mingder, The Little Theatre 9).

According to Chung, an expert of Taiwanese theatre, the criteria in Taiwan are: first, it is performed in a small theatre which only has at most three hundred seats; second, the production budget is below NT\$50,000 (US\$1,430); third, the cast members are young and are not well-known; fourth, the performance does not receive much media attention; fifth, most of the audience members are educated young people; sixth, the company is a non-profit organization and the crew and actors are amateurs rather than professionals; seventh, they prefer examination theatre and Avant-Garde Theatre; eighth, politics are addressed (12).

PPP (People First Party): A major political party in Taiwan. The chair is James Soong.

Political Theatre: This term was created by a German, Erwin Piscator, in the early 1920s (Holderness 25). Piscator thought the Political Theatre developed by forces, which came from literature and from the proletariat. He believed the stage is for the people, creating the Proletarian Theatre which would make conscious propaganda and serve the revolutionary movement (Piscator 30; Holderness 25-27). Piscator also established the

epic form which influenced Bertolt Brecht's theatrical aesthetic (27). Boal's concept of political theatre would seem to be that of theatre that concerns political ideas and presents the facts of the society, but that is what an artist would think. Boal distinguishes political theatre from his "make theatre as politics" as follows: political theatre is written by artists, and the ending of the solution is what the artist thinks, but in "make theatre as politics" the solution is made by the people themselves. People can get the idea to solve their problems by theatre (Boal, interview, 2003, USC).

PT: Worker's Party: A political party in Brazil, with which Boal is involved.

Spect-actor: From "spectator." The audience member can be the actor. Throughout her/his acting, the problem can be solved.

T.I.E: Theatre in Education.

Chapter 2: Background Summary

Boal's Theatre of the Oppressed techniques were greatly influenced by Brazilian culture, politics, and the Brazilian educator, Paulo Freire. Before we use Legislative Theatre in Taiwan, we have to learn about and know what Legislative Theatre is, where Legislative Theatre were from, and how to use this technique correctly in Taiwan. However, even though Boal has successfully implemented Legislative Theatre in Brazil, it does not mean Legislative Theatre would also be successful if implemented in Taiwan. In order to know whether or not the Legislative Theatre will work in Taiwan, we have to learn about Taiwan's theatre culture and political background. This chapter organizes the history of Boal, Theatre of the Oppressed, Legislative Theatre, Taiwan's contemporary theatre, and the Theatre of the Oppressed development in Taiwan, which may help the readers understand how the Legislative Theatre developed in Brazil and provide the information to see if the Legislative Theatre also works in Taiwan.

Analysis of Augusto Boal

Augusto Boal, a Brazilian theatre activist, is influenced by Paulo Freire's dialogic philosophy of education (Schutzman, Playing Boal 1). Both Boal and Freire have been political exiles and were both focused on working with people in communities. In addition, their works are also full of radicalization and creativity. Through Freire's Pedagogy of the Oppressed concept, "humanization" is the vocation of people (Freire 43). Dehumanization separates those whose humanity has been stolen and those who have stolen it. Thus, the oppressor and the oppressed have emerged. The only method to

solve the problem of this situation is to liberate the oppressed with love. As Freire said, "They will not gain this liberation by chance but through the praxis of their quest for it, through their recognition of the necessity to fight for it" (45).

Freire's theory helped Boal to get the idea of breaking the fourth wall between stage and audience. Boal creates a theatrical method of activating passive spectators to become spect-actors, which engages participants to rehearse their strategies in personal and social change. This method, Theatre of the Oppressed, composes many techniques, which are applied to the stage, educators, political activists, therapists, and social workers in different fields (Schutzman, Playing Boal 1). Boal helps the spectators to liberate themselves by theatre. The audiences are not just the receivers anymore. They may act their stories and come up with the solution with a group on stage.

Theatre of the Oppressed

In the beginning the theater was the dithyrambic song: free people singing in the open air. Later, the ruling classes took possession of the theater and built their dividing walls. First, they divided the people, separating actors from spectators: people who act and people who watch-the party is over! Secondly, among the actors, they separated the protagonists from the mass. The coercive indoctrination began! (Boal, TO 119)

According to Boal, theatre originated from a people's festival, which led to Thespis's protagonist, followed by Aristotle's hamartia theory that in turn transformed

into contemporary theatre. Brecht advocated his “*verfremdungseffekt*,” or alienation (Carlson 385), and pointed out that the stage belongs to characters and actors. Brecht used the traditional Chinese acting style as a model for actors in epic theatre to make the audience think about their work by making it strange after seeing Mei Lan-Fang³’s Chinese opera in 1935. In the 1960’s, Augusto Boal extended it to be “Spect-actor” and “make theatre as politics” (Boal, LT 20). Boal thinks, “all theater is necessarily political, because all the activities of man are political and theater is one of them” (Boal, TO Foreword). Aristotle tried to express the independence of poetry in relation to politics; however, Boal believes Aristotle constructs the first, extremely powerful poetic-political system for the intimidation of the spectator (Introduction). Through Boal’s *Theatre of the Oppressed*, the oppressed people could liberate themselves and make the theatre their own (119). In this way, Boal felt he let the true nature of theater return to the public.

Augusto Boal’s *Theatre of the Oppressed*, developed and elaborated over the past 30 years, tries to reinvent the past and to invent the future (Boal, LT 7). At the end of 1960’s, Boal’s theatre troupe performed in a village in Brazil where the revolution was supported. After actors encouraged peasants to fight the government with guns throughout the play, peasants asked actors to actually participate in the revolution. Actors said that the gun was only a property on a stage not for the real revolution. Surprised, peasants asked them why they encouraged the revolution if they would not participate in it. This experience changed Boal’s idea for staging his plays. Boal created

³ “Mei Lan-fang (1894-1961) was the first to introduce Beijing Opera to the world and made successful tours to Japan (1919, 1924 and 1956), the United States (1930) and the Soviet Union (1935 and 1952). In recognition of his literary and artistic achievements, two American universities, the University of Southern California and the Pomona College, conferred upon him the honorary degree of Doctor of Letters.” (<http://www.meilanfang.com.cn/mlf/english.htm>)

the term, spect-actor, based on the idea of combining spectators and actors to connect the audience to the stage. Spectators could understand their positions in the real life through a play by being active participants as actors. His ideas changed audiences from passive beings into subjects, actors and transformers of the dramatic action (Boal, TO 122).

Audiences assume the protagonist roles and change the dramatic action as they try different solutions. The theatre is a rehearsal for the revolution and a weapon for people.

Boal founded the Paris CTO (Center of the Theatre of the Oppressed) in 1978, while living and lecturing at the University of Sorbonne. The CTO organized numerous courses, seminars, conventions, shows and festivals with community groups. The Vice Governor of Rio de Janeiro, Darci, asked Boal to do the same thing in the CIEPS (Creating Integrated Centers for Popular Education), throughout Rio de Janeiro (Boal, LT 7). Boal went back to Brazil in 1986, and came up with the idea of "Legislative Theatre" in Brazil's politics. In 1993, he was elected to be a vereador (a councilor) of PT (Worker's Party) in Rio. He presented thirty-six bills, resulting in thirteen laws being passed. His Legislative Theatre experiment began (18). The Theatre of the Oppressed's main conquest was to transform the desire into laws (Boal, HB 325). This process was successful, and the desire of the population became the law. Boal's political life began as his laws became legislated.

The main objective of his work on the theatre of the oppressed is to change people from "spectators," passive beings in the theatrical phenomenon, into subjects, into actors, and transformers of the dramatic action (Boal, TO 122).

It focuses on the action itself: the spectator delegates no power to the character (or actor) either to act or to think in his place; on the contrary, he himself assumes the protagonic role, changes the dramatic action, tries out solutions, discusses plans for change-in short, trains himself for real action. In this case, perhaps the theater is not revolutionary in itself, but it is surely a rehearsal for the revolution. (122)

People will be changed from being the witness into being the protagonist (126). The plan for transforming the spectator into actor can be systematized in the following general outline of four stages:

First stage: knowing the body.

Second stage: making the body expressive.

Third stage: the theater as language-First degree: simultaneous dramaturgy;

Second degree: Image theatre; Third degree: Forum theatre.

Fourth stage: the theater as discourse-Newspaper theater, Invisible theater,

Photo-romance theater, Breaking of repression, Myth theater, Trial theater and Masks and rituals. (126)

Boal carried out an experiment in 1973, which he recounted in The Theatre of the Oppressed, in Peru. Forum Theatre and Image Theatre were developed in Peru. Forum was created from an incident when Boal could not understand what a spectator was saying to him. He then proceeded to invite the spectator up on stage and show him her

idea. When the lady came into the scene, Boal saw what she was thinking and he realized that "doing is the best way of saying!" He changed his theatre style and the play became a theatre of questions and getting answers from the spect-actors (Boal, HB 309). One must realize how difficult it was to execute Boal's methods when he or she is in his/her oppressed situation. As Boal states:

Often a person is very revolutionary when in a public forum he envisages and advocates revolutionary and heroic acts; on the other hand, he often realizes that things are not so easy when he himself has to practice what he suggests. (Boal, TO 139)

In David Davis and Carmel O'Sullivan article, they state that Augusto Boal was very political and dedicated to thinking about the disinheritance of the entire world. (Davis 288) Boal's political ideas had a big impact from the peasants of Brazil to the middle classes of Europe, and it has been widely documented (289). In Brazil, the oppression comes from corrupt law enforcement, dishonest employers, unemployment etc. In developed countries like Sweden and Finland, they do not have the main social problems of the third world such as, lack of education, no social security, no minimum wages and housing shortages, etc. Boal was used to social and political oppression, but he found out that a lot of social problems in European countries had been solved through his theatre. The oppression was different with Europe and Brazil (Cohen-Cruz 44). We could say that Theatre of the Oppressed was created for the politics of South America,

and Boal got the Rainbow of the Desire⁴ idea because of the European society. Schutzman and Cohen-Cruz thought that the rehearsal for revolution could be "the rehearsal for healing" (Davis, 289). Schutzman thought "It is problematic to transpose a third-world aesthetic of resistance to a first-world aesthetic of self-help during the present death of the cold war era" (Activism 78). However, Boal's techniques had been vitalized in psychological experimentation in the first world (79). Schutzman thought that Boal was something of a "Brechtian shaman" and his work was a kind of group interactive therapy confronted by a structural and dialectical alienation-demanding dialog between actor and role (81). She also thought that "Boal's methods precluded the more emotive aspects and emphasized a conscious separation rather than symbiosis of past from present, self from other, and individual from social" (81). She also pointed out that,

Boal's techniques pointed the way to be aware of the politicization of gender, class, race, family, and/or psyche...Its techniques were weapons requiring subjects to implement them, to extrapolate them for real life, whether one defined real life in therapeutic or political terms. (82)

⁴ The Rainbow of the desire is one of the Theatre of the Oppressed techniques which is in the therapy field. It is a therapeutic ability of theatre to liberate individuals and change lives. The protagonist makes the statuses of his/her story and tells the story to all the roles. S/he can use the other people to participate in the scene to make one image for him/herself. "When someone plays the other roles in your situation, you got what you didn't hear. They recreate the image and tell you what the person thinks." (Boal, June 11 2003, LA workshop) The protagonist may understand what the people might think about in that situation which s/he wants to fix. Boal describes, "when you dearly want to do something, but you also want the opposite. You like somebody and you hate them; you are afraid but you are also jealous. You are this and you are that. So our sentiments, our emotions, are not pure; they are not blank white light. Like the light of the sun, it rains and then you see a rainbow." (Delgado 27)

Davis and O'Sullivan had different opinions about Boal. They thought that Theatre of the Oppressed was built in practice on an idealist model, which ignored the materialist philosophy that people's ideas were intimately linked to the sort of lives they were able to live (Davis 291). They said,

Boal's failure to identify the universal in the particular enables him to avoid seeking how those social forces are bound to be in any personal or social situation of image theatre, forum theatre, legislative theatre, therapy theatre or any other form of theatre. The phenomenon cannot be understood without seeking out those connections within the individual situation that reveals the objective presence of those same social forces and ideological forms that permeate all individuals in one form or another in that particular society. (295)

After the 7th International Festival of the Theatre of the Oppressed, July 1993, Paul Heritage wrote a journal article about Legislative Theatre and the festival. He mentioned that Boal had proposed that "a new stage in the Theatre of the Oppressed to be known as Legislative Theatre" (Heritage). The greatest impact of the various responses within the Festival came when CTO used a Forum presentation by a group of the street children. "This was the opportunity for those who have described and proposed solutions to the problem of the street children to act on those suggestions" (Heritage). Heritage also said that it was possible to see the way in which the street had been the focal point of cultural representation and resistance for 1992 to 1994 in Brazil.

Defining Legislative Theatre

Legislative Theatre is the extension of the "Forum Theatre." Boal got this idea when he was elected to be a councilor in Rio.

The conspirators of 1964 were surprised at the speed with which the Goulart government collapsed. The radical nationalists, so confident of their mobilization, found themselves without followers. From 1964 to 1985 Brazil was governed by a succession of authoritarian regimes, each headed by a four-star general. Despite variations in structure and personnel, all were coalitions of military officers, technocratic administrators, and old-line politicians (Skidmore 175).

The military coup of March 31, 1964, ended "Brazil's experiment in democracy." The new military regime quickly repressed peasant and labor organizations and the Left (Mainwaring 79) part of the Brazilian Catholic Action and Catholic Youth Workers movement (JOC) of Brazil (from 1847 to 1970) was and is a movement for the urban working class. JOC was also one of the most important precursors to the popular Church of the 1970's. By 1970, it had become one of the military regime's primary targets of repression because of its leadership in popular movements, its radical critiques of the regime and its commitment to socialism. JOC's vision of faith was strongly influenced by political ideologies in Brazilian society. After 1958, JOC became increasingly open to political questions and more directly affected by the political struggle (116-141).

In the 1960s Boal met a priest and talked to him. The priest had toyed with other religions before turning to Catholicism. He told Boal that, "we must be actors; must go on the stage and fight. To be spectators of an unjust, unequal fight is a crime!" Boal

agreed with the priest (Boal, HB 193-200). This trip changed Boal's concept of art, his way of seeing theatre and its usefulness.

In Brazilian culture, elections always have something carnival-like about them (Boal, LT 12). 1992 was an election year in Brazil (11). The CTO wanted to do something by helping either a party or a coalition realize a larger dream: to change the country. The CTO went to see the Workers Party (PT) to offer their collaboration and asked to take part in the campaign on the streets and in the squares, singing their songs, doing Forum Theatre at the events of the day. Because additional elements were needed to approve the CTO, the CTO had to push one person to present himself as a candidate for legislator in the election to make their participation more affective. Hence, Boal joined the campaign (12). Boal started the Legislative Theatre experiment through his councilor career.

Legislative Theatre is designed to expand the Forum Theatre in the legislative field. First of all, participants have to come up with one problem that they want to resolve. They create images about the situation and play out the real story on stage. After actors have played the scenes once, they play them a second time, and audiences can say "stop" whenever they think that they can change the situation at that moment. Anyone who says "stop" would then replace the actor and play the role his or her way. Through participating in the scenes, the audience can find a solution for that problem. If anyone disagrees with the way to solve the problem, he/she can say "stop" and replace the actor again to find a better solution. Above is the method of making "Forum Theatre." The difference between that and Legislative Theatre is to use forum theatre in the

legislative process. After carrying out Forum Theatre, the joker asks all the participants to think about how to make a law to solve the problem and write it on a piece of paper. The final step is to build a virtual congress on stage. Three actors play the three readers to read the laws that the participants have written and ask for all the participants' agreement of those laws. If no one disagrees with the law, it would be approved by the last reader who also plays the part of virtual chief of the congress. If someone has a different opinion of that law, he/she should argue about that and someone who has written the law should explain his/her reasoning until everyone agrees about it. If the lawmaker cannot convince everybody, then the law is denied. When Boal became a councilor, he made laws in Brazil out of those virtual laws.

The aim of Legislative Theatre is to bring the theatre back to the heart of the city, and it seeks to go further and to transform that desire into law (20).

Forum Theatre is a reflection on reality and a rehearsal for future action.

Sometimes the solution to the spect-actors' problems depends on themselves, on their own individual desire, their own efforts-but, equally, sometimes the oppression is actually rooted within the law. (9)

It can be possible for the spect-actors to return to reality with the images of their desires. As Boal said:

Legislative Theater is to bring theatre back into the center of political action-the centre of decisions-by making theatre as politics rather than

merely making political theatre. We must be aware that the law is always someone's desire-it is always the desire of the powerful. (20)

The connotation of the legislation is to help people in improving their lives. The only way for a representative to help people is to discover what the people really want. The representatives usually make laws by their thinking, but they do not really know what the people want. Therefore, the laws they make only please the representatives, not the people. After the people presented their desires by performance, a representative could get the idea to help people in doing something they need and make their lives better.

To sum up, the Legislative Theatre means the citizen making the law through the legislator. The legislator shall not be the person who makes the law, but the person through whom the law is made by the citizens (10).

Taiwan's Contemporary Theatre

In 1986, Taiwan's democratic activists devoted themselves to a Dangwai conference and then founded the Democratic Progressive Party (Minzhu Jinbu Dang) (Rigger 8). It was also a critical year for the transition of Taiwan's Little Theatre (Chung Mingder, The Little Theatre Chinese version 22). The 1980s were the most important period for Taiwan's Little Theatre movement (19). After Taiwan's declaration of martial law ended, the little theatres started to create their political theatre. Before 1985, was the experimental period; after 1986 (20), the little theatres focused on aesthetics and politics. In these twenty years, a lot of theatres were established and disappeared. Taiwan's

theatre developed from experimental theatre into Community Theatre, Political Theatre, and People's Theatre. People performed theatre on the streets to express their opinions of the government at this period, and the politicians used theatre as a tool for their elections.

Theatre of the Oppressed in Taiwan

The definition of People's Theatre in Asia

In Taiwan, the theatre troupe, Assignment Theatre, which brought Boal's idea into Taiwan, is called People's Theatre. Romain Rolland proposed for "People's Theatre" three basic concerns: to provide relaxation for its patrons after a day of labor, to give them energy for the day to come, and to stimulate their minds. "Pleasure, strength, intelligence-these are the major conditions for a people's theatre." Such a theatre would not teach moral lessons but gradually raise the taste of its audience, create in them a fraternal bond, and "let more light, air, and order into the chaos of the soul"(Carlson 317). In Asia, Govind, a street actor from Nepal, described People's Theatre as a theatre which was "of the people, for the people and by the people" (Muo 170).

Chung Chiao⁵ owns the spec-actor-style theatre troupe-Assignment Theatre and is the first person to bring the idea of a community play from other Asian countries such as Philippine, Bangladesh and Japan to Taiwan. Chung Chiao defines that People's Theatre is to emphasize on learning from the process, and it achieves its goals of alternative

⁵ Chiao Chung was born in 1956. He was a Hakka Ethnic poet and joined a realistic poetry group named Spring Wind in 1983. In 1987, he participated in Anti-Dupont environmental movement in Lu-Kang; meanwhile, he joined People Magazine as the chief editor. In 1990, after he was engaged with Asian Peoples' Theatre Trainers' Training Workshop in South Korea as a journalist, he started peoples' theatre activity in Taiwan. Chung is operating a theatre, Assignment Theatre, which based on Boal's TO techniques to teach people in some communities in Taiwan.

learning, communication and common growth by means of theatrical interaction.

According to Chung Chiao, "People's Theatre" as a genre stems from reality, combines local histories and living experiences, and explores its performing arts in the realm of modern theater.

In Chung Chiao's approach, he focused on Boal's method. Chung Chiao said that Boal has found the theatre not being a rehearsal of revolution, but a rehearsal of therapy in the first world countries. Because the individual crisis was stronger than the social crisis, theatre could provide the group therapy foundation (Cry of Asia 128). As Chung Chiao's reporter experienced a lot of interviews with Asian People's Theatre and Community Theatre members, he found out that theatre was not just high class entertainment. Participating in the performance could make the audience think about their lives (21). The property of Asian People's Theatre was to discover the local culture from the traditional performance, and replay the audiences' life memories (22). Chung Chiao thought that People's Theatre showed up differently in a format that depended on the development of different societies. He thought that the point of the People's Theatre should be based on Augusto Boal's Theatre of the Oppressed. People's theatre broke the obstacle of stage and audience. It brought theatre into people's lives, and also feeds back to people (31). The Community Theatre's goal was to wake people's social consciousness (32). For example, Bangladesh was the poorest and the most muddled third world country in Asia. Their theatre focused on traditional arts and illiterates' education. Alam, a street theatre actor in Bangladesh, used Boal's "spect-actor" to ask peasants to play their problems by themselves. For Alam, theatre was a rehearsal of

society's transformation. Alam thought that the most important thing was to make the participant realize her/his problems by her/himself. If the participants were illiterate, acting would be the easiest way to educate peasants (454).

Mamunur Rashid, a famous director and the owner of Aranyak Theatre in Bangladesh, questioned where the scripts were? Who were the actors? His answer was very simple. The script was in people's lives and the people were the best actors (Chung Chiao, *Cry of Asia* 145; Muo 131). Theatre of the Liberation⁶ was very popular in the third-world (Muo 128). In Bangladesh, they had the traditional theatre, which was called "Jatra" in villages and the modern theatre in cities. Rashid said that "Jatra" only had one performer singing or talking about the ancient mystery. It was not related to contemporary society. The modern theatre provided entertainment and empathy. But after the performance, the audience's empathy also stopped. They used the Theatre of the Oppressed techniques and combined them with the traditional theatre and modern theatre to be the Theatre of the Liberation, which was called "Alternative theatre." They discussed the script with peasants and used "Jatra" to perform it (129).

The Philippines Education Theatre Association (PETA) was established in 1967 (90). PETA is a famous and successful People's Theatre in Asia. Erven said: "it has roots in the university and union-based anti-imperial struggle of the late 1960s, but also has

⁶ Theatre of the Liberation is the alternative theatre of Jatra and modern theatre. Rashid's theatre usually starts at a short workshop in the village and discuss the script with the peasant participants. The faculties listen to the peasants' problems in their life and exchange their opinions. Finally, the faculties gather the story and ask the peasants to play their story. Rashid explained it in Chung Chiao's interview: when the conflict occurs in the theatre, it reflects the situation of the real society. The invisible wall between actor and audiences has been disassembled and the communication has been created between each other by the audiences' participation. Theatre becomes a place to discuss and think about how to solve the social problems, so it is called the Theatre of the Liberation (Muo 128).

affinity with American and European ideas about radical people's, epic, and educational theatre, as well as with Boal"(Van Erven 6). The members of this theatre called themselves "ators" not "actor." A means Artists, T stands for Teachers, O for Organizers and R is Researchers. They also used Boal's TO methods to do their basic integrated theatre arts workshop to help people in the communities (Muo 94). This theatre also affected a lot of People's theatres in other countries, such as "People's Theatre" in Hong Kong, "Arena Theatre" in Indonesia, "U Theatre" in Taiwan, "Black Tent Theatre" in Japan, "Community Theatre" in United of Kingdom and "Community Theatre" in Australia (98).

The People's Theatre in Hong Kong tried to use theatre, music or words to make political actions. They knew about Japan's Black Tent Theatre⁷ in 1987, and then came to know PETA and Augusto Boal. They learned about how to help people performing themselves by the idea of workshop (245). The "People's Theatre" of Hong Kong also conducted a Theatre of the Oppressed workshop in the International People Theatre and Exchange in Australia in 1993 (202). To build workshops in different associations and communities was the main purpose of this theatre troupe (251).

After "The First Festival of Asia People's Theatre" in Hong Kong in 1994, many theatre members used PETA and Boal's methods to help the communities to build workshops in Hong Kong (172). People's Theatre of Hong Kong's approach was just like what Boal said, "Theatre is the rehearsal of revolution." The script, the process, and

⁷ Black Tent Theatre is found in late 1960s. This theatre has social political consciousness in their performances, but they call themselves "Concern Theatre" not "Political Theatre." They perform their plays in a big black tent and always encourage the audiences get in the stage. They also hold some theatre workshops in different communities and schools. This theatre insists to be independent in finance and never accept the government or any organization to be the sponsor (Muo 74).

the components of theatre, like the principle of networking, had the meaning of the rehearsal of revolution (185).

The Spect-Actor in Taiwan

Augusto Boal's Theatre of the Oppressed idea was imported to Taiwan in 1992. A "Theatre in Education (TIE) conference December 12 to 30, 1992," which was supported by the Council of Cultural and Affair of R. O. C. and hosted by Chinese Theatre Association, was the first time to refer Boal's Forum Theatre came to Taiwan. This conference talked about "Education Theatre and Theatre summary," "Class Drama and TIE Introduction," "Script and TIE," "A Workshop Steps," and "TIE Production". Forum Theatre was one of the theatre techniques to talk about in that conference (Tainan Jen Theatre 60). Tainan Jen Theatre was found in 1987. Chai Chi-Chang, the TIE consultant of Tainan Jen Theatre, had his practical training in Greenwich and Lewisham's Young Peoples Theatre (GYPT) for his master degree in Goldsmiths College, London University. GYPT used to use Boal's TO theory in TIE work since 1980's, and they also used lots of techniques of TO, like the Forum Theatre, in that conference (78).

Chung Chiao and Lai Shu-Ya established the first People's Theatre in Taiwan in 1993. They are the two important people essential to the development of the spec-actor in Taiwan. In 1996, Chung Chiao established "Assignment Theatre" and was the chairman of Cross Border Cultural and Art Foundation. He began his collaboration with People's Theater groups in many Asian countries since 1990, and has conducted many cross-cultural performances and theatre workshops for exchange ever since. His theatre

idea was greatly influenced by Brecht. He learned of Boal's idea from "Trainer's Training Workshop for People's Cultural Worker"⁸ of A.C.P.C. (Cry of Asia 6) and thus brought it to Taiwan.

Assignment Theatre started community teaching activities based on the theme of the theater workshop in different towns and counties in Taiwan since 1990. The main focus of "Assignment" concentrated on searching the Asian Ethnic performing Arts. In addition, it linked up possible common ground among different Asian People's Theatre groups. Also, as a People's Theatre group based in Taipei, Assignment Theatre often conducted workshops in schools for youth or in the community for marginal Ethnic groups. With a set of spect-actor TIE methods Assignment Theatre has a long-term association and co-performing chances with other Asian theater groups. It is a theater troupe that combines commercial theater and the aesthetics of modern theater. "The theatre is based on common experiences of life, belonging to the public, not only for the entertainment of the intellectuals" (Assignment Theatre Homepage).

Following the approaches of People's Theatre, Assignment Theatre investigates the histories, social issues and current circumstances of Taiwan, other Asian countries, and the Third World. Assignment Theatre also holds regular exchange activities, aiming to develop the aesthetics of People's Theatre and its critical reflections on the social and cultural issues. Moreover, Assignment Theatre conducts various TIE workshops among communities, schools and minority groups. With the use of a series of theatrical games,

⁸ A.C.P.C. holds the Trainer's Training Workshop to associate culture activists in Asia once a year. The theatre people of A.C.P.C created a play named "Cry of Asia." They came up with the story by an ancient mystery of south Asia to imply the third world's anger of the new colonialism (Chung Chiao, Cry of Asia 16).

physical training lessons and improvisational collective compositions, Assignment Theatre explores performance cultures of the people.

Feeling the pulse of our society, Assignment Theatre produces and expands its exchange with other Asian theater groups year by year. Firmly rooted locally, Assignment Theatre intends to proceed towards a global touch of theater groups of which concern people's vision in the world.

Assignment Theatre also presents "Playback Theatre" to make the audience approach the spect-actor theory at least once a year. The "Playback Theatre" is an impromptu acting style of "spect-actor" which is used by CTO. The word "Playback" means a recording of something, especially one that you play soon after it is made. When the audience requests a subject, the actor should make it into a play immediately. The audience could give the actor his/her idea and play the role by themselves on the stage. This extemporaneous performance could make audience participate throughout the entire play.

Lai Shu-Ya, who was born in 1972, is the founder of Taipei County Labor Theatre and the interpreter of the Chinese version of the book Theatre of the Oppressed. She got her theatre education master degree in the United Kingdom. She was a journalist and a news manager of a newspaper in Taiwan. She also teaches many performance and theatre theory classes by Boal's TO techniques at some community universities in Taiwan. She was involved with people's theatre in 1992 when she took a famous director's (Liu Jin-Min) class. She worked for the director's theatre and became acquainted with Chung Chiao. From 1993 to 1996, Chung Chiao and she established the

first people's theatre in Taiwan. However, the theatre had some internal dissensions which stopped its operation in 1996. She then established the first professional Community Theatre of Taiwan, Wu-Chu Community Education Theatre, in Tainan in early 1998. Wu-Chu Community Education Theatre operated for three years until late 2001. It is associated with some non-government organizations and got money from those organizations and local government. Wu-Chu educated people in Tainan on how to act the real event in a play and to inform government as to what the community wanted by TO techniques. She planned some activities like Wu-Chu to help participants to understand their positions and voice their opinion. Participants would be able to realize that they are important in Taiwanese society and learn to trust others. However, Wu-Chu was closed in 2000 because they did not have the funds to keep operating the theatre.

The Taipei County Labor Theatre is a typical example for "Spect-Actor" in Taiwan. It was established in August, 2001. Taipei County Labor Theatre recruited students with Taipei County Labor University. The first section was from August to December 2001. Anyone who worked or lived in Taipei could get in the troupe. It was operated by the Jian Jin Tsuie Theatre in the city of Ba-Chou and Lai Shu-Ya. It became a student association of the Taipei County Labor University from the second section. The participants were not only the laborers but also the students. Lai Shu-Ya is currently responsible for the whole troupe since the second section without Jian Jin Tsuie Theatre.

Lai Shu-Ya directs the whole troupe and teaches them the basic performance by Boal's TO techniques. They have class every Monday evening for two hours. The class's main purpose is to release laborer's bodies, to share labor's story, to discuss

labor's position, to perform labor's theatre and to educate labor. The Labor Theatre would rather train someone who does not have theatre experience but would like to discover him/herself, to learn how to communicate, and to share his/her idea, instead of someone who has previous theatre experience. Through theatre, laborers have the abilities to record their history and express their desires.

According to Lai, the Labor Theatre has three main jobs: first, to present what the students learned; secondly, to contact with people as much as it can, and lastly, to associate with some labor associations or some graduate schools in social development or labor. Lai believes that laborers usually do not have the right to speak out, and that the rich men are the ones who have the power in society. The Labor Theatre tries to help laborers understand themselves, increase their confidence, and be able to relax. The Labor Theatre belongs to the Labor Bureau of Taipei County government causing the voice of the laborers to be less apt to voice their opinions or non satisfaction with the government out of fear from the Taipei government.

Lai believes that the Labor Theatre should be a tool of revolution for laborers, but it is hard to fight unfair treatment by the government because it gets the funds from the government. As a leader of The Labor Theatre, she always gets the pressure and conflicts from the government. The government does not want the troupe to become too radical, but the government still wants to develop the troupe. Lai believes the Labor Theatre's future will be bright if it could be an independent group. For example, Assignment Theatre has some non-government organizations such as Cross Border Cultural and Educational Foundation to sponsor them so that they do not need to care

about the hot topics that may go against or criticize the government. Nevertheless, according to Lai, the Labor Theatre still educates laborers in a very effective manner (Lai, interview, 2002, Taipei). One of the students in the Labor Theatre said:

We are all laborers in Taipei County and participate in Taipei County Labor Theatre. At the beginning of the semester, our bodies were not soft as we wanted them to be. The training of the theatre has taught us to use our own bodies to express what information we want to pass. We shared our experience and realized where we are as we played someone else. We also discovered the labor problem and tried to use our play to solve the problem. (Labor Theatre, video)

Throughout the training and participation, actors in Labor Theatre realized what they could do and gain more self-confidence.

Nowadays, many theatre troupes use Boal's TO techniques to teach people who are non-actors to be spec-actors to learn and to feel themselves. Moreover, after the 921 earthquake⁹ in 2000, Assignment Theatre helps "Shi-Gang Mama Theatre" grow up and performs what the people in Shi-Gang community thought in Taichung (central of Taiwan) by TO techniques. This troupe also has been presented in the forum theatre in Shi-Gang community (Chung, Please 209).

⁹ There was a huge earthquake in the central of Taiwan in September 21 2000. Every part of Taiwan was affected especially Taichung area. The earthquake ruined lots of buildings in the middle of Taiwan. Thousands of people lost their families and went into debt for repairs on their ruined houses.

Summary

Now we know about the background of Theatre of the Oppressed and the development of Theatre of the Oppressed in Taiwan. From this chapter, we found out most of the People's Theatre in Asia and TIE in Europe and Asia choose the TO techniques to be the main techniques to train the participants. There is no doubt that "Theatre of the Oppressed is not Brazilian, not Latin American-it is a process that can be used-and further developed-in all societies where a minimum of freedom exists" (Boal, LT 117). In addition, we have to study to see if the Legislative Theatre fit in Taiwan since it never had a Legislative Theatre in any other country except Brazil. Boal has promoted his newest idea, Legislative Theatre, to Europe and the United States in these few years after he finished his political life, but not yet to Asia. After we have gotten a sense about Theatre of the Oppressed and Taiwan's spect-actor development, we may start the next step in the next chapter to look towards the feasibility of using Legislative Theatre in Taiwan by looking at a real workshop done in Taiwan.

Chapter 3: Applying Legislative Theatre in Taiwan

Taiwan's politics has changed a lot in the past few years. The DPP who drove out the KMT to become Taiwan's ruling party also suffered a modest setback in the December election of 1995. While the DPP's representation increased by four seats to a total of fifty-four, or 32.9 percent of the legislature, this was far less than its leaders had hoped for (Garver 95). The basic appeal of the New Party was its stance on the economic, social, and political problems plaguing Taiwan and the basic problems of the KMT were those associated with its forty-five-year grasp on political power (95).

In 1996, Taiwan held its first direct presidential election. And in 2000, after fourteen years of struggle, a DPP candidate, Chen Shui Bian, became the president of the Republic of China (Rigger 8). The DPP, according to Dangwai, (7) is now Taiwan's ruling party. It was a big moment in proving Taiwan's democracy is still advancing. However, people's lives have not necessarily changed for the better even though the ruling party changed. The government still does not know what people really want and most people do not know how to air their demands.

As Augusto Boal said, "the theater is a weapon, and it is the people who shall wield it" (Boal, TO 122). He also mentions that the Theatre of the Oppressed is not exclusively Latin American and could be used in all countries of the world. On June 6, 2003, Martin Ludlow, a Los Angeles City Council Member, attended the opening night of Boal's "Lecture and Demonstration on Legislative Theatre" at the University of Southern California. Boal conducted a Forum Theatre to present a Legislative Theatre about California's laws. Boal also invited Ludlow to participate in the final part. Ludlow

made a speech and said that he thinks that the idea is pretty good for democracy, and he would like to bring the laws that the audiences made that night to the Los Angeles City Council. Perhaps, techniques from the Theatre of the Oppressed might also be a good tool for people to present their desires to the government in Taiwan.

I conducted a Legislative Theatre that consists of actually experimenting holding it in Taiwan in order to know if in the future it is possible to truly apply Boal's Legislative Theatre in the community. It will integrate the community and citizen representatives, implementing the idea of public legislation which will allow citizens to wield a weapon of peace but not passivity.

The plan for the workshop (Fig. 1) took one year of preparation. Coupled with the difficulty of raising money and the SARS outbreak in Taiwan, in October 2003, three continuous weeks of a Legislative Theatre workshop were conducted in Hsintien City, Taipei County despite the lack of funding. On November 2, 2003, legislator Lai Chin Lin joined the presentation and closed the event.

Motivation for Legislative Theatre Workshop in Taiwan

Having worked for seven years as a journalist, I was responsible for the local news in Taipei County. I have also closely observed the interaction between people and the political situation of the area. When I learned basic theatre from Ping Fong artistic director Hsueh K.S. Lee¹⁰ and realized the importance of local culture and arts. From Lee's idea that "local is universal," the material for the script can be found from the

¹⁰ Lee's comedies earned him the moniker "Taiwan's Moliere". His background is detailed in chapter 1.

Figure 1: Plans for the Legislative Theatre workshop. Drawn by Kelly Hsieh.

land where people live. One can start from one's own beloved land and the written script will be the best that can touch people's hearts. I have no doubt about this. When I was studying for the master's degree in drama, I would always use "starting from love" as research foundation to feel the play.

From the elective subject "Contemporary Theatre," I unexpectedly discovered an important person in modern theatre—the Brazilian director Augusto Boal. Augusto Boal went through Brazil's turbulent years and developed a dramatic presentation method for the oppressed. It is essentially a very political dramatic weapon. Through theatre, the consciousness of the people can be awakened to an ultra-left Marxist thought. When he was exiled in Europe, because of the very different places and way of living, he resorted to a psychological type of theatre treatment. He transformed the oppressiveness of the people under its country into oppression between people in search of a state when the greatness of the country will be applied to the least person (see chapter 2). Boal's Theatre of the Oppressed comes from Paulo Freire's *Pedagogy of the Oppressed* that stresses the relationship between the oppressed (the people or students) and the oppressor (the country or teachers). Freire's "problem-posing education" method, for example, allows students not to be oppressed by the "banking education" originally imposed by teachers. Using Forum Theatre, Boal freed people's ideas, allowing their ideas not to be oppressed anymore. Using theatre participation, problems in people's lives can be solved. The starting point of these two comes from "love." Freire said, "no matter where the oppressed are found, the act of love is commitment to their cause—the cause of liberation. And this commitment, because it is loving, is dialogical....if I do not love the world—if I

do not love life—if I do not love people—I cannot enter into dialogue” (90). Boal’s June 9, 2003 “Love” speech in CTO/ATA/LA also echoes the idea.

Lee directed me on how to produce role personalities and recommended Susan Forward’s Emotional Blackmail.¹¹ He taught me how to make role personalities using the psychological method. According to the method, emotional blackmail is clearly seen between people who do not understand themselves and thus, introduces emotional blackmail into their relationships. I discovered that this relationship between emotional blackmailer and blackmailee is similar to Boal’s oppressed and oppressor relationship. Thus, regarding the nature of man, Boal’s ideas are even more interesting. Through research on application of Boal’s techniques in Brazil and in other countries, from the academic literature, from my previous journalistic background and community activity, interviews with theatre and political personalities, and assurance of partial funding source, I held an experimental Legislative Theatre workshop in Taiwan.

Expert Opinion Before the Actual Performance

For the implementation of the plan and in order to assure its feasibility, I interviewed several politicians and theatre professionals either by phone or letters. Interviewees consisted of Legislative Theatre inventor Boal, previously mentioned local

¹¹ Emotional Blackmail talks about how people are using emotional blackmail each other to get what they want. “Emotional blackmail is a powerful form of manipulation in which people close to us threaten, either directly or indirectly, to punish us if we don’t do what they want. At the heart of any kind of blackmail is one basic threat, which can be expressed in many different ways. When they fear they won’t get their way, they use this intimate knowledge to shape the threats that give them the payoff they want” (Forward x). Susan Forward is a therapist, lecturer and author in Southern California. She uses “FOG (fear, obligation and guilt)” to help patients learn how to know themselves and to change the situation they are in with someone they love (the emotional blackmailer) (xi).

dramatist Hugh K.S. Lee, People First Party legislator Huang Yi-Jiao, and DPP legislator Lai Chin-Lin.

As the name suggests, Legislative Theatre uses a theatre in constructing legislation. In this project, the most important key is to allow public representatives use the results in legislation. After determining the aim of the project, I wrote right away to People First Party's Hwang Yi-Jiao and DPP's Lai Chin-Lin, proposing to them the idea of using Legislative Theatre in politics and in the community. Within a month's time, the two legislators gave their positive feedback. PFP spokesperson Hwang Yi-Jiao, in the response letter, pointed out that, "How to correctly know the pulse and trend of each level is a very difficult but fruitfully interesting area of learning. The Legislative Theatre idea that you proposed can be a communication bridge linking the legislator, government, and ordinary people. The true will of the people can be even more realized..." (Hwang, letter, March 21, 2003). Lai Chin-Lin also at the same time expressed his willingness to participate in the activity. Since the location of the project was in Taipei County, I thus invited Lai to serve as a collaborator.

With the help of my Chinese friends in the media, after half a year I was able to contact Boal's secretary, Maria. When the draft of the plan was being finalized, Boal e-mailed to express his wishes for its success. I then went to Los Angeles to join the workshop that he directed. Regarding the possibility of holding a Legislative Theatre in Taiwan, Boal said that TO dramatic techniques can be used all over the world as proven by his book, the Theatre of the Oppressed which has been translated already into several languages. Furthermore, the technique has also been used in countries in Europe,

America, and Asia. Asian countries such as the Philippines, Korea, and Singapore boast of having used this type of theatrical technique. Thus, when I proposed the project, he assuredly said, "that's good, go ahead. Do it!" (Boal, interview, 2003, USC).

Taiwan's mainstream theatre lord Hugh K.S. Lee, however, was skeptical about this type of activity. He thinks that Taiwan does not have a true community theatre. Looking at the country's current political environment and the theatrical maturity of its citizens, the long-term view is pessimistic in holding this type of community theatre activity (Lee, interview, 2003, Taipei).

Sponsors

Holding any type of activity requires capital. This is especially true for a non-profit community charity activity that looks for a supporter who will not be looking for any monetary gain. When setting the stages of the plan, I chose a local legislator to be responsible for raising funds from government agencies or private organizations. I was responsible for all activities related to drawing up the course plan, faculty arrangements, and media publicity.

The workshop was held in July 2003. Since the workshop was mainly theatre based but it essentially came from the community, its concept is totally in line with the Council of Cultural Affairs' project on "Promoting Integrated Community Development." After inquiring about the funding application information from the CCA's promoter, I decided to move the workshop in June before the audit meeting and to apply for a small-scale activity subsidy under the name of Senator Lai. Since one can

apply for a subsidy to a maximum of around USD\$8,000, it was seen as the main source of funds. Unexpectedly, faced with the global economic downturn, the budgets of each of the government agencies had been cut. At that time, approved budget for the plan was not only the largest given to a group (USD\$2,300) but all other units were only given around USD\$600-\$1,000. Thus, other sources of funding were needed and application procedures to other sources were done.

In summer of 2003, SARS affected Taiwan, and the entire island came to a standstill. All government-sponsored large scale activities were delayed. Since the main scope of the workshop was in a closed theatre space, SARS made it difficult to get students. I thus applied to the CCA for an extension until November. Nevertheless, such an extension meant risk regarding raising money for the budget. Because of SARS' impact on Taiwan, funds were all diverted to battling the disease. Aside from getting the funds from the Council of Labor Affairs that was even smaller than the lowest subsidy from CCA, all applications were temporarily suspended. Only after returning to Taiwan a month before the activity to talk with legislator Lai did I discover that the money for all activities had been delayed until the end of the year. All subsidies ran dry from the applications. Furthermore, since the following year was election year, it was impossible to get money from the local political parties.¹²

Since the workshop was held in Hsintien City, the original idea was to combine local and public representatives. The local government is an important link in improving the lives of the populace. I had originally intended to ask the Hsintien City Council for

¹² According to Senator Lai, the DPP funding was all held for the presidential election in 2004.

assistance and to take on the directing role before the workshop was held. When I discovered that the money was not enough, aside from continuing to raise funding support from other levels through legislator Lai, I also talked with KMT Hsintien City Mayor Zeng Zenghe. He was a neighborhood chief, a County representative, and then mayor. He has been untiringly promoting the cultural and artistic improvement of Hsintien City and has also built the Hsintien Cultural Theatre. After I spoke with him, he promised to help the project. Another important development was the interest shown by Hsintien City's Hsin Ho Primary School Principal Cher Sheng-Ho that would allow combining schools with the community. The principal was very interested in the idea of using theatre in the community. After further discussion, he suggested that Hsintien City's biggest problem is environmental protection. Thus, we decided that the main topic of the theatre workshop would include environmental protection issues. Hsin Ho Primary School became a co-sponsor, Hsintien City Council was the directing sponsor, and the activity was named Hsintien City Environmental Protection Theatre Education Workshop. The search for funds came to an end and the entire activity not only integrated the community and people's representatives but also saw the participation of the City Council and the local primary school. Its service and included scope thus expanded.

Teacher Credentials and Curriculum Design

Because of SARS, project preparation took close to a year. During the year before the workshop commenced, I continued to get in touch with educators. The teachers include the Taipei County's Labor Theatre head Lai Shu-Ya, whom I met while

I was researching on the development of Boal's TO technique in Taiwan. Other experts from different fields helped out, including Ping-Fong Acting Troupe stage technical manager Lin Chia-Feng,¹³ senior journalist Hsieh Chun-Po¹⁴ and the founder of Wen-Shan Weekly, Ho Chi-Hui.¹⁵

Finally, for the workshops during the various classes, both Lai Shu-Ya¹⁶ and I alternately taught Boal's techniques. Lai had actually joined a Boal-directed one-day workshop and has been active in Taiwan's People's Theatre and Community Theatre. She has been teaching TO subjects in the labor theatre group and in community colleges. Her way of making people relax and her extensive experiences made her a good choice to help build a good foundation for the students. She was responsible for "Knowing the body," "Making the body expressive" and "Image Theatre."

Since I am a media person and have been a journalist, public relations worker, TV program editor, theatrical company marketer in Taiwan, studied theatre art in the U.S., and joined Boal's nine-day workshop in Los Angeles, I was responsible for "Theatre theory," "Introduction of Theatre of the Oppressed," "Forum Theatre," "Script Discussion," and "Rehearsal."

Because the participants themselves have to create a script that is close to their lives and to perform the problem in their communities, another important purpose of this workshop is to increase their concern and understanding of the community. Thus, the

¹³ Lin has over 10 years stage experience and has lectured stage technical classes in different workshops.

¹⁴ Hsieh has 35 years press experience in China Times and he is currently a Human Resource manager in China Express Company.

¹⁵ Ho founded the community paper, Wen-Shan Weekly, 28 years ago and always works hard for pushing CCA's "Promoting Integrated Community Development" project.

¹⁶ Her curriculum vitae were introduced in chapter 1.

course made arrangements for Hsieh Chun-Po's "News Case Analysis" course, using the most popular news in the area as teaching material. The course was aimed at teaching students how to find community problems hidden behind news stories. In addition, a "Community and Media" course was also given. Ho Chi-Hui, the ROC community magazine association president who has been working for the community, gave a lecture to the students on the importance of the relationship between the community and the media.

Regarding the stage play introduction, I invited Lin Chia-Feng from the Ping-Fong Acting troupe to give basic stage design concepts. Since the workshop revolves around an environmental protection topic, we additionally designed an "Environmental Protection Stage Property Making" course also led by Lin Chia-Feng.

Furthermore, the music major principal Cher Sheng-Ho led the course on sound. Community choreography teaching volunteer Chen Bai-Ping directed the Line Dance¹⁷ course in order to relax the limbs of the students.

The Environmental Protection and Ecosystem field trip is another important process since the aim of the activity is to let students learn to observe the scenes around their own community and transmit to them the idea of environmental protection and loving the place they live.

¹⁷ Line Dance is originally from the American country dance. It is very popular in Canada Chinese immigration communities because it does not need a partner to dance with and is very easy to learn.

Student Recruitment and Promotion Work

Two weeks before the workshop, the posters were printed. I was responsible for the text while the poster design was done by a designer. The posters were rushed for the October 17 press conference. All news materials were given to the journalists that day.

The press kit consisted of the following:

1. Poster
2. Sign-up Form
3. Press Conference Announcement
4. Press Conference Run Down
5. Press Release
6. Workshop Plan Background Description
8. Schedule
7. List of Teachers

Many journalists attended the conference. Aside from the reporter from the United Daily News who conducted an interview the day before, journalists from China Times, United Evening News, Central News Agency, Liberty Times, Taiwan Daily, and the Wenshan Local Cable Station News were present. The press conference started at 10:00 a.m. I introduced Boal's theatre ideas and the aims of the workshop to the media. As stated in the recruitment advertisement the two conditions for being a student participant were that the applicant should be 18 or above 18 years old and a concerned Hsintien resident. All workshop fees were waived. Breakfast, lunch and drinks were provided.

During the press conference, I took charge of everything including the image theatre demonstration. The guest director Ho Chi-Hui and principal Cher Sheng-Ho demonstrated Image Theatre in a scene where the former interviews the latter. Ho made herself a statue to represent the interviewer Cher, and Cher made himself a statue to represent the interviewee. In addition, the journalists were invited to transform themselves from being spectators to “spect-actors.” Going onstage changes the two images’ appearances. They changed the two images from an ordinary scene to an exaggerated one. Cher’s image became a statue rejecting the journalist to show that he did not want to be interviewed. Ho’s image became a very excited girl who was interviewing her idol. Ho’s image was made by a young lady journalist showing the emotion when the journalists interviewed someone they admire. Their images are transformed into what the journalists think as the best image that represents them (Figs. 2 and 3).

The following day, the news appeared in China Times, United Daily News, Taiwan Daily, Liberty Times, a feature interview on a cable TV station, Wenshan Cable TV, and a banner advertisement on the local cable TV looking for students. At the same time, I spread the news of the activity in the Hsintien City Hall, Hsintien City Library, using large poster boards in the area, and the Internet. Within a week, fifteen persons signed up by phone. According to Lai Shu-Ya, who had organized many theatre productions in the past, a theatre camp would usually attract ten to twenty persons. This activity, on the other hand, just after a week’s time of looking for students, already showed good results when fifteen signed up. Moreover, the best number of students per

Figure 2: Image Theatre demonstration in press conference. Photographer Kain Hon-Inn.

Wen-Shan Weekly (Hsintien, Taipei, Taiwan R.O.C). 2003.

Figure 3: Kelly Hsieh was interviewed by Wenshan Local Cable TV News.

Photographer Ho Chi-Hui. Wen-Shan Weekly (Hsintien, Taipei County, Taiwan R.O.C).

2003.

theatre class is from ten to twenty. Thus, we finally decided that the fifteen who signed up would be the workshop mainstays.

Aside from the press conference, the Wenshan Cable TV News came to interview us regarding the situation of the classes during the workshop. Weekly, I would release related news to the media, and during the promotion period, a TO column appeared for four weeks in the community paper Wen-Shan Weekly. The results of the activity were published as an entire feature in the paper. The two largest newspapers, China Times and United Daily news, also reported on the "Legislative Theatre in Hsintien" that appeared in the November 3 issue of the newspapers. (See appendix C.)

Description of "Theatre of the Oppressed: The Legislative Theatre Spect-Actor in Hsintien Workshop"

Three continuous weekends, for a total of six days, were devoted to training. The participants were all non-theatre professionals. Their ages ranged from 27 to 60 years old. Starting October 18, every Saturday from 9:00 a.m. to 5:00 p.m., intense training was held. Training ended at noon of November 2 and the Forum Theatre and Legislative Theatre were held right away with the people. (The schedule is included in the proposal in appendix A.)

When the students reported for training on October 18, they did not know each other, and everyone felt like strangers. The attitude was very serious, and after each one got the class schedule, each one concentrated on his or her own subjects. Students formed a circle and I introduced the subjects. Only after inviting them to introduce

themselves did the nervous atmosphere slowly dissipate. At this time, I conveyed to the students the idea of the theatre which would integrate the community and make the message of community a reality. In addition, I then sketched out the relevance of the courses, emphasizing my hope that they would relax, have fun, and enjoy the theatre. Moreover, through the six day theatre training, I hoped they would feel the relationship between their own lives and the community. When I reminded them about presenting their play on the last day, several students felt worried about the script that they would make. After further explanations, guidance, and help in the subjects, the students felt more at ease.

The students came from different social strata in Taipei City/County; most were residents of Hsintien City. They had different reasons for joining and could be represented using the letters A to G as explained below:

During normal workdays, "A" is a devoted community volunteer. Aside from usually doing field surveys, she also likes to be involved in children's theatre. Thus, "A" was very interested in the environmental protection message written on the poster. "B" is the oldest person (sixty year-old) to join and is a retired housewife. "C" is unemployed, hoping to learn how to combine environmental protection and theatre, with the view of telling Taipower to transfer its generator which is located in front of her door.

"D" is a young person trying to avoid trouble and has problems of depression. He harbors misanthropy and hopes that by getting confidence from the theatre experience he can help voice out the concerns of the minority in society. "E" is a kindergarten teacher and the first one to sign up. She joined the group in order to learn about theatrical

techniques that can be applied to teaching children. After my explanations, she discovered the relationship between herself and the community, thinking that although she is a resident of Hsintien City, she had not expressed concern about her community and thus has started to have the idea of taking care of the community. "F" is a teacher from our sponsor, the Hsin Ho Primary School. Through dissemination in school, she learned about the activity. Loving acting ever since she was a child, she has dreamed of being an actress. After becoming a teacher, she tried to teach her students theatre through choral activities. When she learned about the aims of the activity, she discovered that she can solve her community and personal problems through theatre. Moreover, all the objectives can be achieved. She hopes that she can teach the children the same concepts. "G" is a student from one of Hsintien's vocational high school. He is very shy. Because he had joined Labor Theatre troupe before, he wanted to learn spect-actor techniques. Others consisted of those who wanted to change their introverted characteristics. Another likes trying out new things, and thus joined the activity. (The reasons for the other students are similar and will not be further described.)

After tea, the students started to interact with each other. Using a familiar TO technique, Lai Shu-Ya led the practice through all types of walks and slow motion movements (Figs. 4 and 5). After four hours of theatrical games such as extending the limbs the students relaxed their bodies and discovered their stretching possibilities. Since all the students were above 27 years old and already working, they normally did not have such type of vigorous exercise. Coupled with everyday psychological pressure, the sudden relaxation of the limbs allowed them to be at ease. After Lai's vigorous

Figures 4 and 5: Lai Shu-Ya teaches “knowing the body” class. Photographer Kelly Hsieh. Wen-Shan Weekly (Hsintien, Taipei County, Taiwan R.O.C). 2003.

stretching exercises, tea followed. Because of the extreme physical exertion, the tea snacks prepared were quickly consumed.

Given the professionalism of the teachers, and in order to make the students concentrate the whole day and learn all the subjects, the physical education classes were held in the afternoon while the theory classes were best held in the morning. Lin Chia-Feng, with more than a decade of theatre experience, held the first basic stage design theory and introduction to environmental protection stage properties class on October 19. Using the CKS National Theatre structure (Fig. 6) and the Ping-Fong Acting Troupe's previously used stage background (Fig. 7), Lin offered in-depth concepts in class about the basic stage design and the foundation of stage technical stuffs. In addition, he taught the students the way of recycling household trash into beautiful stage properties (Fig. 8).

I handled the first class in the afternoon, teaching "Theatre theory" and "Introduction to the Theatre of the Oppressed" and physical activity. I introduced Aristotle, Brecht, and Augusto Boal, combining Hugh K.S. Lee's theatre concepts and compressing everything within one hour as an introduction to theory and Boal's ideas. The other hour was used for TO games where students can further explore "image theatre" and all types of TO theories (Fig 9). Then, Chen Bai-Ping's Line Dance class followed.

The homework for the week was to start caring for the things around one's community, observing its shortcomings, and looking at oneself and one's interaction with family and friends.

Figure 6: CKS National Theatre downstage structure. Photographer Lin Chia-Feng.
Ping-Fong Acting Troupe (Taipei, Taiwan, R.O.C.). 2003.

Figure 7: One of actual stage background design model of Ping Fong Acting Troupe.

Photographer Lin Chia-Feng. Ping-Fong Acting Troupe (Taipei, Taiwan, R.O.C.). 2003.

Figure 8: Sample figures of environmental protection stage properties. Photographer Lin Chia-Feng. Ping-Fong Acting Troupe (Taipei, Taiwan, R.O.C.). 2003.

Figure 9: Kelly Hsieh conducted TO games activity. Photographer Kain Hon-Inn. Wen-Shan Weekly (Hsintien, Taipei, Taiwan R.O.C). 2003.

In the morning of October 25, the students gathered punctually at 9:00 a.m. in Hsin Ho Primary School and the Hsintien MRT Station. Everyone fostered a sense of expectation and prepared to go the Taipower's training institute to visit the Feitsui reservoir in Hsintien Mountain. This field trip was called the environmental protection ecological trip. The aim was to let the students know Hsintien City, walk through nature, and guide on how to save on water/electricity. Thus, the trip was also open to Hsintien City residents who were not students. About forty people went.

The first stop on the field trip was to Feitsui reservoir. On the road, I gave a short summary to the participants of the history of the reservoir and how it was built. When we arrived, the participants mainly stayed in the dam area to look at the reservoir scenery (Fig. 10). Taipower training head Chu Tzer-Chiang gave an overview of the hydro power production. The second stop was at the Taipower's training institute power museum. Chu briefly reported on Taipower and the training institute's work on reforestation. Later on, he sent an officer guide to accompany us to visit the power museum and gave more details (Fig. 11). After the visit to the power museum, Chu led us around the place, introducing all sorts of plants and trees. We then had lunch in the employee's canteen for a mere US\$1 meal that includes a healthy mix of fish, meat, vegetables, soup, dessert, and fruits.

In the afternoon, we went back to Hsin Ho Primary School to continue with the class of Lai Shu-Ya on "Image Theatre." The assignment for the day was to look for a song that could be used to prepare for the "Sound and Music" class. Another assignment was to look for a problem in the community that had not been resolved and think of

Figures 10 and 11: Visiting Feitsui reservoir and the power museum. Photographer Kelly Hsieh. Wen-Shan Weekly (Hsintien, Taipei County, Taiwan, R.O.C.). 2003.

the crux of the problem.

The first class held on October 26 was the much-awaited singing class. Principal Cher started by demonstrating the correct way of producing sounds. Later on, combined with theatre music, he taught how to use songs as expressive devices in theatre, happy or angry expressions to show emotions, various singing techniques, breathing, expressions, and differentiation between art songs and popular songs. The students then each sang a song while Cher corrected the singing. The aim of the class was to make the students correctly practice making sounds so that on stage they will not injure their vocal chords and yet produced clear sounds. Moreover, through songs, pressure in everyday life can be released.

The news analysis class was led by Hsieh Chun-Po who chose the hottest issue in Hsintien: "Local Residents Protest the Construction of the Ankang Garbage Dump." Hsieh used a journalistic angle to analyze the news point of view while going deeper into analyzing the ways of saying things and the objective perspective. Hsieh taught the students how to look at the other side of news reports, being more rational toward things happening around one's life.

The class on community and media led by Ho Chi-Hui gave students important concepts regarding the community. Ho's three-decade of experience in a community magazine and her enthusiastic preparation of all types of community activities allowed her to transmit her zeal of contributing to the community. The objective of the course is not only to transmit community concepts to the students but also mainly to reveal the influence of media on community development.

In the afternoon, I conducted the course on Forum Theatre (Fig. 12) and Script Creating. Students learned static image theatre up to dynamic forum theatre. After dividing the students into two groups, the members of the groups each described the problem they observed in the community. After choosing a topic brought up by a member, we arranged the image scenes and then started acting. The members of the other group were responsible for observing the performance. In addition, when the performance was done a second time, they stopped it anytime when they felt that they were able to solve the problem. Using role substitution, the members went onstage to act out that role until the problem was solved. The groups alternately conducted this type of training.

After the two groups took turns acting, it was determined that the students already had a basic idea of the Forum Theatre. The main issue that was revealed in the end was discussed. Finally, everyone decided to use the disorder and illegal vendor problem surrounding Bitan special scenic area to be enacted in a ten-minute play. When the roles were assigned, the assignment for the week was for each student to visit Bitan special scenic area at least once, actually observing the disorder and illegal hawker situation, and to think of the position of one's own role.

When arrangements were being made for the dress rehearsals and the end of the course in a week's time, my cell phone was constantly ringing. Some students were calling close to Bitan special scenic area while others, in order to simulate their roles, were calling from a real observer role at a work place. Others had some ideas about the

Figure 12: Kelly Hsieh conducted Forum Theatre practice. Photographer Kain Hon-Inn.

Wen-Shan Weekly (Hsintien, Taipei, Taiwan R.O.C). 2003.

script or had new ideas. The students were very diligent in thinking about the play that was about to be performed this week.

The rehearsal on November 1 was very hurried. The plot structure was in the hands of the students and based on spontaneously acting out one's own creativity. In the morning, the final form was taking place. By the afternoon, a series of rehearsals and adjustments were made. The stage props group also started working in the afternoon, and based on the situation of the performance, the appropriate materials were used. According to the needs of the actors, accessories were made for their roles. Practice lasted until close to 7:00 p.m. while props manufacturing continued until the evening. For the opening of the play, and from students' suggestions, we invited a young couple and their two-year old daughter who had joined us for the field trip, to act out the role of tourists lacking social morals. They will throw away trash as the play begins. The family also joined the rehearsals that day.

My role in the theatre production was in offering professional theatre knowledge as director (see the floor plan, Figs. 13 and 14) and stage manager. I was not involved in the plot nor in writing the dialogue. If any of the students had opinions about the plot or the acting, they had to tell all other students during off rehearsals. Only after everyone has passed the motion will the script be revised.

November 2 was the day that the play would be held. The students were nervous and excited at the same time during the final rehearsal. All members wore the costume that they thought was most fitting to their role and which were matched with the props

Family walks from the behind stage to the central of up stage.

Family walks around the whole stage and returns to the central of up stage and loss garbage on the floor.

Cleaner enters to the central of up stage from the left and picks up the garbage.

Family leave the stage to the right.

Figure 13: Floor plan (A). Drawn by Kelly Hsieh.

Figure 14: Floor plan (B). Drawn by Kelly Hsieh.

that were finished the night before for the final rehearsal. Problems that were absent the previous day all surfaced such as stage fright and costumes that do not match. After helping each other to solve the problems, everything was resolved by midday. The make-up artist also arrived at noon. When the students were taking their lunch, it was unlike the previous day where they had an hour to eat and rest. This day, each had to take turns with the make-up artist right after eating and so prepare for the performance. With unfamiliarly thick stage makeup (Fig 15), the students could not believe that the person in front of the mirror was themselves. This even more closely identified them with their roles.

The performance and the closing ceremony started at 1:30 p.m. Guests and the public arrived. Others who came were legislator Lai, Mayor Tzeng, New Party Hsintien representative, NTNU social education institute's Professor Lin with graduate students, and Hsintien residents. Taipei County chief Hsu Chen-Chang sent a bouquet of flowers to congratulate us. Before the play started, I impressed on the listeners that the actors were not professionals but just received five days of training and rehearsal. I also reminded them that this was a "spect-actor" play. As the audience watches the play, they just cannot sit back and watch. They have to think of the meaning behind the play and think of ways to solve the problems posed by the play.

The characters included a young couple with a 2-year-old daughter, two illegal vendors, one shop owner, two residents, two tourists, one cleaner, one policeman, one driver and one fireman. The issues in this play concerned noise pollution from the tourists and illegal vendors, trash everywhere and the road rage problems in Bitan.

Figure 15: Make up time. Photographer Kelly Hsieh. Wen-Shan Weekly (Hsintien, Taipei, Taiwan R.O.C). 2003.

The play (Figs. 16, 17) started as the family entered. A young couple took their 2 year-old daughter and entered upstage center from the left. The couple told their daughter that they were going to Bitan and then walked around the whole stage for a circle and back to the upstage center. Meanwhile, a cleaner of Hsintien City walked from downstage left and followed them to the upstage center. The family threw out their soda upstage center and exited stage right. The cleaner picked up the trash and did her monolog disgusted with the family's behavior. One Bitan residents entered from downstage right (the story is about an actor who is living in Bitan area) and the other resident entered from upstage left. They met each other center stage in front of the vendors. After they bought something from the vendors, they exited stage left. At the same time, two tourists entered from stage right. They went shopping at the vendors and made a lot of noise with the vendors. Two residents walked through the street from the downstage center and criticized the vendors' and the tourists' noise when they passed by. The tourists asked the vendor for a plastic bag. The vendor said that they do not have plastic bags because the government is promoting the environmental protection, so that they have to bring their own shopping bags. The tourists exited. A policeman entered from stage left and chased out the illegal vendors. The policeman entered the shop. The owner and two residents complained about the illegal vendors. Then the policeman left. The tourists entered from stage right and threw out lots of litter on the ground. The cleaner followed them and cleaned up the litter. The two residents saw the cleaner picking up the trash and began to talk to him. The tourists exited stage left. A car rushed onstage and parked in front of the two residents. The two residents asked him not to park there because it

Figures 16 & 17: The performance. Photographer Gordon Ko. Wen-Shan Weekly (Hsintien, Taipei, Taiwan R.O.C). 2003.

blocked the main street. The driver did not care and exited stage right. The shop's owner screamed that the building in the street was on fire. Everyone started shouting. The fire engine arrived but could not get in the street because it was blocked by the car. All the actors got in the stage and started shouting. The driver finally returned to the stage and drove the car away. The fire engine drove to the backstage behind the building that was on fire. Everyone complained to the officer who got in the stage when the fire started. They posed problems about the illegal vendors, noise, trash and cars blocking street, etc. After each of them described their problems, the police directed the fire engine to get out of the street. The fireman warned people that blocking the street would be very dangerous when there is a fire.

After the first round of acting, I was responsible for playing the Joker.¹⁸ I explained to the audience Forum Theatre TO techniques and asked them to call "stop" during the second round when they come across a problem in a scene that they can solve. They then can walk on the stage and take on the replacement role, helping that role find a way. As envisioned, and because of the personality of the Chinese, before the first one raised his hand no one dared to do so, especially going onstage and acting in front of a big audience. I thus arranged for a person to be the first to demonstrate when the play was halfway through and no one had gone up the stage. As predicted, as soon as someone had gone up the stage, many others also wanted to try. I thus let the actors perform the third round and then encouraged those undecided to take hold of the final

¹⁸ In Boal's TO technique, the Joker plays a director's role for the entire play in order to help achieve Brecht's alienation effect. (see chapter 1, definition 3)

opportunities. Predictably, eleven persons took on the substitution role onstage in the third round. Among them, more than half got the approval of the audiences who considered that the theatre situation has improved (Fig. 18).

Through the baptism of the forum, the off stage spectators also became spect-actors and had a basic concept of TO. The students changed the scene to a Legislative Theatre court simulation. I gave a basic explanation on the Legislative Theatre concept and asked all spect-actors to come up with opinions regarding the play and what possible solutions could be written down. Senator Lai was invited to go onstage and act out the legislative speaker role (Fig. 19). Two volunteers were responsible for the first and second readings. Before Senator Lai approved the motion on third reading, anyone dissatisfied with the draft could voice out his or her opinion and stop the approval. Those proposing can also respond to defend their case.

However, the procedure was not carried out as smoothly as expected even though with the spect-actors enthusiastically joining, many of the cases were left unclear either because of many spect-actors cutting in or because of Senator Lai's corrections. Some persons proposing the cases were not able to respond. Some people, because they lived near Bitan, got the microphone and talked endlessly. Thus, not one article was written. If the activity was held like a seminar, this type of audience would be very much appreciated onstage but not in a Legislative Theatre because Legislative Theatre's objective is to help people legally express their opinions to solve problems, but not for the people to go on tangents with other problems not related to the main proposes of the play. Legislative Theatre is the last step of Forum Theatre. On the other hand,

Figure 18: Forum theatre. Photographer Gordon Ko. Wen-Shan Weekly (Hsintien, Taipei, Taiwan R.O.C). 2003.

Figure 19: Legislative theatre presented. Photographer Gordon Ko. Wen-Shan Weekly (Hsintien, Taipei, Taiwan R.O.C). 2003.

Legislative Theatre is the step to solve the problems. The audiences should focus on the problem addressed. The audiences should not pose any new problems when attempting to resolve the current one, or else they will never get resolved in a timely manner.

After the play, Senator Lai and Dr. Lin evaluated the event. Senator Lai said that the play—combining theatre and community—is an important new concept that can change the situation in Taiwan. In only three weekends, the acting of the students has already matured, and they have gone deep into their characters—something difficult yet valuable. He gave the following three conclusions. First, from the play, the wholehearted participation of the students can be seen. Second, things from daily life were acted out; they are stories that happen in daily life. For example, during the huge fire in Luchou,¹⁹ Taipei County, the fire trucks could not enter the narrow lanes because of obstacles. This is similar to the play's portrayal of congested streets due to illegal vendors. Since the play combines daily life, each actor could perform well. Finally, the Legislative Theatre was conducted in a legislative manner. Many of the articles proposed by the audience have policy basis but were not implemented. This, therefore, depends on how the people in the community combine their strengths. For example, regarding problems related to the management of the scenic area such as traffic and long-term illegal vendors, if the problem can be further clarified—and with the help of the local authorities or representatives—then it can be given to higher authorities, either to the county government or to the county council representatives. The illegal vendor problem needs the amendment of nationwide laws regarding street vendor management. Senator

¹⁹ A city in Taipei County had a big fire a few weeks before this performance day.

Lai thinks that the Legislative Theatre is a way of using theatre to express people's wishes. Sending solutions from the basic levels upwards is a good method. The theatre can combine the community and relevant authorities in order to implement people's wishes. The audience, initially shying away and later on participating, also successfully transformed themselves from spectator to actor, becoming a spect-actor. Senator Lai is optimistic about using the theatre method in pushing for community development. (Lai, speech, 2003, Hsintien)

Dr. Lin said that even if the play was an amateur production, from the play's blocking, and scene-scene transitions, the wonderful directing abilities can be seen. He said that it seems that the Legislative Theatre can use laws to solve problems in life. However, this has potential problems. First, whether laws can solve problems encountered in life or if there is other extra-legal ways of solving problems that cannot be solved by laws. In this case, other theatre methods should be developed to help such as a psychodrama or a sociodrama. Currently, psychological counseling in Taiwan has its psychodrama, and social working has its sociodrama.²⁰ These can offer other theatre solving ways to address problems in life. Regarding solving problems, Dr. Lin thinks that it can start from other basic levels; for example, the social management committee usually has problems of people not separating their trash. The Forum Theatre could be used to guide people while problems encountered in life can be resolved when people use this theatrical method in their ordinary lives and attempt holding a community forum.

²⁰ Psychodrama and Sociodrama were imported to Taiwan in December 1995. Both of the psychodrama and sociodrama ideas in Taiwan originated from R.J. Landy, a Theatre Therapy major professor in NYU (Landy, Chinese Edition 1).

Many people have used this type of method in street action theatre in order to make people aware of the seriousness of problems and give air to minority voices. Lin said that he believes the development of forum theatre will solve the problem of people feeling helpless, impatient, and lonely. People's participation will contribute to helping solve the problems, promote self confidence, and eliminate their feelings of frustration. One unfortunate thing is that the Chinese do not have enough initiative to join performances. Hsieh's use of forum theatre is already popular in Europe and America whose audiences have more initiative compared with the passivity of the Taiwanese. Thus, an important requirement to promote this theatrical method is to foster people's initiative. The professor hopes that more subsequent performance troupes will be encouraged and Hsintien can likewise continue this method so that more concern can be shown to its residents. (Lin, speech, 2003, Hsintien)

During the activity, Hsintien Mayor Tzeng and Senator Lai both agreed to help actually push the passage of the bill in the local government and enact it into law. Thus, after gathering all the opinions and compiling them, a month later, I gave these ideas to them for reference. I referred three bills to Senator Lai and one suggestion to Mayor Tzeng. The suggestion for Hsintien City mayor is: The local government should promote the environmental protection and sanitation concepts to the residents and tourists. To obtain the objective, the local government sometimes should implement some activities to promote the environmental protection and sanitation concepts. The three bills referred to Senator Lai are:

1. The vendors should obtain licenses that have been approved by the government. Anyone who does not have license and continues to sell on the street will be fined for \$3,000.
2. Anyone who illegally occupies the public area and hinders the public's safety should be fined for \$5,000 and should be sent to jail for three years.
3. Every special scenic area should have a management committee. The committees should be elected by the residents of the community in that special scenic area.

Conclusion

From the first day of the opening ceremony until the sixth day when the results were presented, I was surprised by the students' noticeable growth. Using the Bangladeshi director Mamunur Rashid words, "the script is what happens in the community everyday. The people are the best actors and they can do it well" (Chung Chiao, Cry of Asia 145; Muo 131). In my view, the students have made this saying come true.

The students performed marvelously. Each character was just like the way they were in daily life and the acting was very natural. Not only Senator Lai and Professor Lin, but also the audiences said that the students acted better than the professional actors on television. They were performing themselves. Those who were shy and feared going onstage acted even better than during the dress rehearsals. The short ten-minute play

made people laugh and focused on thinking about community problems. A primary school director also talked to me asking about the possibility of getting a videotape. Because the actors were very natural, the school hoped to make the videotape into a demonstration teaching material.

After three weekends (six days) of working together, the members became closer to each other and formed a class group that would meet regularly. I, before going back to the US, joined the group's meeting twice. I also interviewed them about their thoughts before and after the activity, doing a simple personal survey. (See Appendix B.)

Chapter 4: Evaluation

As mentioned in Chapter 1, the objective of this research is to study the feasibility of practicing Legislative Theater in Taiwan, and to analyze whether, by using this technique in Taiwan, it could achieve two goals: 1) help people attain spiritual satisfaction by using theater to express their views on the society, and 2) narrow the gap between the people and the government and legislature in order to create an ideal state in which people's legislation exists. Therefore, in analyzing the feasibility of such a practice, an empirical analysis, which uses phenomenology together with the results from the actual program, was conducted. This was further verified through a survey in which the target surveyees were the participants who had participated in the program. There were a total of 15 questionnaires distributed; 14 of these were returned and validated.

Analysis of Promotion Results

For publicity, this program held an enrollment introduction press conference and six press releases²¹ were published, before and after the program, in an effort to connect with the media. The press conference was conducted on October 7, and China Times, Liberty Times and Taiwan Daily published the enrollment and other relevant information on October 8. Wenshan Cable TV local news started broadcasting the press conferences on the 8, while United Daily put out a news brief on the program on its opening day of October 18. Amidst all these, both China Times and Wenshan Cable TV local news made a brief awareness promotion of the Spect-actor concept. In the first week of the

²¹ There were a total of six releases, including reports on the press conference, opening notice, progress of the program in the first two weeks, completion ceremony notice and closing ceremony.

program, Wenshan Cable TV local news broadcasted the events on the first day of lesson and interviewed the participants. Media which showed up on November 2 included China Times, United Daily and Wenshan Cable TV local news; on the 3, both China Times and United Daily reported the news; their reports did not only present the concept of Legislative Theater, but also noted that the participation and promises of the Hsintien City mayor Zeng Zhenghe and legislative committee member Lai Chin-Lin helped to solve the problems. Additionally, the community newspaper, Wen-Shan Weekly, published reports for four consecutive weeks beginning with the start of the publicity period for the program; there was also a serial of special write-ups on Theater of the Oppressed. At the end of the program, the closing ceremony news was published as a full-page special issue in Wen-Shan Weekly. After I returned to America, I was interviewed on Shin-Tao Chinese Radio on December 12. In the interview, I commented on the results of the program in Taiwan and had also promoted on how the TO technique can be used in the community.

There were two different versions of posters, one of which was actually put up for A2 size outside Hsintien City Public Library and at all major community notice boards. This version showed a very stark physical image of a dancing young girl as an image designed to call the public forward for a closer look; I also wrote a caption which read:

Life is a show and a show is life. All of us have active cells and some of us flaunt them at work while others bare them in their lives without realizing we are doing so. Let us guide you out from this deep unawareness and show you how to use

your body to express yourself. You will find the solutions to your problems and create a more peaceful community (Hsieh, Poster). (Fig. 20)

It attempted to pull at the heartstrings of the people and attract the participation of those who wished to improve their lives and that of the community. The other version of the posters was used for A4 size DM (Fig. 21) promotion, and was also an enrollment form. The picture showed a female dancer expressing herself distinctively using her own body language, and at the bottom of the poster was the word "Theater" as a clear illustration of its objective.

To analyze the results of the publicity solely from the attraction of the participants, we can refer to the analysis of which media or publicity methods had the most influence (see Table 1). Out of a population size of 14 responses, six participants indicated that they enrolled after reading China Times, which constituted 42.86% of the overall responses; three participants, or 21.43% of the total sample size, were recommended or informed by friends; there were three participants, or 21.43% of the total sample size, who were informed as a result of being attracted by the posters; there was one participant each who applied because of United Daily and the advertisements on the cable TV, respectively, each constituting 7.69% of the sample population. From the numerical analysis, the probability of reading China Times was higher, and so it was clear that for publicity, posting the information in China Times proved to have the most influence and best results. However, media publicity influence cannot be judged in the same way to assume that the effect from United Daily was below that of China Times, both being the

Figure 20: Poster. Designed by Janru Ho. Wen-Shan Weekly (Hsintien, Taipei County, Taipei, Taiwan, R.O.C). 2003.

新店市安康地區 環保戲劇教育研習營

觀演者戲劇技巧應用於勞工及社區民眾之訓練發展

Participants : Any Hsinien citizen who cares about the Hsinien is above 18 year-old.

Seat : 30 maxims

Date : 10/18, 10/19, 10/26, 10/28, 11/1, 11/2

3 weekends 8am - 5 pm

It's free. Food and drinks are provided.

NT\$500 deposit will be returned if you were never absent.

Location : Hsinien Hsin Ho primary school and Hsinien Culture Theatre

Tel : (02)2917-4397

Fax : (02)2915-8799

Email : chihuiho@ms53.hinet.net

Host : Hsinien Hsin Ho primary school, Office of Senator Lai Chin-Lin

Undertaker : Kelly Hsieh

Instructing Associations : Council of Labor Affairs, Council of Cultural and Affair, Hsinien City Council

Assisting Associations : Taiwan Power Company, Chinese Petroleum Corp.

Figure 21: Sign up DM sheet. Designed by Janru Ho. Wen-Shan Weekly (Hsinien, Taipei County, Taipei, Taiwan, R.O.C). 2003.

two big newspapers in Taiwan. As mentioned earlier, China Times and other newspapers, with the exception of United Daily, had published the news before the press conference, which is one week before the program; those readers who received the information registered within three days of its publication. However, as United Daily had only published the news on the opening day of the program, there was only one reader who registered on that day. Therefore, it cannot be determined that the influence of United Daily was less than that of China Times. But from the fact that half of the people had received the information through newspapers, what can be certainly stated is that, in order to arouse the attention of most of the public, it is of utmost importance to gain the favor of renowned media that have a wide range of readers.

Table 1. Question 1: Where did you get the information about this workshop?

<u>Characteristics</u>	<u>number</u>	<u>%</u>
<u>China Times</u>	6	42.86
<u>United Daily</u>	1	7.14
Poster	3	21.43
Headlines (cable TV)	1	7.14
<u>Friends</u>	3	21.43
Total	14	100

The second biggest factor influencing the participants to register was recommendations of friends and attraction by community posters respectively, with each

constituting 21.43% of the total responses. As for introductions through friends, the importance of peer encouragement and networking can be seen. This is similar to the way in which direct sellers use networking to get their source of customers; using networking has a positive result in achieving the desired effect. Furthermore, the community posters played a critical role as well. Both the design of the posters and the locations where they were put up are key points for consideration. 21.43% had registered as a result of seeing the posters; during the program, many participants asked the organizer for a copy of the program poster as a souvenir. It is clear that the designs have achieved their desired effect. The locations where the participants saw the posters included Hsintien City Public Library and Hsin Tian-kuo community bulletin board. From this, it can be seen that most people who love arts and literature will notice the news about relevant programs, as Hsintien City Public Library plays a secondary role as a cultural center. On the other hand, as property prices in Hsin Tian-kuo community are slightly higher and the education and cultural level of the residents belong more to the middle- and upper-class categories, there was a higher chance of attracting these residents to participate in arts programs. The effect of the posters can be seen from the diary provided by participant Ke (all the participants are mentioned using pseudonyms). Ke mentioned that, for someone like her who loves acting and is interested to learn the fundamentals of acting, when she saw the posters in the community, she thought that not only could she improve herself in the field of teaching children's theater through learning the fundamentals of theater from the professionals, but she could also use theater to communicate the concept of being environmentally friendly and to educate others about it.

With no admission fee, a free lunch and the convenient fact that the classes are conducted during the weekends, she immediately made the decision to sign up (Ke, Diary).

On the whole, if we take the angle of public relations according to the responses received during the confirmation of the results, as a case of small-scale program support, the exposure of this workshop in the newspapers and television media has exceeded the prediction of the Council of Cultural Affairs. Therefore, the publicity work can be said to have succeeded in promoting this program. My only regret was that I could not restrict the participation to be only for Hsintin City residents. In the part on promoting enrollment, the publicity time was delayed until the required funds were raised, due to problems in raising the funds. In a short period of ten days, press conferences were held and posters were put up. There were positive results from the press conferences, but under a tight timeline, there was insufficient time and labor available to put the posters up in all of the communities of Hsintien and it was impossible for the administrative offices to assign their chiefs to publicize in individual communities. This was a reason why the actual enrollment rate from Hsintin City residents did not meet the expectation. On the contrary, as China Times is a national newspaper, and long-distance enquiry phone calls kept coming in, a very small number of vacancies were given to Taipei county residents outside Hsintin City on the day of the registration deadline.

Analysis of Curriculum

As the participants were presumed to be ordinary people who had no theatrical foundation, the course was arranged in such a way as to provide interconnection between

the foundation and the professional training classes. The first week focused on foundation theories and becoming familiar with the body. On the first day, the participants relaxed themselves using games such as Walks, Columbian Hypnosis and Massages etc. about theatrical body and this linked them more closely to one another. The first game is "Walks" (Boal, Games 73). After "slow motion"²² and different walking styles, the participants started to know the abilities of their bodies. Through the Columbian Hypnosis,²³ the participants learned how to do exercises that dissociated the different parts of their bodies. The Massages in a circle is the participants' favorite part. The participants did the massages each other with closed eyes. After reducing the participants' fear of having bodily contact, the next day started with TO and stage production theories to give the participants a basic idea of stage play and TO. The participants then did a line dance to give a good stretch to their limbs, which had become stiffened from their daily work by Chen Bai-Ping's class. The first lesson of the second week was a field trip; the purpose of arranging for a field trip to be at the beginning of the course was to let the participants become familiar with their surroundings. In addition, through the field trip, the participants could begin to learn to observe the community and seek out themes for script productions. Ke pointed out that exhaustion seeped out of her body when she was outdoors soaking in the sun; the trip to the reservoir had not only relaxed the tension which had been built up during the indoor lessons, it also gave the

²² "Slow motion" means the winner is the last person to cross the finish line (Boal, Games 73). The race is not for the fastest but the slowest.

²³ "Columbian Hypnosis" is "feeling what we touch" part of TO. "One actor holds her hand palm forward, fingers upright, a few centimeters away from the face of another, who is then as if hypnotized and must keep his face constantly the same distance from the hand of the hypnotizer. The hypnotizer starts a series of movements with her hand (62).

limbs a good chance for a workout. It had also extended the theatrical tension, and many environmental concepts were brought to light after illustrations from the experts (Ke, diary). Image Theater was the intermediate course for TO. Normally, the best time to practice one's vocals is during the first class in the morning, and a voice projection lesson on music singing had been specially scheduled at this time so as to heighten the participants' spirit for the next two classes. This lesson was a complement to the basic concept of the participants' onstage voice projection; as Ke reported, this course taught her that the trick in voice projection is in the abdominal cavity (Ke, diary). On the other hand, the next two classes gave the participants an understanding of how to analyze the hidden implications of the news and let them learn to recognize the relationship between the community and media, before using the Forum Theater approach to let the participants work on writing scripts.

From Paulo Freire's Pedagogy of the Oppressed theory, it is known that for the oppressed to attain freedom of body and mind, one must cast away the worn-out banking education, and use a problem-posing method instead to coach the participants. This is fully displayed in Boal's Theater of the Oppressed. All lessons related to TO have used a theatrical game approach to guide the participants; the participants used their own bodies to remember and learn so as to liberate their self-oppressed body and mind. However, as Boal once said, "let us play some games and learn through these games, but before we play, we need to understand the rules of the games instead of doing it in chaos" (Boal, lecture, 2003, USC). It is thus of great importance to set the rules for the games. Therefore, in outlining the Theater of the Oppressed and in the production of

environmental-friendly stage props, concise lectures were used to convey the ideas, and a problem-posing or actual operation approach was employed to conduct the interaction. As the news case analysis and community and media classes were involved in the professional arena, lectures and discussions were used as teaching methods, and script-creating was purely done through the problem-posing method. The objective in adopting such approaches was to stimulate the participants' imagination and creativity.

This style of teaching method was the direct opposite of the normal traditional teaching method in Taiwan. For a long period of time, banking education has been the main teaching method used in Taiwan; from kindergarten to college, participants were oppressively imbued with the concept of simply taking in information, and thus much of their creativity was obliterated during their developmental process. In normal situations, sudden changes can result in the participants' inadaptability, but according to the figures indicated in the survey (see Table 2) "Body Liberation" was the most popular class, and next on the list was TO Introduction and Image Theater, both within the guidance scope of TO techniques. It was therefore obvious from these three weekends of training that the participants have not only shown no sign of adaptability problems towards the new teaching methods, they have even displayed a more intense interest. Furthermore, the demand for learning this technique was comparatively higher than that of other rigid courses, and responses from the participants were good. In the course feedback, there were requests to increase the TO classes.

As indicated in the figures, the first three classes were all activity-based classes. The workshop was targeted at adults above the age of 18 and the actual participants were

Table 2. Question 3: What are your favorite classes?

Characteristics	number	%
Introduce yourself	1	7.14
Body Liberation	8	57.14
Stage props production	2	14.29
TO introduction	6	42.86
Line Dance	5	35.71
Field trip	5	35.71
Image Theatre	6	42.86
Music	2	14.29
News Analysis	4	28.57
Community and Media	3	21.43
Script-creation	4	28.57
Rehearsal	4	28.57
Performance	3	21.43
Other (Please describe)	0	0
Total	53	378.57

between 27 and 60 years old, with the average age being 45 years old. All the members left school a long time ago, with the exception of a 31 year-old participant who has returned to school after he had dropped out. To have the full attention in class, the students must be given fresh ideas. Through my observation, it was found that the banking-style lecture easily caused the participants to doze off, and as the class on Environmental Protection Stage Properties Production touched on professional topics, one-third of the participants fell asleep within one hour into the class, and was awoken only for the last thirty minutes of hands-on operation. In the TO Introduction class, conducted by me, there were two participants who dozed off during the last five minutes of a lecture on Theater Theory which only lasted for a short period of thirty minutes. I then brought in a TO technique on body training to blend in with the lecture, whenever necessary, in order to perk the participants up and prevent them from missing important concepts. From this, it can be learned that lessons with body movements can help focus the attention of the participants.

A highly critical factor in driving adult education is to make the participants set down their armor. Among the participants, only two women were friends, and the rest of the participants had registered individually. As they were facing other participants whom they did not know, there was a lot of nervousness in the beginning. In the self-introduction during the opening ceremony, I emphasized several times that the participants should keep an open mind towards having fun and that they should relax

themselves so as to blend into the course. I had also used a body game²⁴ to help the participants in remembering one another's names. Ke revealed that she usually feels uncomfortable in a new environment and finds it difficult to interact with people. However, she relaxed a lot because of the smile and politeness of the organizer, and the movement creativity of the self-introduction also let her cast her nervousness aside amidst all the fun and laughter (Ke, Diary).

To the participants, the most popular Body Liberation class was the first contact for them, and it was also a critical class for guiding them into the fundamentals and letting their stiffened bodies get a new break. TO techniques start from the possibility of knowing one's body at the most basic level, and, through doing a walk conscientiously to all kinds of foundational theatrical games, the participants were reminded to tap into the potential of their body and of the importance of focus. Ke mentioned that she had never thought that walking could be so difficult and that losing focus could cause unexpected influence; and through shouting, she let go of the fear in her (Ke, Diary).

According to the analysis of Lin Zhenchun, Ph.D., spreading the entire course throughout three weekends can enhance the learning effects and allow the participants to have time to digest the information. In addition, it can create an impact in terms of spreading the word throughout the community and sharing it with the family members, providing a big help towards achieving the objective of the program. As for the

²⁴ Every participant is to think of an adjective and a body movement that describes him or herself. All participants will take turns to step into the center of the circle and shout out their names and the adjective that describes them, and all the others must follow accordingly. After one round, each participant will take turns to step into the center of the circle again, and, at the same time, the rest of the participants must do the actions and shout out the name and adjective which belong to the person inside the circle. The author learned this activity in Boal's joker workshop in 2003; it was created by a participant who is a USC faculty member during the practice.

curriculum content and arrangement sequence, Lin believes that learning the fundamentals through the basic theatrical movements can boost the participants' interest, and that the liberation of the body can even enhance the closeness between the participants, creating better learning results. Following this, according to Lin, the environmental protection and ecosystem field trip provided the participants with an opportunity to experience the circumstances an oppressed person is living in and develop them in immersing into the scenes in order to think about the theatrical expression. Last, but not least, all kinds of courses, such as theatrical expression techniques, script writing, etc., were provided, and all of these demonstrated that the planning of the curriculum was brilliantly done (Lin, Interview, 2003, Taipei).

Analysis of the participants

There were four male and eleven female participants in this workshop. In my experience of theatre activities, I have found that the females always outnumber the males. We may see that women are more active to join in the theatre activity than men. Most of the ages are around thirty to fifty. This was most likely because the workshop was on the weekend and required attendance both Saturday and Sunday. Most young people would not spend their whole weekend learning a new skill. Thirty to fifty year-old people would like to spend their time doing the workshop because they would like to learn and get something different from their normal work or life. 20 % of the participants were jobless, 20% were full time or part time primary school or kindergarten teachers, 20 % were housewives and 40% worked in a different area. I found that the most active

participants were the teachers. This 20% attempted to use the theatrical method to help the children at their respective schools. They were also eager to ask questions and took a lot of notes. Other participants were not as talkative as the teachers, but they did have a good learning attitude in the workshop.

Analysis of the Program's Objectives and Participants' Objectives for Participation

The name of this program is Hsintin City Environmental Theater Education Workshop and, as the name implies, this program is targeted at the residents of Hsintin City. It is a Theatre in Education study, with the environment as the theme. I aimed to use the teachings of TO theatrical method to create a public concern for the community and, from there, extend it into legislative theater in order to use it as a pushing mechanism to encourage people's legislation. But to achieve such objectives, the first thing that needed to be done was to set free the hearts and minds of the people in the community so as to let the participants see their personal circumstances and no longer be indifferent to the community; the participants would come to understand themselves, love and care for the community, know how to see their lives positively and handle the problems they encounter in the community.

From the survey results, it is known that the first objective of the participants was to learn the theatrical techniques, and next comes their concern for environmental issues. In addition, they also place a great deal of emphasis on applying it in their lives, understanding themselves, participating actively in the community activities, etc. A more special case was a participant whose objective for participating was, besides doing

Table 3. Question 2: What was your purpose in signing up for this workshop?

Characteristics	number	%
To gain the research hour certificate by job needed.	1	7.14
Learn about theatre techniques	9	64.29
Apply the techniques in the real life	3	21.43
Want to know more about yourself	3	21.43
Interested in environment protection subjects	5	35.71
Love to participate the community's activities	3	21.43
Others (For knowing people)	1	7.14
Total	25	178.57

Table 4. Question 4: Did you get what you wanted from this workshop?

Characteristics	number	%
Yes	14	100
No	0	0
Kind of	0	0
Total	14	100

research and learning, to make friends (see Table 3). In terms of whether the program reached its objectives, the end achievement rate was 100% (see Table 4).

Ke came with a main objective to promote children's theater; and given the fact that environmental protection is a universal issue, she hoped to learn techniques from the workshop to teach the children and share with them the concept of environmental protection. In the interview, she expressed that she had really gained a lot of theatrical knowledge and community concepts through the program. During the class gathering held after the program, Lily, an introverted participant, said that her participation in this program had brought her many firsts in her life. In order to find the class venue, it was her first time driving since she had received her driving license twenty years ago; this was her first time dancing and singing in front of other people and her first acting experience. At the end of the workshop, she really knew more about herself than she did before. Juan, who is a kindergarten teacher, said that acting had brought her a sense of happiness, and that she had also learned many techniques from the workshop to help her in teaching her young students.

Subsequently, the participants have also organized class outings and met up once in a while to keep in contact. From the participants' responses, it can be seen that the participants have achieved their goals for participating in the program, no matter whether it was to learn theatrical techniques, to make friends or to gain spiritual development.

In terms of whether the purpose of promoting the participants' community centralism has been met, the survey (see Table 5) indicated that 71.43% of the

Table 5. Question 6: Do you have more centralism towards the community as a result of this program?

Characteristics	number	%
Yes	10	71.43
No	0	0
Kind of	4	28.57
Total	14	100

Table 6. Question 7: Will you join a similar activity in the future?

Characteristics	number	%
Yes	10	71.43
No	1	7.14
Maybe	3	21.43
Total	14	100

participants felt that their community centralism has increased; none of them felt that it did not increase, and 28.57% were unsure. From this, it is obvious that through the workshop, the majority of the participants had gained a sense of community centralism; and, during the group meeting, some of the participants had also expressed that they were at least starting to care about the things that were happening in the community. As to whether they were willing to participate in similar programs in the future (see Table 6), statistics have indicated that 71.43% are willing to participate again, 21.43% might or might not, and 7.14% will not participate again. Those who are willing to participate again are mostly very interested in the TO techniques, and besides wanting to do a revision for the lessons, they hope to learn the intermediate techniques.

According to the benefits evaluation that was conducted after the implementation of the program, Dr. Lin pointed out that this workshop has performed the scripts that had been written under the theme of environmental issues that the participants were concerned about, and the repeat performances had given the people a deeper understanding of the solutions of the environmental issues. This allowed the people to really care about the environmental issues and be able to make independent judgments of the differences between the good and bad of the environmental legislation. The educational benefits of such arrangements are comprehensive. Furthermore, the simulated performance by legislative committee member Lai Chin-Lin allowed the participants to appreciate the intimacy of the relationship between environmental legislation and the public. This was definitely a start for the promotion of environmental legislation, and it was a step forward to help the people in cultivating a legislative

capability that is relevant to their lives. This was also considered to be a closing of the gap between the people and the administrative and legislative organizations, and further promoted the cooperation between the three parties for them to become partners in life. In summary, Lin believed that this program has definitely achieved the organizer's objective of promoting people's legislation (Lin, Interview, 2003).

Analysis of the Process of Creating the Script

In the process of creating the script, I observed that adult education poses more difficulty than does traditional education. As concepts and beliefs in adults are already deeply rooted, it is more tedious in terms of communication and relaying of concepts. I found out that the older the participant, the more cooperative the participant was during the course; however, the older participants also have the most biased opinions during the script-creating, which require flexible thinking. Once a person did not get what he or she wanted, his or her reaction would be extreme; in this kind of cases, the older the person was, the more serious the situation would be. I will talk about the situation dealt with in the workshop to follow.

Freire's Pedagogy of the Oppressed Theory is similar to Marxism, and is carrying out an enormous revolutionary thinking model. The execution process is a very difficult one, and after going through a torturous self-liberation process, the participants can then be said to have gained a rebirth. However, during this process, if something is inappropriately handled or if the participant quits halfway, it is easy for him or her to lose his or her mind and convert from the oppressed into another oppressor or sub-oppressor

(Freire 45). Although Boal's TO technique uses dramatic games as its main focus, it is comparatively moderate compared to Freire's theory or Marxism. However, it is easy for the participants to forget about the rules of the game, which causes accompanying problems, such as participants criticizing the creativity of other people or insisting that everybody should use their own theory which they deem to be right.

What was delightful in this workshop was that situations such as criticizing or attacking one another's comments did not take place. On the contrary, they were willing to listen to one another's views, and came to a consensus in using the problems of Bitan scenic area's stall owners as the topic. Ke mentioned in her diary that, during the discussion of the topic, the participants broke into groups to study the different factors before getting the main topic on the table. Following the teacher's instructions, each group first expressed their views and then discussed with one another before concluding on a main topic. It was realized afterwards that everybody had accepted the final conclusion with enthusiasm and was not displeased because their ideas were not adopted (Ke, Daily). As such, without any disputes among the participants, the topic was finalized and the participants were required to respectively think about the positioning of their roles during the one week given for preparation.

However, something happened during this week. The eldest participant, May, called up me several times to request her to add An-kang Crematory as a discussion topic. All along May had been the most cooperative in class, and she had never raised any objection. But during the last week, she insisted on arranging the scripts according to her views and had even emphasized numerous times that her sister used to be a scriptwriter

when she was young and that her own son worked for the environmental board. She mentioned all kinds of titles and positions, asking the Director to write the scripts according to her suggestions. An oppressed person who has just been liberated would very often encounter this sort of situation; after habitually being oppressed, the person will realize, for the first time, that he or she is holding a theater weapon and so even if he or she does not have sufficient professional knowledge, he or she will put his or her past memories, as well as those of others, in a professional manner upon himself or herself and blow up his or her own opinionated authority and unconsciously become a sub-oppressor, trying to oppress other people into accepting his or her views. For this kind of situation, the older the person is, the more serious the situation would be. According to Fuji, who has participated in Labor Theater in addition to this workshop, there was a similar incident in the Labor Theater with a gentleman who was the eldest in the group.

May felt that since the main theme was the environment, all issues related to the environment should be put on stage, and especially after attending the class on News Case Analysis, she was more firm in wanting to have the An-kang Crematory incident²⁵ in the play. But when the students were deciding on the topic, the suggestion of An-kang Crematory was rejected so as to narrow the choices within an appropriate scope, and it was decided to place the focus on Bitan for lest this play be reduced to awareness creation of government orders and in this way loses its purpose of providing a solution.

The focus of Community Theater is on regional performance, whereas TO conducts regional People's Theater within the communities. The story that was selected

²⁵ The Taipei County Government would like to build a Crematory in the An-kang community, but the people are against it.

used an issue that happened near one of the participant's residence in Bitan as the main subject. Because it was a real-life incident, it had a genuine objective to arrive at a solution, and there were suffering residents who were present to talk about their problems. However, May, who proposed the An-kang Crematory case, was not a resident in the An-kang area, yet she imposed her opinions on the residents. Just as the residents of South San Jose definitely have a totally different set of problems compared to the residents of North San Jose, although everyone was from Hsintien City, people who were not from a particular community do not have the right to determine what that community needs. Besides, the main idea of using collective creation to conduct Forum Theatre and even Legislative Theater is to allow the people to act out their personal stories and, therefore, the director is totally not involved in the script-creating. The director gives full empowerment to all the actors in terms of script-writing and giving the rights of script creating and acting, to the people. As such, I did not offer any suggestions for a change in the scripts, but only requested that those who had such suggestions should discuss them with the rest of the participants. Once all the participants had agreed on it, the script was modified. In terms of script-writing, I have provided professional theatre suggestions such as blocking, sound and stage design, etc. though I did not make any decisions about the script.

Many participants were most inspired during the creation process; the lessons they learned in the first two weeks were turned into a creative force. The shortcoming of banking education lies in teaching blindly, and this easily results in participants having a rigid mind, forming what Freire referred to as "oppression." Collective creation, on the

contrary, not only gives life to the participants' creativity, but at the same time brings about more self-affirmation upon receiving accomplishments. In Ke's diary, we learn that she was very nervous the day before the play, yet she still gave herself positive pressure, which worked to give her a good performance during the actual play. It was obvious that the play brought her a sense of achievement and confidence. From what she wrote in her diary after the performance:

When the performance day came, everyone already could act him/ herself very well. I have confidence to play my role and am very relaxed. I even do not fear that I will act differently because I am playing what I act like in my normal life...

The problems we confront on stage are the problems we face in real life. (Ke, Dairy)

Summary

Overall, the program has achieved success in the area of public relations. As indicated in the survey, the participants were highly satisfied with the entire program; 50% of the participants were very satisfied, 42.86% were satisfied and only one participant felt that it was merely acceptable (see Table 7). On the surface, this was a completely successful charity program without any deficit. Dr. Lin also gave his overall comment for this program: "This is an important research curriculum model which is creative, brilliantly thought out, well planned and which presents a new generation of people's legislation. It is rather worth promoting in the Taiwan region"(Lin, interview, 2003, Taipei).

Table 7. Question 5: Are you satisfied with this workshop?

Characteristics	number	%
Very Satisfy	7	50.00
Satisfy	6	42.86
Neutral	1	7.14
Not Satisfy	0	0
Definitely not Satisfy	0	0
Total	14	100

However, according to my observation, there are still many details that require improvements. If the audience does not have sufficient understanding, the Legislative Theater model will have varying effects on different levels of audience and participants, and this requires some analysis and improvement.

Using SWOT analysis²⁶ to assess the feasibility of conducting a legislative workshop in Taiwan, the first strength factor shows that the concept of theater foundations can increase people's understanding of theater and enhance their sense of literature and arts so as to encourage the public to step into the theater. For the second strength factor, like the psyche surface problem which Boal discovered in Europe, there

²⁶ SWOT analysis is an important method of Marketing, Management and Mass Communication etc. It is a very useful tool to analyze the possibility of a plan. S means Strength, W means Weakness, O means Opportunity and T means Threat. A company usually uses SWOT analysis to see the feasibility of hold an activity, a promotion plan or public relation effect to get some benefit for the company. I use the SWOT analysis here because it is a clear method to state the feasibility of the workshop as a long term job in Taiwan.

are many similar cases of void souls which exist in Taiwanese society. The TO technique in the field of psychology can be used to relax the mind of those Taiwanese who are leading a nervous life. It can also help them to understand themselves, to gain spiritual satisfaction and, just as in Ke's case, to let the performance give them a sense of accomplishment and boost their confidence. Third, there will be an imperceptible influence on community education through the adoption of TO methodology. After going through Legislative Theater, the community will start to be concerned about the happenings going on in their life, to care for the problems in their own community, maintain a more harmonious relationship between people, and join together to solve the problems in the communities. Fourth, under the democratic politics in Taiwan, many people want to express their views in order to fight for the rights and interests of their communities, but they have no opportunity to do so; Legislative Theater is an excellent tool to help these people in using theater and systematic thinking to express their views to the legislative organizations. Because of this workshop, many people met Mayor Zeng and Senator Lai during the last day of the performance and thus found a channel to present their case.²⁷

Addressing the weakness part of SWOT, first, it was clear on the last day of the performance that one of the weaknesses was that Taiwanese are generally shy to the public and they usually do not express themselves in front of other people. When Forum Theatre was being presented, most of the people would not dare to go on stage if there

²⁷ Many people live in the communities but they do not care about the happenings inside the communities, and so there might be some who do not even know who is the mayor of their city, much less the senator, whom they can turn to present their case. After the performance, many audience members asked me, "He is our mayor? Is that Senator Lai the senator for our community? Can I go to them if I have a problem?"

was no one to lead them. Similar situations have also happened before in America. On January 31 2004, the Taiwanese political entertainment TV program²⁸ was played using stage play in Cupertino. The form of forum was used at the ending to allow the audience to participate and ask questions. In the beginning, no one dared to raise their hands, but when the actors added in more performance topics, gradually there were two or three people who were encouraged by the on-stage actors to comment. This Chinese nature of being reserved does not change easily even when it is moved to America. Therefore to carry out Forum Theatre or Legislative Theater in Taiwan, more time is needed for practicing. Second, there will similarly be the same difficulty when it comes to recruitment. Unless it is for a professional actor, everyone knows that acting in front of the public requires an extreme amount of courage or an extroverted personality. Therefore, unless the person has an interest in acting or has made up his or her mind to change himself or herself, the person might be affected by the word “theater” and, as a result, hesitate and lose the opportunity to learn about the community and about himself or herself. Third, Taiwan does not have enough talents working in the area of TO techniques. Though Tainan Jen Theater, Assignment Theater and Labor Theater of Taipei County do conduct TO classes, there are still insufficient teaching experts to set it up in many communities; participants from each community must be groomed into teachers via long-term training before there can be a chance to extend to all the areas.

²⁸ Recently in Taiwan, the TV media has been using political entertainment live call-in programs, which rely on imitating political figures for its high viewership, to mock the chaotic situation in Taiwan in a ridiculing and reproaching manner.

This kind of plan must be one of a long-term rooted education, or else in the process of communicating the concept, it is easy to have incidents such as in May's case.

For the opportunity component of the SWOT analysis, first, TO techniques emphasize expression of the body, and the fundamentals are easy and flexible. It is also the participants' favorite course in this workshop. Under the promotion of this workshop and the previously mentioned theater groups, many people have already gained a positive impression of TO. For example, there were some participants who joined this workshop after reading about the "spect-actor theatrical method" in the newspapers. These seeds planted by the predecessors are definitely a great help to the future promotion. Second, after Chiang Kai-shek's authoritarianism period, Taiwan underwent a process that went from elected Presidents to political rotations, and a democratic mentality started to develop. In addition, with the economic recession during the recent years, the people could not get their views across to the governmental organizations and so they started to complain. People need a set of professional methods to help them present their cases, instead of fighting using irrational means. This set of methods can coordinate the interaction between the people and the legislative organizations so as to achieve a win-win situation instead of that of an opposition. Third, sometimes representatives and local governments cannot precisely capture all the views of the people, and this set of methods can attract the support of those representatives and city mayors who really want to do something and use it as a foundation to promote administration and legislation.

For the threat component of the SWOT analysis, the first and the most important factor is the political issue. Just like Marxism, this can be a dangerous political weapon.

If there is no proper control after liberating people's minds, and continues the promotion towards the right way, it can easily be reduced to a tool in political struggles and cause the oppressed to fall into the populist pitfall, turning them into blind men who can be easily manipulated (Freire 65). Second, financial support is also a huge problem. Such a program is based on charity; it does not create public relations or a public image as do ordinary companies, and there is no product promotion with earning profits as its objective. If there is no governmental organization such as the Taipei County Government, which supports Labor Theater using Labor University's budget, or the support of some people's representatives and company leaders, it will be difficult for such programs to develop on their own in the long term.

Chapter 5: Conclusion

The origin of Taiwan's theater is similar to the development of all other eastern theater arts industries in that it started with folk liturgical dramas. In the earlier period, native Taiwanese already had song and dance performances (Qiu 12) during events such as sacrificial rituals, birth, hunting, relocation, banquets, etc.; by the seventeenth century, the Han ethnic group (which had migrated into Taiwan) mainly performed Chinese traditional Min and Yue²⁹ theatrical programs. In the 1920s, cultural dramas made their appearances with the participation of the intelligentsia. These dramas reflected the political and social environment in Taiwan (13). This went on until 1980, when the Little Theater movement started (Chung Mingder, *The Little Theatre* 4), and brought with it the emergence of political significance which had all along been hidden behind the theaters such as the Political Theatre in the commercial theatre and some theatrical tricks of the demonstration on the street Commercial theater playwrights (such as Hugh K.S. Lee's Ping-Fong Acting troupe) used political topics as a publicity channel, hoping to bring enlightenment to the audience through theaters while still maintaining audience entertainment as its main focus. Subsequently, Environmental Theater,³⁰ Social Action Theater³¹ and Community Theater arose. These three forms of theater have penetrated

²⁹ Min and Yue are two states of mainland China.

³⁰ Similar to Carnival in Brazil, Taiwan's temple formality is a typical form of environmental theater. Taiwan's environmental theater developed from U Theater using Grotowski's training methodology. (Chung Mingder 196-205) On 18 January 1994, Chung Ming-der invited Peter Schumann to introduce Bread and Puppet Theater into Taiwan, and to use puppets in Taiwan's environmental theater (the form is similar to Brazil's carnival). Chung Ming-der and the rest of the people would later use it during street parades. (Diamond 129)

³¹ Social action theater is a kind of short drama performed in the streets. It is used by politicians and by those who want to express their dissatisfaction against the government. After the theater professionals have used environmental theater as a weapon to reflect the people's wills, those politicians and other people who had only managed to learn the basics also made use of it to achieve their own personal objectives. In the

deeply into the society to stir up the consciousness of people. In 1989, Social Action Theater, Community Theater and Political Theater were used during the senatorial election campaign, turning theater into an election tool (264-265), and because it became too much of a tool, there was a huge loss in popularity for Little Theater after 1990 (266-270).

Liu Jing-Min, the head of U Theater, first attempted to bring the audience into the mountains to experience a theatrical expression which blends in with the nature of Fall 1986 (196-205). She combined Grotowski's objective drama training with Schechner's Environment Theatre theory to start the first Taiwan's Environment Theatre in Taipei. This play was named "Medea on the Mountain." The whole performance never talked about the politics. It was a ritual performance on a mountain. However, after this, whether it was Liu Jing-Min or other theater professionals who worked with prominent DPP political figures, the Environment Theatre became a strategy to achieve political objectives.

Theater has the potential to promote the development of the communities. However, if it is not handled with care, it can be reduced to a weapon used for political struggles and transfers of interests. Most of the action theatres were organized by the DPP member after 1988. In 1989, the election year, lots of DPP members, such as senator candidate Cai Ren-Jan, Lu Xiu-Lian (the Vice president in Taiwan, now) and Ye Jiu-Lan etc., helped organize Little Theatres to support and promote their election

1990s, action theater was most out of control, with non-professional and inferior performances. It was used by politicians intentionally or by people who were misled at those fights outside the offices of administrative organizations. Without considering the substandard performances and scripts, it was proven that action theater was still indeed an excellent way to attract the media.

campaign using theatre (227-265). In 1994, when I attended the Women's Political Candidates Election Propaganda Camp conducted by KMT Revolutionary Practices Research Academy,³² I was put through an election propaganda training that used Action Theater as a tool. I was also the group playwright and directed the practice play. The topic of this street play was chosen to attack the reputation of the other party. The play was about a very influential candidate of the other party who was obsessed with using forces and spirits to amass wealth through unfair means. We used the play to imply that both the candidate and his party are all superstitious showing that they may not be a good ruling party for our country.

As Chung Mingder said, there is only a thin line between Environmental Theater and street protest in the face of political actions (Chung Mingder, Chinese version The Little Theatre192). Action Theatre in Taiwan, which was created by Environmental Theatre, became a political trick for the election in the 1990's. It became a tool used by people with ulterior motives to conduct street protests, and also developed into an election promotion tool that fetched the most publicity. "Theatre is a weapon, and it is the people who shall wield it" (Boal, TO 122), however, it is also important to tell people how to wield it and wield it at the right way, not just make it become a tool for election.

Education is the source of all developments. Taiwanese theater critic Huang Mei-xu has mentioned that theater and education should originally go hand-in-hand. In western contemporary theater, Brecht is one playwright who especially emphasized the recovery of the functions of theater (Tainan Jen Theater 182). I believe that the first step

³² KMT Revolutionary Practices Research Academy has long been the major training center for the KMT party to cultivate various professionals. Most KMT elites have received training at the Academy.

in promoting Legislative Theater is education. To avoid allowing the Legislative Theater from becoming the political manipulation tool, it is very important in teaching and advocating its main purpose on helping the people in the community. Boal only developed Legislative Theater after TO had been in existence for several years. Therefore, the initial thrust should be to educate the people in using TO techniques before extending it to Legislative Theater. The implementation in Taiwan will require a long period of nurturing.

After this experimental Legislative Theater workshop, I discovered that the implementation of Legislative Theater in Taiwan was going to be a long-term endeavor; at the same time, it had a deeply-rooted social responsibility towards the society. To implement Legislative Theater, which involves people's legislation, it is necessary to start from the communities. As such, the first step is to start with Community Theater. What needs to be emphasized here is that the Community Theater mentioned in this case is not the current traditional Community Theater³³ in Taiwan, nor is it restricted to theater groups which have plays similar to the commercial plays which Tainan Jen Theater performs exclusively in Tainan. It is a Community Theater, which combines the form of People's Theater to operate in designated regions. The founding purpose of this form of theater group is similar to that of Wu-Cho Community Education Theater,³⁴ established by Lai Shu-Ya in 1998. Wu-Cho Community Education Theater travels around to teach in all the communities in Taiwan, whereas what I have mentioned is purely to use

³³ These are traditional operas, such as Taiwanese operas, which are performed only in designated villages.

³⁴ Established in 1998, its funding is received from non-government organizations and through governmental assistance. In 2000, the troupe was disbanded due to funding issues and internal conflicts.

Community Theater to carry out fundamental education and to make use of People's Theater as a prelude to people's legislation. While Wu-Cho is registered in Tainan, its work is spread over places such as Hsin-zhu and Gao-xiong.³⁵ Although the troupe leader, Lai Shu-Ya, believes that this is the first professional Community Theater (Lai, interview, 2002, Taipei), if one views it based on the regions and restrictions of Community Theater, Wu-Cho has already stepped over the category of Community Theater. Wu-Cho uses the TIE method to conduct TO classes all over Taiwan, and this is indeed helpful in getting the people to understand the concept of community and TO techniques. However, it neglected a very critical point: a community needs to find its root in a place before it can stand firmly enough to expand outwards. From the experience I gathered while running Wen-Shan Weekly, community work requires a long-term, community-based effort; Wu-Cho resembles Tainan Jen Theater's TIE more than Community Theater.

It is imperative to implement Legislative Theater in the community in order to push it a step forward. Through the experience gained from this workshop, I learned that, in order to find the crux of the problem, one has to start with the communities. If the areas where the participants are living are too widespread, the issues that are raised will be of a general nature, rather than issues indexed specifically to the needs of a particular community. In such a case, it is not possible to provide a solution based on the issues of the community. Furthermore, people who are not living in a particular community are not necessarily qualified to give any comment or state their viewpoint, since they may not

³⁵ Hsin-zhu is in north of Taiwan and Gao-xiong is in south of Taiwan.

understand the actual situation in that community. An example is May's insistence upon adding the crematory incident into the script. I expressed that since May was not living in the community where the crematory was located, she should not work on this topic; only people who were living in that community had the rights to write the script, so as to prevent people who were not living in a particular community from using a biased perspective to judge the problems of other communities. Therefore, a professional Community Theater should be set up in a particular community and start with TO technical training. It should be formed by residents from the community. It will be a People's Theatre which will advocate the community's rational concept by their performance. This Community Theater places an emphasis on letting the people in the community runs the People's Theater. As such, Community Theater differs from other local theater groups that perform commercial plays. It is a people's theater of a particular community and it is more similar to Shi-Gang Mama Troupe³⁶ in Shi-Gang, with which the Assignment Theater is helping out.

As most of the people who participate in Community Theater do not have any foundation in theater, the first phase should focus on elementary training courses. Such courses should include TO technical training, TO theories, introduction to theater, communication of community concepts, etc. This period is used to cultivate the group members' sensitivity towards the happenings in the communities and to give them a basic understanding about theater. The second phase starts with placing the group members

³⁶ This troupe is located in Tai-zhong. After the 9/21 earthquake, Assignment Theater, which aims at providing psychological counseling, helped out the mothers in the local area to form a theater group. These mothers provided real life topics and Chung Chiao wrote the scripts for them. It is a community theater that performs occasionally under the support of CCA.

into the communities and from there, find topics for writing the scripts. They perform within the communities and interact with the people through Forum Theater, making it into a routine performance. On one hand, the group members can use Forum Theater to find the solutions to their problems and to understand how people think. On the other hand, through these frequent interactions, the people cultivate a care for their communities, and change the reserved nature of the Chinese so that the people may become sufficiently courageous to go on stage to express their views. The third phase is the implementation of people's legislation. As mentioned earlier, it is risky to carry out Legislative Theater now, because it may become the sharp weapon of the politician if the conductor does not know the meaning of the Legislative Theatre. Therefore, someone should be specifically assigned to make a record of the opinions and solutions suggested by the people during the Forum Theater; after the meeting, this record would then be organized by the group members. Those problems that can be solved by the local government would be submitted as written information to the local government for its actions. If it is required that it be solved by means of legislation, the issues and people's opinions would be itemized, and professional legal consultants would next draft a bill and give it to the senator to be submitted during Legislative Yuan. In this way, even though Boal's Legislative Theater is not being carried out, it does still see to the needs of the people in the administrative and legislative aspect and thereby achieves one important objective of Legislative Theater.

Using the workshop location of Hsintien as an example, a Community Theater can be set up in Hsintien and the participants, such as the troupe leader, administrators

and members, will be restricted to Hsintien residents. On one hand, restricting the participation to Hsintien residents is done so as to meet the regional requirement of Community Theater; on the other hand, as the residents in the same community have a better understanding of the place and hold the same objective in terms of improving the current situation in the community, the suggestions they propose will be more aligned to the needs of the community. The participants, except for the director, need not be theater professionals, but they must have passion for the community. In this way, there will be a greater sense of mission when it comes to searching for a theme for the play. Finally, a person is assigned to record and organize the results of the Forum Theater, and to submit it to the Hsintien City administrative office or the senator for review.

What needs to be noted is that the members do not need to be theater professionals; the trainers can be drawn from external sources, but there must be a professional director in the troupe who handles all of the planning work. This director is not only a theater professional but also he or she must have enough understanding of the place to have a concept of the work created by his or her students. The director needs to provide suggestions for improvement of the play in order to prevent the content of the script from becoming loose and boring. In addition, to encourage the people to care for their communities, he or she must give a professional inspection and evaluation of the lighting, blocking and stage to prevent against the play turning into a crude theatrical program.

Huang Mei-xu pointed out that even Brecht, who emphasized using epic theater to lead the audience into thinking and action, placed entertainment as the first factor in the

play. Therefore, when theater is used as a media or tool, it is important to remember that entertainment is one of the essential elements of theater (Tainan Jen Theater 182).

Taiwan's political theaters, such as Ping-Fong Acting Troupe, always incorporate tragic elements amidst laughter, hoping to invoke the audience's reflection on the subject of the play while bringing them fun and laughter. On the other hand, "make theater as politics" uses entertainment as a basic element to attract the attention of the audience. Due to the alienation effect, one will not be immersed in the story, but instead will change from being passive to being reactive, letting the play encourage oneself to care for one's community, and from there become a driving force for actions. The participants were all the best actors and actresses in this workshop, and what they achieved was much better than expected. All the participants left with laughter and a positive attitude while the biggest reward went to the community actors and actresses who made their performances.

I earlier mentioned the implementation of the first phase is similar to Shi-Gang Mama Troupe, but it does not use this troupe as a concrete example. The main reason is that the plays from this troupe are overly melancholic. Shi-Gang Mama Troupe was set up in order to help the people in stepping out of the mourning from the 9/21 earthquake. But similar to the depressing style of its mentor Assignment Theater, the plays they perform today are still reminiscent of the miseries that have been caused by the earthquake in year 2000. The scope was only within the growth of the troupe members and it could not extend out to include the people from the communities. At the end of the play, it was just like any normal commercial play which, at most, let the audience have a chance to reflect on the implication of the play but not really rectifies the problems.

However, Legislative Theater is able to provide the ability to rectify problems even if it does not conduct a simulated court hearing as its ending. As long as there is cooperation with the people's representatives and administrative organizations that really care for the people, the wishes of the people would be fulfilled. This can prevent the people from carrying out protests in the streets, and at the same time increase their centralism towards the community.

In the beginning, such a theater method can easily be misunderstood as Action Theater, which is a political tool. Using this workshop as an example, China Times' journalist Lee asked me during the press conference about the difference between such a method and Action Theater. I felt that the purpose of action theater is opposition, and it uses extreme means to achieve its political and social objectives; but Legislative Theater, which I want to promote, uses a peaceful manner to invite the people and administrative and legislative organizations to come together for a solution, achieving a win-win-win situation for the people, government and representatives and making the society a better place in which to live.

This kind of Community Theater can also collaborate with community newspapers. For example, Wen-Shan Weekly has for many years provided annual training for mothers and other people in the communities to train them as specialists in community news. It has also assisted those communities that expressed interest in setting up their own community newspapers. If TO courses were added into the news training to help the residents in the community to set up a community newspaper which works together with Community Theater, not only could the Community Theater become self-

sufficient in funding, it could also, under the influence of the Fourth Branch, increase the chance of the administrative organizations and people's representatives to give more attention to the topics.

China's renowned patriotic playwright and writer, Lao She,³⁷ used his love for his country to produce many monumental literary works that are full of local flavors. Hugh K.S. Lee said, "We must love this land where we live, before we can come up with something to touch the heart of the people" (Lee, Interview, 2002, Taipei). Paul Freire said, "No matter where the oppressed are found, the act of love is a commitment to their cause—the cause of liberation" (Freire 89). Augusto Boal said, "When people in the theater use it to its fullest – the scene, stage, etc. – that is because of love" (Boal, Love speech, June 14, 2003, USC). I believe that the implementation of Legislative Theater is a sense of responsibility and obligation. There must be understanding before it can be practiced; there must be funds and dreams; and most importantly, it must come from the love for the communities. This love is turned into a positive force to abandon the sorrow of the past and come face to face with what is available in the present. It brings the communities together with the theater, and gives its best in improving the problematic situations in the communities. Currently, those who have used TO in implementing Boal's "make theater as politics" to help the local people in expressing their views are Chung Chiao from Assignment Theater, Lai Shu-Ya from Labor Theater and I, who ran the Legislative Theater in Hsintien. Coincidentally, these three persons used to work in

³⁷ Lao She, who was named a "people's artist" in Beijing, and whose real name is Shu Qingchun, was born in 1899 and died in 1966. He created many works with the common people in the city as subjects during his 40-year period of writing. His works embrace the bright local color of Beijing and vivid life styles. Lots of his works such as the play, *Teahouse*, the gigantic novel, *Si Shi Tong Tang (The Yellow Storm)* have been translated to English.

the news industry and in a meeting by chance they came to learn about theater. In the theater field, they have used their professional political acuteness to discover and actualize Boal's theories. Knowledge of news can help to improve the people's acuteness towards the problems in the communities. If the community newspapers can be merged with Community Theater, it can possibly become a powerful tool in revolutionizing the society.

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Appendix A

A rough draft of a workshop proposal to apply for the funding in Taiwan

企劃書:立法劇場

觀演者戲劇技巧應用於社區及政治實驗研習營

Proposal: Legislative Theatre

Spect-actor theatrical method applying to community and political practice workshop

Host: Office of Senator Lai

Undertaker: Wen Shan Weekly magazine

Instructing Associations: Council of Labor Affairs, Council of Cultural and Affair,

Assisting Associations: Community Magazine Association, R.O.C. Hsintien City Hall.

Sponsor: Office of Senator Lan, Taiwan Power Company, Chinese Petroleum Corp.

Proposal Author: Candidate of M.A. S.J.S.U., Kelly Hsieh

Participants: Hsintien Community development association staffs

Hsintien Community enthusiastic neighbors

Number of participants: Twenty to thirty people

Workshop time: Three weekends from mid. July to early Aug, 2003.

Performance date: 11/02/2003.

Workshop location: Hsintien City Cultural Theater.

Purpose:

By applying the "Spect-actor" concept from theatre director and Rio, Brazil city councilor, Augusto Boal, the goal is to provide Taiwanese an opportunity to further develop themselves in the field of Arts, to improve Taiwanese cultural quality, and

possibly to form another method of education in the community. Meanwhile, another purpose is to bring Boal's "Legislative Theater" into the politics of Taiwan. As a result, the government-parties could perceive more about the citizens' needs and thus, reflect upon their legislative policies.

Main Theme:

When I participated in the national workshop and editor training programs, the Taiwan's government actively advocated the "Community Peace Campaign." Afterwards, it also practiced the "Promoting Integrated Community Development," which largely involved different levels of the society and city magazines.

By looking into the process of the "Promoting Integrated Community Development: the Plan for Enhancing Township Exposition," I learned how the Spectator approach could be useful. Indeed, it has been my pleasure to be involved with many programs in the areas of media and arts during the past ten years. My past experiences, at Wen Shan Weekly and at Shin Shen Daily, from which I had a chance to report about the Solon and Yolan community developments, really helped me to establish a foundation in the principles of political and social activities. Along with my studies for a Master degree of TV, Radio, Film and Theatre Arts in the United States, I found the potential impact from the media and arts to political activities. Thus, as the next Wen Shan Weekly magazine publisher this summer, I believe that the idea of community-theater, which will be the emphasis of my weekly-publishing, is going to greatly improve the mutual connections between the neighborhood and the country.

During the community-development-program, as the government tries to systematize and improve a rural place, it might not completely understand what people need, and its fund might not be fully utilized. A good example to illustrate this issue would be the program to organize the Sonlo town and the Yolan town in Yilan city seven years ago. During this program, an anthropology professor, Mau-Tai Chen in National Taiwan University, assigned by Culture and Affair of Council, combined the two towns into one planning approach due to the fact that both towns were considered remote and barren. However, most of the funds went to Yolan town and its activities, including advocating Yolan Tea, and Yolan rituals. And while I was reporting with this program and with the Yolan governor, I also discovered that although the professor planned to expand both towns through tea business and the cultural events for tourists, the funds were applied unjustly. Moreover, it was extremely hard for the natives in the town to learn and to adjust for the town-development since their educational levels were fairly low. Perhaps, had the concept of Spect-actor from Boal's Theatre of the Oppressed been applied, the educating and organizing process of these towns might have become much easier.

The purpose of this workshop is to find out the needs of the community through bodily expressions of the active neighbors. Furthermore, the problems shown in the performance should be listed down and be taken as a significant reference for the office of Senator Lan, and for the Legislative Yuan.

Future Developments:

Cultural Objective: The cultural objective is to allow neighbors from the community to directly participate in the theatrical performance with the Spect-actor idea. And through the performance, people not only would learn more about theater arts, but also to improve their cultural lives. Although recently, performing arts has become more of an emphasis in our lives, there are still many people, including the college-graduates, who have never been to an art theater. Thus, we could focus on community activities, such as public theatrical classes offered by community center or college, or editing and reporting training. These classes would also help to lessen the life-pressure, and to stimulate individual potentials through the body-stretching performance.

Political Objective: The political objective could be viewed from three perspectives: Labor, Democratic Legislature and Government Organization.

For labor: Boal's concept of Spect-actor actually came from the labor class. Through the performance, which reflects labors' deprived lives, the working classes could understand themselves more, and thus learn how to strive for their benefits. Currently, The News Bureau of Taipei County Government is already running a labor-theater in the Labor University. Similarly, the same theatrical method should also be applied to other labor associations or companies. This is also the best way to help the labors express their needs without being suppressed by the intellectuals.

For democratic legislature: As a PT councilor at Brazil, Boal is currently practicing the method of legislative theater, and he continuously adjusts its concept and at the same time implements it. Indeed, applying the Spect-actor skills to the community will help bring the legislative theater into Taiwan. While Taiwan is gradually improving its

democratic system, some citizens' ideas still cannot be delivered to the government. This is mostly because that the government does not understand what community needs. Thus, the methods of legislative theater should be used in different government organizations, political facilities, or any citizen service centers.

For government organizations: they can reform many legislative policies after perceiving the society through legislative theaters. For political party facilities, the theatrical methods could help them to practice their policies more efficiently, and to indicate how much they value social needs. For citizen service centers, such as a senator's congress office, the senator could understand the towns in great details through the method of legislative theater, and speak for the neighborhood. In return, these service centers would gain supports and popularity from the people, and be benefited during elections.

Background summary:

Being a play-director, script-writer, and the city council of Rio, Brazil, Boal originated the legislative theater of the suppressed (mostly the labor class). While Brazil was in a chaotic situation years ago, its government tried to capture Boal because his plays inspired many to fight for their benefits. During the period when Boal was exiled, he brought his Spect-actor concept into France and America, and it also became popular within third-world countries.

Originating from the views of a patriotic theater director, Boal's plays of the suppressed extended to a lot of fields. Because he depicted the reality of the society, he became more familiar with the working class, such as farmers. The working classes were suppressed by the government during that revolutionary period, and thus Boal invented

Spect-actor concept, allowing audiences to turn into performers on the stage. In addition, through their performance, they will understand more about the environment and themselves, and will also learn to fight for their rights. Therefore, this concept of Boal is very practical, and Boal believes that the legislative theaters should all have influences in the politics.

Countries like Thai, Bangladesh, Philippines, and South Korea, all have people who developed appropriate community theaters based on Boal's idea (Chiao). Recently, there are also some theatre troupes based on the same concept in Taiwan, such as Assignment Theatre and other community theatres etc. They use Boal's "spect-actor" method to teach the non-actor and actor how to perform; however, none of them are yet related to the politics in Asia.

Boal's goal is to perceive people's needs through their performance. Currently in Brazil, he actively advocates the "Legislative Theater," with a team using the Spect-actor concept to educate the community. Through performing with the local people, it is easier to understand the lives in the neighborhood. Thus, the legislative policies could be changed according to people needs. And this would ultimately help cross the communication barriers between the government and the citizens.

Curriculum:

Location: Hsintien Cultural Theatre

Date	Time	Schedule	Faculties or staffs
Oct. 18 Saturday	9:30	Check in	Staff
	9:30~10:00	To divide participants into groups	Staff
	10:00~11:00	Inauguration	Principal Cher and Kelly Hsieh
	11:00~12:00	Schedule introduction and introduce yourself.	Kelly Hsieh
	12:00~13:00	Lunch	
	13:00~15:00	Knowing the body.	Lai Shu-Ya
	15:10~17:00	Making the body expressive	Lai Shu-Ya
Oct. 19 Sunday	9:00~10:30	Basic stage design	Lin Chia-Feng
	10:40~12:00	Environmental protection stage property making	Lin Chia-Feng
	12:00~13:00	Lunch	
	13:00~14:00	Theatre theory	Kelly Hsieh
	14:10~15:10	Introduction of Theatre of the Oppressed	Kelly Hsieh
	15:20~17:00	Line Dance	Chen Bai-ping
Oct. 25 Saturday	9:00~12:00	Environmental protection and ecosystem field trip-Taipower Museum and Feitsui reservoir	Chu Tzer-Chiang and Kelly Hsieh
	12:00~13:00	Lunch	
	13:00~15:00	Image Theatre 1	Lai Shu-Ya
	15:10~17:10	Image Theatre 2	Lai Shu-Ya
Oct. 26 Sunday	9:00~10:00	Sound and music	Cher Sheng-Ho
	10:10~11:00	News analysis case study	Hsieh Chun-Po
	11:10~12:10	Community and media	Ho Chi-Hui
	12:10~13:00	Lunch	

	13:00~17:00	Forum Theatre and Script creation	Kelly Hsieh
Nov. 1 Saturday	9:00~12:00	Rehearsal and properties preparation.	Kelly Hsieh
	12:00~13:00	Lunch	
	13:00~17:00	Rehearsal (Properties preparation)	Kelly Hsieh
Nov. 2 Sunday	9:00~11:30	Final rehearsal	Kelly Hsieh
	11:30~12:30	Lunch	
	12:30~13:30	Make up	May Lin Kay cosmetic Co.
	13:30	Closing ceremony(includes performance)	Senator Lai, Mayor Zeng and Kelly Hsieh

Appendix B

Survey: English version.

Dear participant,

Thank you to join the Legislative Theatre workshop in Hsintien, Taipei, Taiwan. I would like to ask you to fill this survey for academic research only. Your personal information will be safe since this survey will be only file in the researcher's document and you even do not have to write on your name and any personal information. It is not allow anyone to get this survey except the researcher, Hsieh.

The host,

Ju-Hsin Hsieh

The Legislative Theatre workshop survey (for participants only)

1. Where do you get the workshop news?

☐ China Times	☐ United Daily	☐ Taiwan Daily
☐ Liberty Times	☐ Wen Shan Weekly	☐ Poster in your Community
☐ The Cable TV	☐ The Cable TV local news	☐ From friends
☐ Others _____ (Please describe)		

2. What was your objective to sign up this workshop?

- ☐To gain the research hour certificate by job needed.
- ☐Learn about theatre techniques
- ☐Apply the techniques in the real life
- ☐Want to know more about yourself
- ☐Interesting in environment protection subjects
- ☐Love to participate the community's activities
- ☐Others _____ (Please Describe)

3. What are your favorite classes?

☐ Introduce yourself	☐ Body release	☐ Stage props production
☐ TO introduction	☐ Metro Line Dance	☐ Field trip
☐ Image Theatre	☐ Music	☐ News Analysis
☐ Community and Media	☐ Script-creation	☐ Rehearsal
☐ Performance	☐ Other _____	(Please describe)

4. Do you get what you want from this workshop?

☐ Yes	☐ No	☐ Kind of

5. Do you satisfy with this workshop?

☐ Very Satisfy	☐ Satisfy	☐ Neutral
☐ Not Satisfy	☐ Definitely not Satisfy	

6. Do you think you have more centripetal force to you community?

☐ Yes	☐ No	☐ Kind of

7. Will you join the similar activity in the future?

☐ Yes	☐ No	☐ Maybe

8. Your reflection.

Thank you!

安康地區環保戲劇研習
觀演者戲劇技巧應用於勞工及社區發展問卷

親愛的學員們:

非常感謝你們三週來的參與及努力，為針對立法劇場往後可行性分析研究，以下有幾個簡單的問題希望各位據實回答，讓我們往後能針對您的意見改善活動內容。此份問卷將被使用於學術研究，由於採不記名問卷，您的所有私人資料都將不會外洩，同時所有資料將被保存於研究生謝如欣的學術檔案內。

主辦人
謝如欣

1. 請問您是由何處得知活動訊息?
☐中國時報 ☐聯合報 ☐台灣日報 ☐自由時報 ☐文山報導
☐社區海報 ☐第四台跑馬燈 ☐大文山地方新聞台 ☐親友介紹
☐其他(請詳述)
2. 請問您此次參與活動最初的目的
☐獲得研習時數 ☐學習戲劇技巧 ☐應用於生活上 ☐想更瞭解自己
☐對環保議題特別關心 ☐熱心於社區 ☐其他(請詳述)
3. 請問您最喜歡那項課程?(請依 1,2,3....排序)
☐自我介紹 ☐肢體解放 ☐環保舞台道具製作 ☐被壓迫者劇場概述
☐排舞 ☐台電校外教學 ☐形象劇場 ☐音樂教唱 ☐新聞案件分析
☐社區與媒體 ☐劇本創作 ☐彩排 ☐公演 ☐其他
4. 請問您是否藉由活動獲得您想要的?
☐是 ☐否
5. 請問您對整體活動的感受?
☐非常滿意 ☐滿意 ☐尚可 ☐不滿意 ☐非常不滿意
6. 請問您是否因此活動對社區更有向心力?
☐是 ☐否
7. 往後有類似活動是否願意參加?
☐是 ☐否
8. 您的意見

Legislative Theatre in Hsintien Workshop News:

China Times: Lee Wen-Hui. Taipei County Local News. October 8, 2003.

被壓迫者劇場 歡迎來當觀眾

李文輝／新店報導

流行於歐美、第三世界，跨越戲劇、教育及心理界的「被壓迫者劇場」戲劇技巧，即將在新店市落腳，從十八日起，將由新店市新和國小主辦為期三個週末的「安康地區社區環保戲劇教育研習營」，徵選卅名新店市民參加，課程全部免費。

「被壓迫者劇場」觀演者戲劇技巧」主要運用在訓練勞工及社區民眾發展活動，它是由巴西導演兼劇作家奧古斯都波瓦所創，就是「觀

眾」同時也是「演員」的「觀演者」，以其肢體表達找到自己、建立自信心，並用角色扮演方式，解決生活中的問題，這類戲劇方法涉獵廣泛，像心理學的「慾望的彩虹」、教育學的教習劇場、及政治學上的立法劇場等，屬於跨科學的戲劇技巧。

該活動將從十月十八日展開，分成三個週末（十月十八、十九日；廿五、廿六日；及十一月一、二日）進行，年滿十八歲市民、特別是安康地區民眾，歡迎參加，索取報名表可洽一九一七四二九七。

中國時報
ChinaTimes

大台北萬象

新店環保戲劇研習招生

(記者蘇晴郎／新店報導)在歐美及第三世界戲劇十分流行的教育及心理界的戲劇技巧「被壓迫者劇場」，將在新店市展開訓練課程。新店市新和國小表示，自十八日起為期三個週末共六天的「安康地區社區環保戲劇教育研習營」，將選出卅位新店市民眾參加，課程全部免費，歡迎民眾報名。

這項活動將自十月十八日起(包含十月十八、十九、廿五、廿六日及十一月一、二日)三個週末共六天，內容包括有肢體解放、環保舞台道具製作再利用形象劇場、論壇劇場、劇本創作及成果發表等精彩課程，並含半天環保生態之旅。只要年滿十八歲，熱心於地方事務，關心地方的新店市民，尤其是安康地區居民，歡迎報名參加，請洽(02)2917-4397，傳真報名請註明姓名，住址，電話，身份證字號，性別，年齡及葷食或素食至(02)2915-8799。

●由新店市新和國小主辦的「安康地區社區環保戲劇教育研習營」，將徵求卅位民眾參與，所有課程免費，此項活動訓練課程自十八日起三個週末、日共六天，名額有限，有興趣民眾可報名參加。

聯合報

中華民國九十二年十月十八日 星期六

新和國小辦環保戲劇研習營

【新店訊】新店市新和國小今天起在學校與新店市文化劇場等地舉辦環保戲劇教育研習營，上課時間為十八、十九、廿五、廿六日、十一月一、二日等，上午九時到下午五時，教師有加州州大聖荷西分校戲劇研究所碩士候選人謝如欣等人，洽詢電話〇九一〇一九六三五〇。

中國時報
ChinaTimes

北縣新聞

C4

中華民國九十二年十一月三日／星期一

環保戲劇教育 大家研習

李文輝／新店報導

「新店市安康地區環保戲劇教育研習營」二日在新店市文化劇場結業，學員透過即興參與式的戲劇形態，反映周遭平日難解問題，同時虛擬立法過程，邀來立法委員賴勁麟同台演出，市長曾正和也到場背書，允諾解決問題，落實社區總體營造。

「新店市安康地區環保戲劇教育研習營」於十月十八日在新和國小開訓，校長池勝和表示，該校向來重視與社區互動、推廣環保觀念，所以，在美國主修戲劇的準碩士謝如欣提出「環保戲劇研習」構想時，雙方一拍即合，而且還可達到推廣教育回流的目的。

在六天課程，透過肢體表現，激發學員潛能，找出社區的問題，再以戲劇創作方式，讓參與者腦力激盪、找出解決之道，最後尋求行政、立法部門落實執行，解決民瘼。

聯合報

中華民國九十二年
十一月三日 星期一

會都北台大 B4

新店引進「立法劇」

【記者牛慶福／台北報導】戲劇學者謝如欣仍在美國學戲，日前為新店人引進了一種立法劇，舞台上演員表演生活上的種種問題，觀眾可以隨時喊停並參與演出，以肢體與口語提出解決問題的辦法。

新和國小請來戲劇學者謝如欣為新店居民舉辦了一周的戲劇教育研習，昨天在文化劇場結業，邀請立法委員賴勁麟即興演出，在場者可以針對舞台上呈現的問題，提出有助於解決的立法建議。譬如昨天成果發表會中演出攤販問題，黃姓觀眾立即上台扮演門口被攤販租金這段演出，引動攤販按販賣日期繳租金這段演出，引起大家的討論，彙整為立法建議案。

版一第

日九月十年二十九國民華中

開展練訓巧技劇戲者演觀 作創反波演導西巴名知際國

己自到找達表體肢過遠眾民於用應巧技劇戲以

【記者謝春波新店報導】由新店市新和國小主辦，留美專攻戲劇碩士的謝如欣所主導的「安康地區社區環保戲劇教育研習營」，觀演者戲劇技巧應用於勞工及社區民眾之訓練發展。活動，即將於十月十八日起展開為期三個週末的免費課程，名額有限，歡迎有興趣的新店市民及早報名，以免向隅。

一項目前風行於歐美及第三世界戲劇，教育及心理界的戲劇技巧，被壓迫者劇場——觀演者戲劇方法，即將於新店市安康地區展開免費教授課程。該戲劇技巧由國際知名巴西導演兼劇作家奧古斯都波瓦所創始，主旨在幫助一般社區民眾，透過肢體表達，找到自己，並使立法及行政機關藉此更瞭解民意，從而落實行政立法上。

謝如欣目前正在美國加州聖荷西州立大學深造政治性劇場領域，研究台灣與巴西政治及表演藝術，由於本身為資深媒體人，加上一直參與社區團體營造採訪及教授相關活動，此次利用返國搜集相關碩士論文資料，特別將該戲劇技巧應用於台灣，可有效推動社區團體營造工作，同時將民意落實於立法上，今年六月並曾與波瓦本人於美國洛杉磯針對該活動進行討論，同時受到波瓦對該活動的可行性表示肯定。

該活動將自十月十八日起（包含十月十八、十九、廿五、廿六日及十一月一、二日）三個週末共六天，內容包括有肢體解放，環保舞台道具製作再利用，

形像劇場，論壇劇場，劇本創作及成果發表等精彩課程，並含半天環保生態之旅，所聘任指導「觀演者戲劇方法」之相關三名講師皆曾於美國及香港等地，直接任波瓦所親自指導的工作坊受訓。這樣的專業課程及活動餐點全部免費，凡年滿十八歲，熱心於地方事務，關心地方的新店市民，尤其是安康地區民眾，皆可報名，名額有限，欲索取報名表請洽（〇二二九一七四三九七，傳真報名請註明姓名，住址，電話，身份證字號，性別，年齡及軍食或素食至〇二二九一五八七九九。（被壓迫者劇場專題自本期開始連載於四版）

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(一) 區專劇戲區社

述簡「Theatre of the Oppressed 場劇者迫壓被」

巴西里約熱內盧工黨市議員奧古斯都·波瓦(Augusto Boal)同時身兼導演及劇作家，所創始的被壓迫者劇場以勞工階級為主，多年前當巴西內部呈現動亂時期，由於波瓦的創作主要在喚起民眾覺醒爭取自身權益，使其成為巴西政府追緝對象，因而曾有一段時間流亡在外，其間波瓦將其被壓迫者劇場的構想推向法、美等國，近年來已在歐美及第三世界國家蔚為風潮。

波瓦的被壓迫者詩學涉及領域相當廣泛，起初是以一名熱心愛國的劇場工作者為出發點，波瓦經過社會寫實的創作，了解到勞動工作階層(如：農民等)因為缺乏知識而長期受到政府壓迫，加上革命時期的動亂，波瓦發展出一套「觀：演者」(Soc-Acto)表演方法，將觀眾轉化為演員，每個在台下的觀眾都可以上台飾演台上那個自己生活上所扮演的角色，透過自己身體的表演，使觀眾從表演中發現自己的處境，更加了解自己，進而學習如何爭取應有的權益，同時讓參與者能夠透過表演狀況劇，找出解決該問題的

的可行性方案。

包括泰國、孟加拉、菲律賓及南韓等國，都有當地文化工作者持續以波瓦的構想為基礎，發展出一套適合當地的戲劇領域。目前台灣也有部份劇團以此為基礎，但尚未有實際執行在民意立法層面。

波瓦的理念在於藉由表演了解民眾之依歸，由於他在巴西的政治表現，他目前極力推動的是「立法劇場」，所謂立法劇場即是由劇團前往各鄉鎮，以「觀：演者」的方式教育社區民眾，透過與民眾一同表演的方式，進而了解地方民情及人民需求，便以人民最深切的需求做為立法根據，實際在政治上表達民之所欲，為民爭取權益。

此外，該戲劇技巧也已被全球各地包括英、美、法、菲律賓及許多第三世界國家應用於心理學及教育劇場領域，台灣地區如台南人劇團也有使用部份技巧在教習劇場上。

導報山文

版一第

日六十月十年二十九國民華中

社區戲劇專區(二)

撰文：謝如欣

戲劇回歸民眾

戲劇的起源是在古老的希臘，一群人在忙碌的工作之後，用歌聲伴著酒及舞蹈歡慶結束辛勞，直到底比斯的主角理論出現，開始有了主角做為歌唱及戲劇的主軸，供其他人欣賞、接著，哲學大師亞里斯多德提出了「悲劇性弱點」學說，將戲劇故事下了個英雄必有其巨大悲劇性弱點的定義，才能使戲劇的衝突走向高潮，讓整個戲充滿戲劇張力。

近代戲劇史內，德國著名政治性劇作家布萊希特，則是提出了「疏離效果」說，提倡舞台是屬於演員及角色本身的，到了六〇年代，巴西導演奧古斯都·波瓦，便將其延伸為「被壓迫者劇場：觀—演者」技巧，使戲劇政治化，透過波瓦的「被壓迫者劇場」，在社會上的弱勢族群，能夠藉由身體的解放，創造屬於自己的戲劇。波瓦認為，劇場本身就是讓人們自由自在於戶外

高歌的慶典，卻被統治階級將演員與觀眾分開成演與觀賞的人，造成了一套壓制系統，而透過「被壓迫者劇場」的種種技巧，將可讓觀眾們推翻這面高牆，再度表演出自己。

所謂的「被壓迫者劇場」主旨在於改變人們由觀賞者，藉由戲劇性表現，以行動表達自己，而轉為演員，民眾可藉由扮演角色本身，改變角色下一步的行動，其步驟如下：

一、瞭解身體：藉由肢體解放，找出身體活動的可能性，放鬆心情；
二、讓身體具有表達性：以劇場遊戲讓民眾學會用身體表達想法，而非一般習慣的表達方式，如：語言，慣性動作等。
三、劇場做語言：以同步編劇法，想像劇場及論壇劇場敘述所要表達的事件。

四、劇場作為論述：透過像「隱形劇場」等簡易式，讓觀眾者依需求創造場景及主題，最終以立法劇場方式，為將民意落實於地方行政及民意立法。

觀眾者技巧是讓每個社區民眾都能成為主宰自己生活的演員，筆者日前看了一齣小劇場的戲，劇中，定位為劇作家的主角，在與現實交錯的夢境中，被自己所創作的角色反抗，由於這名劇作家所給予角色的結局及方向不合理，使角色一生與仇人在情感糾葛中，流亡在孤島上，最終無奈到以死要求劇作家將作品燒毀。同樣地，社區民眾也能夠自己掌握自己的生活，當民眾對社區現況及會影響到社區的政策有任何想法時，都應有權表達心聲。本週末開始為期三週的戲劇研討課程，便將帶領民眾從認識肢體開始，學習以劇場方式找到自己，表達社區意識，讓社區更進步。（下期將介紹形象劇場等相關專有名詞）

導報山文

版一第

日三十二月十年二十九國民華中

能潛眾民發激現表體肢過透 幕揭習研育教劇戲保環康安

性發啓者與參給帶巧技練訓劃規程課

【記者謝春波新店報導】由新和國小主辦，留美碩士謝如欣所主導的「新店市安康地區環保戲劇教育研習」活動，十八日於新和國小展開，課程安排緊湊精彩，受到學員們的好評。

「新店市安康地區環保戲劇教育研習營」十八日於新和國小開幕，主辦單位新和國小校長池勝和開幕時指出，新和國小一向注重社區互動及環保觀念，因此，當提案人謝如欣提及環保戲劇研習構想時，學校即表示將大力支持，一方面能夠為推動環保宣導盡一份心，另一方面也可增加與社區間的互動，同時達到推廣教育回流的目的。

主辦人謝如欣表示，這樣的戲劇活動在新店市是第一次舉辦，課程重點在於以國際知名巴西導演波瓦的「被壓迫者劇場之觀演者戲劇技巧」，透過六天活動方式引進新店市，透過肢體的表現，激發民眾的潛能，找出社區問題，以戲劇創作方式讓參與者嘗試解決問題，最後由行政及立法機關將之落實，徹底在行政及立法上實際為民解決問題。

經過兩天的第一階段課程，學員們透過肢體訓練發現了自己身體延展的可能性，也藉由屏風又教基金會副執行長林佳鋒的環保舞台道具指導，學到如何利用生活中的廢棄物回收再製作成精美的舞台道具。

學員柯綠羅提及，六天的課程規劃都相當有意思

，上完了兩天的課，她認為課程安排非常好，尤其環保議題更是應當受到所有居民重視的，環保道具製作課程帶給她很多再去推廣給其他社區的點子。

住在安興路的楊緩瓊也表示，肢體訓練等戲劇技巧也帶給她很大的

啟發，對於往後她在學校教育小朋友的工作有很大的幫助。

本週將繼續有環保生態之旅及進階觀演者技巧課程，學員們皆非常期待後面兩週的課程，預期將會有更大的收穫。

導報山文

版一第

日三十二月十年二十九國民華中

社區戲劇專區 (三)

撰文：謝如欣

政治性劇場之讓戲劇政治化

「政治性劇場」一詞源自於早期的一九二〇年代，由德國的劇作家皮斯卡托 (Ewin Piscator)

所提出，而後影響後期至近代政治性劇場領域極深的知名劇創者布雷斯卡特 (Bertolt Brecht)，將其皮斯卡托及梅蘭芳對他的影響，延伸為其疏離效果，使政治性劇場在當時開始蔚為風潮至今。

巴西導演奧古斯都·波瓦也是受到布雷斯卡特風格影響極深的劇場人之一，然而，與其他受布雷斯卡特影響者不同的是，波瓦將布雷斯卡特所要打破的那道觀眾與演員之間的牆，更徹底的解放了。

波瓦在六月時向筆者提到，所謂的政治性劇場，指的是由劇作家將其觀察社會現象而產生的政治性觀點，將其以劇場的方式表現給觀眾，但這樣的創作純粹是劇作家本身的想法，而不是所有民眾的想法，於是他所要做的是「使戲劇政治化」。

然而，什麼才是「使戲劇政治化」呢？波瓦認為，在政治戲劇中，結局的呈現是一個劇作家的觀察，劇作家所提供的解決方法或結尾，但「使戲劇政治化」則是讓

民衆自己來解決這個問題，透過表演方式，民衆能夠上台演那個生活上的自己，以表演的方式嘗試解決自己的問題，因為光是批評，用嘴是不能解決問題的，只有實地去做，才知道解決問題的難易度，這也就是「觀演者」(Spectator) 戲劇技巧所要幫助民衆的目的，透過形像劇場及論壇劇場等技巧，使民衆了解自己，並找出解決問題的方法。

專有名詞解釋：

觀演者 Spectator：由 Spectator 觀者一詞，拆解為 Spec「觀」的字根及 actor「演員」而成，意思是讓觀眾也上台成為自己故事的演員之一。

形像劇場 Image Theatre：觀演者戲劇技巧之一，由一人扮演黏土，其他人扮演雕塑家，將黏土雕塑成所設定的主題，塑造出所有人都同意的情境為止，也可加入其他的黏土，使整個情境完整，塑造出參與所想像的主題形象。

論壇劇場 Forum Theatre：觀演者戲劇技巧重點，由一群人先構思故事演出，台下觀眾對台上演員所演出的有任何意見，認為自己可以改善故事結局者，都可隨時喊停，上台取代其中一位演員，直到所有參與者都認為已解決該問題為止。(謝如欣)

導報山文

版四第

日十三月十年二十九國民華中

安康環保戲劇研習營達高峰

十一月二日文化劇場展成果

立委賴勁麟市長曾正和師大社教所等將親臨觀摩

【記者謝春波新店報導】新店市安康地區環保戲劇研習廿五及廿六日進行第二週進階課程，學員們經過前週的訓練，對於如何運用肢體表達開放了許多，同時在本週的課程訓練上更加得心應手。

由謝如欣所主導的新店市安康地區環保戲劇研習，上週六上午配合環保生態宣導，一行約四十人前往翡翠水庫及台灣電力博物館參觀，由台電訓練所所長朱子江親自導覽，透過朱子江精闢的解說，學員們對於翡翠水庫集水區環境保育工作，更能體會到如何緊密連結社區與社區之間的互動。

上週日則是請到新和國小校長池勝和指導發賣訓練，本報創辦人何其慧等資深社會工作者進行社區與媒體等課程，透過參訪活動及新聞事件分析，學員們在下午時間，由謝如欣帶領，以論壇劇場方式，即興創作了包括安康掩埋場及碧潭風景區等案件劇目練習，並另外設計了閉幕式將演出劇目主題，十一月二日下午將於新店市文化劇場演出成果展現，現場同時將由謝如欣操作立法劇場形式，由立法委員賴勁麟、市長曾正和及師大社教所等人參與，歡迎民眾前往觀賞。

導報山文

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意民實落場劇法立

「被壓迫者劇場」創始者奧古斯都·波瓦，將論壇劇場技巧應用在政治、教育及心理學層面，已達半個世紀之久，其中，在政治層面上，則以近年來使用「立法劇場」為主要訴求。

一九九三年一月，波瓦開始他在巴西里約熱內盧的市議員政治生涯，在市議員任內中，他以「被壓迫者劇場」為基礎，創造了另類政治作風的「立法劇場」，在任內他以立法劇場方式，與社區民眾積極互動，成功推動了十六條法案。

何謂立法劇場？基本上，立法劇場就是論壇劇場的延伸，如上期所提，論壇劇場是讓觀眾成為演員，台下的觀眾隨時可以上台取代台上的演員，以觀眾所認為最好的解決方式去改變事件的結局，而立法劇場則是在論壇劇場之後，另設一虛擬的立

法院，將所有民眾的意見蒐集至虛擬法院，由扮演書記官的演員宣讀民眾所提出的法條，三讀通過後，由民意代表送入立法院修正後推生該法案，若在三讀的過程中，台下有任何的意見，皆可提出反駁意見，此時，提出該法案的民眾，則需出面與其辯論，辯到所有人都同意時，則通過該法案，若提案人無法辯駁反對者，則該案以不通過論。

立法劇場的目的在於協助民眾勇於發表自己的看法，將地方真正所需傳達給民意代表，而民意代表也可藉此，真正落實民意，將民眾的心聲反應在立法上，而不會產生所立法案非民眾所需，民眾所真正需要的，未獲民代關注。

“Legislative Theatre Workshop in Hsintien” entire feature in Wen Shan Weekly:

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