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REVIEW ARTICLE

A CASE STUDY FOR IMPLEMENTING AN OUTDOOR DRAMA PERFORMANCE AS A COMMUNITY SERVICE LEARNING IN TAIWANESE MOST PROMINENT MONUMENT SYSTEMS: FORT SAN DOMINGO

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ABSTRACT

This paper explores the implementation of a university outdoor drama performance at a prominent Taiwanese monument (Fort San Domingo) as a community service. In particular, a narrative inquiry from a student director, theater actors and a faculty director of the paper discusses the problems when they were dealing with a community service learning through the outdoor drama performance. It examines a cyclical process which involves planning, acting, observing and reflecting. This inquiry adds to the understanding of implement outdoor drama as community service and educational tool, combining community service learning and the professional development of outdoor drama education. Both a narrative inquiry and an in-depth interviewing procedure were utilized in this study to provide the insight of field-based reflections. The findings revealed problems encountered while implementing this form of community service, such as tensions and difficulties the student director and main actor faced. However, the faculty director said that the experience was great and felt a positive engaged/public scholarship relationship between campus-community services. In addition, six detailed steps for starting a community service project through an outdoor drama were described. This study may help those who would like to run a successful outdoor performance within community systems. The paper concludes with policy implications and suggestions for future research.

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INTRODUCTION

Agencies such as government or Non-Governmental Organizations (NGOs) now have shifted an important paradigm towards participatory development. They increasingly embrace the human consciousness on concepts such as self-reliance, capacity building and empowerment in community participation (Wetmore and Theron, 1998). Social capital generally refers to the shared assets are accessible resources through social interactions, social systems, mutuality, shared norms and trust in a neighborhood about treating each other and behavior in space, belief and of residents acting collectively for a common purpose (Kleinmans, 2009). Many universities have incorporated their curricula by combining students' professionalism with service-learning course "to address the contextual, motivational, and multi-disciplinary team needs" in Taiwan (Chang, Wang, Chen, and Liao, 2011, p. 238). According to Chang, *et al.* (2011), "researchers should try out their theories with practitioners in real situations and real organizations." (p. 237). For these reasons, in order to incorporate students' professionalism with community service learning, the study began with a Senior Play course project titled 'Santo Domingo Outdoor Drama Performances: Once upon a Deserted Island.'

The project was run in 2013 by Aletheia University Associate Professor and Play Director Dr. Scott. Her idea was to bring Danshui and Taiwan's colonial history to life in an outdoor drama onstage in one of Taiwan's busiest tourist spots. The purposes of this campus and community service project were as follows:

- to deliver living culture and entertainment instead of plastic souvenirs to the general public
- to give the youthful university talent pool an opportunity to get involved in community tourism, recreation, and leisure arts
- to promote a unique story that preserves Danshui's heritage and attracts and audience of tourists and local residents looking for authenticity and the special identity of Taiwan
- to present something worth showing and culturally enlightening to the international community.

Dr. Scott's goal was to bring the colonial history of Danshui and Taiwan to life in an outdoor drama onstage in one of Taiwan's busiest tourist spots. This project proposed to use the grounds at Fort Antonio (Santo Domingo) as an open air stage and audience seating area. There are at least two reasons why this location is ideal. First, the position of Fort San Domingo overlooking the mouth of the Danshui River makes it a particularly attractive scenic spot.

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The scenic beauty of the Danshui River in the distance, the restored 19th century red brick buildings lend an appealing atmosphere to the production of an outdoor drama. Second, the location is convenient. Easy public access is facilitated by MRT and bus transportation. Moreover, several Aletheia University buildings, including the English department office and senior play rehearsal room, are located adjacent to the fort. Fort San Domingo was built in 1629 by the Spanish to impose Spanish rule over the local Chinese and aboriginal populations in Danshui, Taiwan. The fort was occupied by the Dutch in 1642 when they drove the Spanish from the island. They replaced the Spanish-built fence with a fort made of stone. The fort became known as the "Hongmao Castle" ("fort of the red headed people") in 1867, in reference to the colorful hair of its Dutch occupants. The British later took control of the fort and made enormous renovations, including the construction of the imposing British Consulate in the eastern sector of the compound. Its red brick porch and red roof tiles complement the color structure and design of the fort.

Fort San Domingo was not reclaimed by the government until 1980 when it was designated as a historic site of the first grade. Taiwan has a rich and varied culture composed of elements taken from many different ethnic groups, including the indigenous peoples, the Dutch, the Spanish, the Japanese, and the Han Chinese. Consequently, the unique historical and geographical background of Fort San Domingo created a varied culture and develops different local traditions. Outdoor drama includes music, dance and drama combined in a unique way to tell stories. The following statistics point up the commercial success of outdoor dramas in the USA. "Research by the Institute indicates that the outdoor drama field, consisting of approximately 38 historical dramas, 8 religious dramas, 35 musical theatre productions, 51 Shakespeare festivals producing 105 Shakespeare plays, 32 non-musical productions, and 9 children's shows and employs 5,000 people and has an annual economic impact on the U.S. travel and tourism industry of about \$500 million." Dr. Scott defined that:

Outdoor drama has always been the "people's theater" since ancient Greece. The success of outdoor drama in the USA stems from the community spirit of local people in and around beautiful scenic area which have historical backgrounds. Whether it's the Alamo in Texas or the Lost Colony in North Carolina, historical dramas played against the backdrop of night skies in the open-air lend themselves to big themes of land, courage, freedom, and honor. It's time to let English speak the culture to the global community. The centerpiece for this proposal is the performance of an outdoor drama at Fort Antonio, (Santo Domingo) Danshui. The most economical way to produce an outdoor drama for this project is to incorporate the annual Aletheia University English Department senior play class which has a ready-made source of actors and staff, director, appropriate script, rehearsal plan, student and family audience, and minimal budget in place. Spin-offs from this project include publicizing the Danshui Historical Museum to an international audience in English and attracting international tourism (P T1). This article focuses upon the best practices of running a successful outdoor drama play, an associate professor, Dr. Scott, who taught English drama play in two Taiwanese universities for the past forty years.

She states that "Outdoor drama is a popular and highly profitable public performance that capitalizes on locale--open air scenic beauty, historical site preservation, human resources, and tourism. It is popular and common of outdoor dramas in the USA"(131125 T1). The eighteenth century colonial comedy *L'isola disabitata* (or *Uninhabited Island*), by Carlo Goldoni, takes place on Formosa, focusing on a Chinese woman and Dutch sailors. This play leverages the entertainment value of outdoor drama and upholds the ideals of community spirit and civic-mindedness. Literary critics failed to identify the specific location before, making this performance at Fort Antonio a particularly significant premier. Goldoni himself had only a general knowledge of Formosa from contemporary travel accounts left by the Dutch East India Company. He admired the Dutch merchants and despised the stagnate Venetian aristocracy enough to set his comedy in a "faraway place" where the progressive Italian middle class disguised as Dutch sailors could defeat the emperor from China, the latter representing the old despotic order. Thus Formosa became the location of *L'isola disabitata* in 1757, which is perfect for the *Once upon a Deserted Island* outdoor drama senior play for this proposal. (P T1) The author employs a narrative research to describe Dr. Scott's experience in conducting outdoor drama at the Fort San Domingo in Danshui, in northern Taiwan.

This paper aims to contribute a better understanding of community service learning employing drama pedagogy. The questions and themes underpinning the storytelling are:

- what are the problems for implementing an outdoor drama performance as a community service learning in Taiwanese most prominent monument: Fort San Domingo
- how can community service learning be implemented through outdoor drama in prominent Taiwanese monument.
- the systemic interactions among the components of participants; students' and teacher's reflections, suggestions, and achievements are bringing up ideas of sustaining the operation of campus-community service.

The first theme deals with the problems encountered when starting a community service with outdoor drama. The second unpacks the complex process of starting a community service through outdoor drama. Finally, the themes of this paper and transcribed stories explore the experiences, problems and procedures of linking up professional knowledge with community service.

Literature Review

There are two main themes for the literature review: the effects of participation in community service learning, and the engagement of drama to enable students to bring in new aspects into the community service learning.

The Effects of Participation in Community Service Learning

Astin and Sax (1998) stated that 'community service learning' is a powerful vehicle to gain a sense of achievement for university students to fulfill a basic institutional task of providing service to the community.

In addition, as Spalding (2013) notes:

...volunteering with our local community organizations is clearly set to become more of a feature of our lives as staff and students working in higher education. This activity is seen as potentially valuable in enhancing the student experience, particularly through a strengthening of students' employability prospects (p. 59)

In the 1990s, Ernest Boyer divided the concept of scholarship into four categories: 'the scholarship of discovery', 'the scholarship of integration', 'the scholarship of application', and the 'scholarship of teaching'. In other words, students' learning should involve disciplined and advanced enquiry that incorporates the ability to synthesize the information and apply it to service duties on- or off-campus (Boyer, 1997). This approach also emphasizes the opportunity for application, disciplinary expertise, and learning processes and allows public sharing and evaluation by others (Trae and Webster, 2010). The rewards of this approach are clear: "Increases in civic knowledge, civic action, and public service careers have been documented in research on national service." (McBride, Lough and Sherraden, 2012).

A new form of scholarship is the engagement of practices in higher education that make important contributions toward civic renewal. Such scholarship provides creative links between academics and the public, reflecting public interests to work for the public good, to generate knowledge with public participation, and to deepen the possibilities for civic engagement in higher education (Barker, 2004). Results of Astin and Sax's (1998) study indicate that "participating in service during the undergraduate years sustainably enhance the students' academic development, life skill development, and sense of civic responsibility" (p. 251). The positive outcome for their study was that more students devoted their time to public service, and there were strong positive effects on their professional development (Astin and Sax, 1998). In sum, those researchers indicated that much can be derived from using volunteer work for educational purposes. It is the students who receive the most academic gain from their volunteering efforts because community service learning gives students more opportunities to integrate their academic knowledge and transfer to actual practice. Although it is apparent that community service benefits students in some way, before creating and maintaining service programs, policymakers would like to know how exactly students themselves benefit from participation in these activities. However, there is little research on using drama as a professional development to a community service.

Drama Engagement Enables Students to bring in New Aspects into the Community Service Learning

A great deal of research has been done on drama education in general. This research has provided evidence of multiple benefits of this approach. Among the most significant gains reported are the language learning, teaching, and development benefits experienced by students. According to Robbins (1988), drama is a valuable teaching method.

The teacher is a facilitator and students are responsible to do the tasks through behaviors, actions, and languages to give meaning. Liu (2002) mentions that classroom drama activities are customarily used to enhance classroom teaching, whether they are introduced in kindergarten (Hong, 2000), elementary school or university (Lin, 2000). In recent years, there has been considerable interest in using drama as a part of teaching materials (Aitken, Fraser, and Price, 2007). Edmiston (2003) noted that drama places growing importance on the process of collaborative discovery and idea development, because drama involves learning among all participants. "In drama, there is no external audience to the work, so that teachers and students are the equivalent not only of theater actors, directors, and technicians but also of a theatre audience" (Edmiston, 2003). According to Akin *et al.* (2007), "A key feature of drama is that the teacher or facilitator of the drama often participates alongside the students by taking one or more roles in the drama" (p. 3).

Most important of all, Ackroyd (2004) reemphasized that the 'acting behavior' in drama education contains the aesthetic feature of art in the strategy of teaching. Schonmanns (2005) Drama in Education (D.I.E.) refers to the use of drama as an educational tool. This approach is often used to supplement a school's curriculum by teaching and learning "dramatic" subjects such as history or mathematics through experience. The emphasis is in the process of exploring different topics through drama techniques. D.I.E. projects often do not aim to create polished performances for the audience. Instead, teachers try to offer "safe spaces to create meaning through pretense in a learner-centered group process. Therefore, it has also been called process drama or pedagogical drama" (p. 33). San (1996) indicated that drama is an exploratory and experiential approach to learning; an instructional method to allow students to improvise; and a way to construct the meaning from concepts, ideas, experience or events by the utilization of theater techniques and the play processes (Gallagher, 1997). Performing in a production is not the major goal of drama in the classroom because it emphasizes more on the learning process (Porteous, 2003). Acting can also be a way of exploring different concepts and behaviors. As a result, a polished performance is not the goal of drama in the classroom. Participants do not worry about acting like professionals because the success of the activity is not measured by the level of theatrical skills (Kelner, 1993).

This study used outdoor drama as a community "service-learning represents a potentially powerful form of pedagogy because it provides a means of linking the academic with the practical. The more abstract and theoretical material of the traditional classroom takes on new meaning as the student "tries it out," so to speak, in the "real" world. At the same time, the student benefits from the opportunity to connect the service experience to the intellectual content of the classroom. By emphasizing cooperation, democratic citizenship and moral responsibility through service-learning, higher education connects to the wider community and enables students to contribute to the alleviation of society's urgent needs." (Astin, Vogelgesang, Ikeda, and Yee, 2000; Vogelgesang and Astin, 2000).

MATERIALS AND METHODS

Research Design

This study aims to elucidate how to implement a community service via outdoor drama, and describe problems faced in the process.

The catalyst for this new initiative is the goal of presenting the cultural heritage of Fort Antonio and the Danshui community through outdoor drama. The performance at hand is a premier of *Once upon a Deserted Island*. After the performance, the author collected various data including (among other things) interview transcripts, video tapes, observation notes, and 33 reflective journal entries. Taken together, these recreate the experiences through the individual(s) stories, which in turn facilitates a deeper understanding of relevant issues. Research design therefore carefully considered the participants, instruments, procedure and data analysis. A qualitative research was used in this study. The goals of this study are as follows:

- To understand the problems involved in implementing an outdoor drama performance as a community service learning at a prominent Taiwanese monument.
- To explore how to start community service learning in Taiwan through outdoor drama.
- To increase insight of the experiences and processes to the systemic interactions among the components of participants, including students' and teacher's reflections, suggestions, and achievements of sustaining the operation of campus-community service.

Participants

Thirty English department students (17 female students and 13 male students) from the senior play class and two male students from the Tourism and one male student from Information English class directed by Aletheia University faculty member, Dr. Scott, performed *Once upon a Deserted Island* by Carlo Goldoni on April 27–29, 2013 (Saturday to Monday) from 3:30 to 5:00 pm. Dr. Scott has taught drama class since 1984: first at Soong Sil University, Seoul, South Korea for 5 years, then at Fu Jen Catholic University from 1989 to 2009, and finally at Aletheia University from 2009 to the present. She has taught drama courses and directed drama plays more than 40 years and is surely an experienced director for drama education. The interviews for purposive samples (10 main important roles) provide a snap-shot of outdoor drama implementation and problem-solving for 1 female head-teacher, theater actors (4 male and 3 female students), 1 male technician, and 1 female stage manager from Department of English who performed at Fort Domingo as a community service.

Instruments

Narrative Research seeks to provide deeper meaning or new understandings via interview transcripts, letters, journal entries and so on, and to understand and re-present experiences through the individual(s) stories. The qualitative purpose statement and research questions are broad and general:

experience, discovery, interpretation, understanding and experience of the cycle between modes of critical theory. These explore the core of the research issue at hand within the framework, identifying themes or categories (e.g., time, place, plot, and scene) of information within the participant's stories (Creswell, 2007 and 2008). Constructivism spirals through the elements of theory, experience, design, data collection, analysis, interpretation, and modification theory, reflecting the cumulative experience within the continuous work cycle. Narrative researchers often "describe in detail the setting or context in which the participant experiences the central phenomenon" (Creswell, 2008, p. 522). Both a narrative inquiry and in-depth interviews were utilized in this study. For the validity and reliability of this study, each survey asked respondents to detail a relevant outdoor 'drama play learning' they had experienced in relation to their work at the community service, including learning outcome, the main influence (trigger), the background activity or situation in which the service learning occurred (learning context), and how the service learning had influenced their performance. Each interview lasted one to four hours and the interviewers minimized bias by meeting in school and encouraging respondents to discuss both benefits and challenges of implementing outdoor drama play as a community service. The researcher debriefed interviewees after each interview to discuss responses, code all documents and ask the interviewees to verify that their viewpoint had been accurately reflected. Researchers once again compared codes and resolved any differences to ensure consistency among analysis.

Table 1. Background information of Interviewees












Informant	Gender	Age	Job Title	English Department
S1	M	22	Theater Actor	
S2	M	23	Theater Actor	
S3	M	22	Theater Actor	
S4	M	22	Main Actor	
S5	F	22	Theater Actress Vice Director	
S6	F	21	Theater Actress	
S7	F	22	Theater Actress	
S8	F	23	Main Actress Student Director	
S9	M	22	Technician	
S10	F	22	Stage Manager	
T1	F	70	Faculty Teacher	

Table 2. Data of Interview and Codes of Transcripts

Informant	Date	Duration (hours)	Transcript Code	Document
S1	2013/5/15	1:00	13515 S1	RS1
S2	2013/5/15	1:06	13515 S2	RS2
S3	2013/5/18	1:34	13518 S3	RS3
S4	2013/5/14	2:20	13514 S4	RS4
S5	2013/5/25	1:00	13525 S4	
S5	2013/5/19	2:11	13519 S5	RS5
S6	2013/5/19	1:12	13519 S6	RS6
S7	2013/5/27	1:43	13527 S7	RS7
S8	2013/5/25	2:00	13525 S8	RS8
S8	2013/5/27	1:00	13527 S8	
S9	2013/5/21	1:15	13521 S9	RS9
S10	2013/5/21	1:00	13521 S10	RS10
T1	2013/11/25	4:00	131125 T1	RT1
	2012/8/20			PT1

*R=Reflection *P=Proposal

Another source of data is the written materials collected from Aletheia University faculty director, Dr. Scott and 33 students' reflections. The sources of data included an entry questionnaire of reflections which had been completed not only over a 2-week period during the drama class but also upon completion of the outdoor performance. Semi-structured interviews were conducted with students and faculty; the respondents received an information sheet, which included background information on the study and a description of confidentiality rights.

RESULTS AND DISCUSSION

This systematic storytelling narrative research addresses the problems faced while engaging in community service via an outdoor drama performance and discusses how to implement such service. The field-based reflections, suggestions, achievements, and the practice of combining the community service learning and the professional development of outdoor drama education are also demonstrated. This is done to explore some of these effects in greater depth, with special emphasis on the effects of drama course-based community service learning.

The study also explains the story of interconnected aspects of people and their environment. Interactions among the participants (professor, student director, faculty director, theater actors, stage manager, audience and so on) are also presented systematically, to foster an understanding of the implementation of an outdoor drama campus-community service. This section provides a narrative detailing Dr. Scott's experiences when engaging the public and presenting a drama at the Danshui Historical Museum property, Fort Domingo, as well as the problems she encountered. Dr. Scott's lengthy experience with different students indicates that she has knowledge and understanding of the abilities of students in familiar educational settings such as the universities in Taiwan. Her stories in working with the Danshui Historical Museum property, Fort Domingo provide priceless insights for educators who would like to use drama education to offer a campus-community service at prominent monuments or other public settings.

The problems for implementing an outdoor drama performance as a community service in Taiwanese most prominent monument: Fort San Domingo

Dr. Scott said that implementing a drama play at a community was not easy in comparison with presenting a play on one's own campuses. For example, she said that *students used the student association room on the English Department floor for all other beginning preparations such as putting on costumes and makeup. When the performing setting moved to the community of the cultural heritage of Fort Antonio from the campus, it became more problematic. One temporary problem emerged over the small customs house near the front gate of the fort which the teacher and students requested to be used as a costume changing room. The fort staff used this place for lunch breaks and afternoon rest. In addition, the small house near the back gate was unavailable for costume changes since it was used occasionally by a children's art class. The problem*

was resolved and the custom house was allowed to be used for the last scene as a costume change room (131125 T1).

The performing time schedule was another problem when conducting a drama play at a community. Normally, the drama performance on campus would start after 7 p.m., but performing at the community, the times for performances needed to be arranged within the normal working hours of the fort. Therefore, the performances were held in the afternoon and ended before 5:00 p.m. Another aspect that needed to be addressed was the impact of the weather cause on the outdoor performance. The teacher and student director discussed the possibility of rain and the potential need to postpone a performance or find other ways to protect the audience. However, the unique opportunity of providing an outdoor performance and value of a tourist attraction outweighed this risk. The teacher had previous outdoor theater experience in the United States and suggested having umbrellas or disposable raincoats on hand for the audience and cast. Two hundred disposable yellow raincoats were prepared for the show, but the audiences never needed to use them. The rain on the Sunday afternoon performance day stopped at exactly "opening curtain" time (R T1).

There were more identification problems, such as determining how a university can provide a community service at prominent monuments:

First of all, the play needs to fit the setting. Additionally, lacking electrical power sources, the production would not use recorded sound, lighting, or projections for Chinese titles.

As a result, student actors needed to train vigorously to project their voices in an outdoor setting. Also, the student director and teacher-director negotiated certain cast and staff conflicts such as one student who did not attend rehearsals; thus he was dropped from his role and given another job as photographer and film-maker for the play's Internet trailer. Publicity deadlines needed to be early in order to inform the wider community audience. Special efforts were made by the teacher-director to contact and invite the Netherlands and Italian trade offices in Taiwan. Also, at first it was hoped that some special Italian food stuffs would be a feature during the performance intermission. This idea was abandoned because of too many complications and lack of funding. In the end, neither the Dutch or Italian officials were able to attend the performances due to schedule conflict in one instance and sickness in the other. Regarding audience attendance, it proved difficult for the university President to attend a complete performance (131125 T1).

In order obtain individual(s) stories to understand and represent problems as a means of gaining a better understanding of the implementation of an outdoor drama performance as a community service, students were asked, "Were there any negative effects/problems from the outdoor drama community service?" Responses included the following:

- *The weather and the audiences' noise could be factors that influence the outdoor performance because there weren't any electrical facilities for the sound effects and the settings were being moved from place to place. In addition,*

students could not rehearse as many times in the school auditorium at the Taiwanese most prominent monument-Fort San Domingo (13514S4).

- *It took me a while for adjusting to perform at outdoor scenic sites because it was tiring to run from place to place to act (13521 S10).*
- *I had to suspend my part-time job and my school work and I could not memorize my lines, I was afraid of forgetting lines; I worried that my voice was not loud enough or couldn't perform naturally for outdoor settings, I felt so overwhelmed. (13525S8).*
- *Being a leader was very tough because I've heard some of the criticism and complaints. I began to worry and to pray for good weather three weeks ago. The intense pressure caused me talk in my sleep at night ... (13519 S5).*

The data showed that the problems for implementing an outdoor drama performance as a community service at a Taiwanese monument were as follows:

- there was no place at the Fort for initial preparations;
- different performing time schedules and restriction of rehearsals at the Fort;
- the influence of the weather on outdoor performance;
- the selection of a drama needed to be suitable for the setting of the Fort;
- the spacious setting and the lack of electrical power sources made students exhausted
- certain cast, vigorous training and staff conflicts need to be considered;
- publicity deadlines need to be early;
- special effort to contact/invite trade offices failed because of insufficient funding;
- sudden situations from the audience might cause students' tension/pressure while performing outdoor drama.

In other words, both the leaders and the theater actors faced physical and mental challenges deal with tasks necessary for presenting outdoor drama as a community service at a historical site. As the findings showed, there were numerous problems.

However, it is hoped that an outdoor drama community service can be sustained for putting students' skills to good use. The goals of this outdoor drama service are to seek the public common benefits and promote students' professional development even it takes much hard work and commitment to accomplish such a community service. The high pressure of encountering problems might be the trigger to assist students in significantly enhancing their problem-solving and life skills and opens the door to future nonprofit work, because as Eisner *et al.* (2009) point out, the "surge in professional people interested in putting their skills to good use creates a tremendous opportunity for nonprofits." (p. 37).

The Experience of How to Start a Community Service Learning through the Outdoor Drama

According to Dr. Scott's expert experience, a clear core value, a proper synopsis of the play, and a detailed time schedule in a proposal are the first three steps needed when planning a

successful outdoor drama community service. The forth step, seeking the location agreement to build up the relationship of campus-community service learning, is not really difficult. However, researching a textual adaptation suitable for Fort San Domingo and making special outdoor theater production choices to make this out-door drama campus-community service learning possible required tremendous effort and energy from all involved. The presentation of detailed steps for implementing an outdoor drama helps those who want to start a campus-community service as well. This gives an overview of how the work is proceeding of the campus-community service as well as providing information and how much has been achieved. The rest of the description (a narrative of how Dr. Scott implements the outdoor activities for a community service) is based on the results of the data analysis.

Writing the Core Value of Outdoor Drama for a Proposal of Community Service

Cuskelly and O'Brien (2013) mention that "models of volunteer motivation have been developed to explore the decision to commence volunteering, indicating that volunteers became involved to strengthen social relationships and meet the expectations of significant others" (p. 57-58). It is important to establish the core value of a community service program from its inception. The core value of promoting the partnership of prominent societal systems through outdoor drama is coherence, as Astin and Sax's (1998) study asserts. The authors emphasized that when starting any intervention of volunteer service programs, it is essential and fundamental to know how students are affected because there will be important implications for the students as well as for long-range institutional policy. The core values of outdoor drama are described in the acronym DRAMA, as follows.

- Develop community quality of life and taste for the arts: enjoy live entertainment with real social interaction and aesthetic living; cultivate English language education and appreciation for Taiwan history; spread values of goodness, kindness, respect, and other intangible qualities.
- Raise community confidence and consciousness: emphasize national identity through performance of Taiwan's Formosa heritage; train students and volunteers to handle public events and solve problems; focus on drama as an exciting and enlivening community and tourism activity; improve Danshui Historical Museum tourist attractions with a value-added event.
- Arouse community pride and spirit: promote a beautiful environment by holding an outdoor event; indoctrinate citizens and students with dramas celebrating heroism and courage; feature student talent and leadership in outdoor drama performances; stimulate Danshui and Aletheia University public relations with outdoor drama production.
- Model community standards for civil society: organize activity with long-term commitment for Danshui's common good; provide example of superior bi-lingual public service and performances; enforce safety and health laws and regulations; guard the student, university, and community trust.
- Advertise in/through the foreign community in Taiwan (use English); invite local and foreign guests from different

backgrounds and positions; introduce Danshui history recorded in foreign literature through performance; cooperate with the Italian IETCPO and the Dutch NTIO and other cultural offices; promote interest in an annual Danshui English Language Outdoor Drama (TELOD) partnership between Aletheia University English Department and Danshui Historical Museum (P T1).

April 27	Performance
April 28	Performance
April 29	Final Performance
May 1	Accounting and DVD post-production work(P T1)

Selecting a Synopsis of the Outdoor Drama Performance of *Once Upon a Deserted Island*

Once upon a Deserted Island (L'isoladisabitata 1757) by Carlo Goldoni with incidental music by Giuseppe Scarlatti, translated from Italian into English and Chinese, takes place on Formosa, although the name is not mentioned as such in the drama. It is a comic play by Italy's most famous playwright. The drama elaborates the seventeenth century arrival of the Dutch East India Company merchants to the supposedly deserted island of Formosa. Goldoni concocts a romantic encounter between the Dutch Captain and a beautiful, stranded Chinese princess who has been banished by her despotic father, the Emperor of China, for refusing an arranged marriage. A hilarious comedy unfolds as the other Dutch naval officers also fall in love with the Princess and try to separate the lovers by telling each of them the other is insane. In retaliation, jealous Dutch girlfriends (who were stowaways) attempt to murder the princess and reclaim the Dutch sailors as their boyfriends. Meanwhile the Dutch merchants are hard at work building a colony and settling down on this fertile, unknown island. Suddenly the Chinese Emperor's navy is spotted sailing rapidly toward the island. Now everyone must join together to defend their nameless island home and the princess. Jealousies and rivalries are forgotten and the drama ends in victory, giving this paradise of opportunity the name "Island of Love" (P T1)3.

Setting up the Time Schedule for Implementing Outdoor Drama at Fort Santo Domingo

Here is the example of setting up the time schedule of implementing outdoor drama as a community service at the Danshui Historical Museum.

August 2012	Submit proposal and prepare Chinese translation of project (seek the local agreement from the museum board)
October	Hold auditions for <i>Once upon a Deserted Island</i>
November	Select Cast and complete production design
December	Rehearsals ongoing Design poster, program, and invitation cards
January 2013	Finalize <i>Once upon a Deserted Island</i> production design and Staging Launch website
February	Send Premier Invitations Rehearsals
March	Dress Rehearsals
April	Technical Rehearsals Uninhabited Island Move all production to Fort Santo Domingo
April 26	Dress Rehearsal

Seeking the Location Agreement

The faculty member wrote a proposal to explain the purpose and goals and justify the selection of an historical play for the outdoor performances. Initially, the proposal included a budget, along with a request for financial support. (P T1) The museum board declined to provide funding. However, the museum director agreed to allow them to use the fort as a performance site without charge, and to publicize the performances on the museum website and in other ways (R T1). Seeking out the location agreement was one of the important keys in the process of offering community service. Second, the Chair of the department of English, Dr. Lee and the director-teacher met with the head of the Danshui Historical Museum to propose outdoor performances of the senior play at Fort Domingo. Third, a photographer-representative from the museum attended the final rehearsals and negotiated with the fort staff regarding a costume room and rehearsal times. This person also attended the performances and took photographs for recording the whole process of the performance of community service. Finally, the relationship between the teacher-director, students, museum members and fort staff was positive and very satisfactory (R T1).

Researching the Prominent Monument Systems: Fort San Domingo and Textual Adaptation

The teacher's research established that the fort was built by the Dutch in the seventeenth century. For this reason, the teacher joined the Institute of Outdoor Drama in the United States for one year in the name of the Aletheia University Department of English and reported the performances to that organization with publicity and pictures. After the Italian libretto was translated into English, the acting script needed to be revised and adapted for performance. Specifically, the translated lines were revised to make them less stilted and easier to perform onstage (R T1).

Making Special Outdoor Theater Production Choices

The aesthetics of costuming for a historical or "period" play also needed to be taught and implemented. Period patterns for eighteenth century shirts were researched, downloaded, and drafted to fit the different actors. Clothes for the female roles were composed of a combination of sewn dresses and skirts, dresses, and blouses borrowed from students' relatives or church. Fabric for sewing as well as borrowed clothing was selected to fit a certain style and color palette to harmonize with the historical period and production design. The teacher used her sewing machine to teach the costume crew the art of costume construction, and the department agreed to let the students repurpose a former office to become a costume shop and property room.

The teacher-director needed to assist with sewing the costumes for the Dutch characters, including for example eight full-sleeve shirts and knee pants for the men and two dresses for the leading actresses. Student seamstresses made the Islander costumes and all headwear for the actors. The acting style for outdoor theater required special attention. The actors' body language had to be directed for greater visibility and action than was necessary on an indoor stage. Additionally, the play is a comedy which incorporates comical facial expressions and gestures, special timing, and farcical verbal exchanges. Student actors enjoyed this style and absorbed the teacher's directions excellently. (R T1) During the initial audition period, students enrolled in the class were cast on the basis of their English speaking ability, expressiveness, physical appearance, motivation, and schedule availability. The staff was selected from student volunteers in the class who chose which area of the production they liked. Some roles could not be cast from the original class enrollment, and these were offered to students outside the class on the basis of interest and ability. Rehearsal times began with the regular two-hour class each week and expanded to include three other weekly times during lunch hours and on Saturday mornings. Individual acting as well as whole scene rehearsals happened every week. Special line coaching for pronunciation and intonation was arranged for all actors in the teacher's office. Blocking rehearsals for movement were held in the department lounge and the B1 studio classroom. Furthermore, rehearsals continued through the winter break, stopping briefly for the Chinese New Year holidays (R T1).

The play *Once upon a Deserted Island* was chosen for the 2013 senior play as part of a project to highlight the relationship between Aletheia University and the Danshui Historical Museum property, Fort Domingo. The original songs as translated from the Italian to English no longer rhymed, and the original music was unavailable. Therefore, the lyrics needed to be rewritten. A student from the Music Department was recruited to compose Baroque-style melodies to fit the three songs. Additionally, two other students were recruited to play guitars. These taught the songs and an accompanying Tarantella dance to the English department cast, and these two students became cast members as well (R T1). According to Dr. Scott's reflections, most of the problems of implementing an outdoor drama community service are for the outdoor drama preparation itself. Since the agreement permitted use of the fort as a performance site for of charge, the problems and the challenge typically fell to the teacher. Therefore, the faculty teacher is a key facilitator to guide students to be responsible to do the tasks through the entire community service. An experienced teacher is very important to lead the students on the right track for a successful community service and performance.

Since the enrollment of the senior play class was over thirty and there were only eight major roles, the teacher needed to add extra roles. Goldoni's original play deals with the Dutch voyagers and the Chinese princess only; therefore a company of native islanders was created inspired by the line in the play, "friendly shadows." These roles were non-speaking, but appeared in every scene as "watchers" and "helpers" to assist the Dutch Captain, save the princess, warn the Dutch colonists

of the Chinese attack, and perform a tribal dance. What's more, non-speaking roles for Dutch extras or performing as shipboard arrivals to the new colony, industrious colonists, singers, and dancers were added. In sum, about 16 extra non-speaking roles were added. These required costumes and makeup as well as dramatic action to become parts of the performance. (R T1). Furthermore, the play was adapted to the outdoor setting of Fort Domingo aka Fort Antonio. This meant that the scenes had to be arranged into five separate episodes which could be performed at five different locations around the fort grounds. The locations were selected on the basis of suitability to the dramatic action and ease for the audience to walk and follow in logistical sequence. In the beginning, the group members planned to set up chairs at each site. Then, they discussed carrying chairs from site to site. At last, the faculty teacher edited the scene divisions so that each scene performance was only about fifteen minutes at each site. This seemed to be not too long for the audience to stand at any one time. One of the sites, the "plaza" behind the fort, also already had some benches. One key point was to arrange the sequence of audience movement so that it ended up at the main gate on the street. In this way, the gates could be used dramatically as part of the play and the audience could conveniently leave the fort and access public transportation (R T1). Thanks to the generous offer of the fort grounds for rehearsals, the play cast had many opportunities to practice. They used these to improve their voice projection and overall acting skills to suit the five different scene locations. Also, the production needed a way to signal scene changes for the audience without the use of lighting or curtains.

The teacher arranged to ring a bell as a cue for the end and beginning of each scene. One of the students brought an antique brass hand bell which looked authentic and suited the purpose well. Many discussions were held about the need to provide a Chinese translation of the lines of the play for a non-English speaking audience. A projector and screen at each scene site was impossible. A "troubadour" to accompany the audience and recite a summary in Chinese of each scene as the audience moved from one scene site to the next was rejected as awkward and ineffective (R T1). Finally, it was decided that a summary in Chinese of every scene would be printed in the program and given to the audience at the beginning of the play. Since the play would be performed in natural daylight, the aesthetics of outdoor stage make up had to be taught to the makeup crew. It was necessary to buy professional stage makeup from a supplier in Taipei. The teacher and students went together to choose the colors of foundation, lip color, and eyeliner for the Dutch and Islander roles. For example, no artificial colors were allowed, and only natural and peach and orange shades were selected.

Additionally, the islanders needed to be camouflaged as "friendly shadows". We chose "jungle" makeup for their face and body painting. The makeup crew needed to be retrained in the art of makeup, because to many students "makeup" meant blue and pink eye shadow, black eyebrows, red or pink lipstick, and lip gloss. The student director and stage manager handled scheduling, production deadlines, and special rehearsals whenever the teacher-director could not be present. The student director supervised the Chinese translation, poster

and program design, website, publicity, and communication with the fort staff. (R T1). The results reflected Chang, Wang, Chen and Liao's (2011) call for, "action engagement [fostering] an esprit-de-corps as well as an opportunity for creativity" (p. 243). The results also showed that research in to the history of Fort San Domingo and selection of a textual adaptation and making special outdoor theater production choices are the necessary tasks in the process of implementing outdoor drama as a community service. An experienced teacher who knows how to perform an outdoor drama and a responsible student director are very important to make a mission of linking a campus-community service at most prominent monument accomplished. It will take six steps to begin the community service. It is suggested to follow the strategies from Eisner, Grimm, Maynard and Washbun (2009) before starting a volunteer plan.

The strategic volunteer plan is as follows:

- Market research and community needs assessment.
- Strategic planning to maximize volunteer impact.
- Recruiting and marketing to prospective volunteers.
- Interviewing, screening, and selecting of volunteers.
- Orienting and training volunteers
- Ongoing supervision and management.
- Recognition and volunteer development.
- Measuring outcomes and evaluating the process (Eisner *et al.*, 2009).

The findings revealed the complexity and challenges of implementing an outdoor drama community service at a prominent monument. These include limitations of the location and facilities and so on. Nevertheless, it is important remember that this activity is concerned with education, human needs, and public benefit associated with positive outcomes for both students and citizens. Here are the systemic interactions among the components of participants to provide more details in knowing the overall process of implementing an outdoor drama community service.

Systemic Interactions among the Participants

In order to understand the system of interactions among the participants in education through drama, various agents (such as the professor, the student director, the faculty director, the theater actors, the technicians, the stage manager etc.) were interviewed. These interviews provided feedback regarding the students' and faculty directors' feelings and insights regarding the use of outdoor drama as a community service. Students and faculty teacher responses included the following:

- *When I had some important matters need to discuss with the faculty members from the Danshui Historical Museum, however, they were absented for four days. When I contacted the faculty members of the Danshui Historical Museum, I encountered problems such as their ignorance of making excuses such as being in the meetings, business leave, and did not want to answer the phones or hang up the phones when I called. In addition, I felt that the outdoor performance was not treated as an important event for the civic participation for the museum board. They neither showed the willingness to coordinate nor communicate*

with me, therefore, I asked for help from the school chair and the play director, but they just asked me to bear fruit by enduring their attitudes(13527S8).

- *In fact, our staff and the staff at the fort were not reconciled during the community service because after all, the fort is the grade one historical site and a popular tourist attraction. The staff at fort must take tourists and monument's maintenance as first consideration. But for us, this presents a relatively considerable obstacle because a drama performance requires rehearsal practices, the opening hours of the fort are usually the time comes lots of tourists, but they cannot postpone the closing time for our rehearsals. Restrictions on the use of leased space and settings at the fort actually were considerable obstacles for our performance. So, the feelings in this regard of interaction with the staff at the fort is quite unpleasant (13525S4).*

The result revealed that the student director and main actor were not satisfied with the faculty members from the Danshui Historical Museum. When the researcher interviewed them about the interactions with the faculty members, they complained and told many stories about how they were treated and they mentioned that they had different attitudes toward students and teachers. The evidence showed that the interaction between faculty members from the community and students did not go well. Negative interactions occurred. It was a volunteer community service; however, sometimes, the people at the served place were not really cooperative and treated it as an important event. On one hand, the data indicated that the student director had a negative impression when the project sought public participation. On the other hand, however, the faculty director was satisfied with the campus-community service. As a result, the student did not seem to have a capacity for negotiating with faculty members from the Danshui Historical Museum. There were many instances when participants did not have the interaction with the faculty members at a community, and it was mostly the student director who had the systematic interaction with many people both from campus and community.

The interaction among theater students, I think I had to separate the actors and dancers into two parts. There are quite a number of people actually performed in the outdoor community service, although our student director(leader)is very active behind the scenes and she wants dancers and actors work together for the intensive rehearsals, but, after all, not every one can be available with much time for practices, it is not every person has a very strong positive attitude for the service. It is common that some of the students are often late or do not come for the rehearsals. Although all of the students had very good performance on the outdoor drama play, the frictions and disagreements/discouragement actually occurred during the process of community service (13525S4).

The results also demonstrated the presence of negative interactions among volunteer students. Common problems included students' lateness, absence, frictions, disagreement, and discouragement during the service process. However painful the birth pangs may have been, the final production of

the outdoor drama community service learning was considered great and successful.

- *Our interaction with teacher was actually quite good during the outdoor community service, the teacher was willing to give her free time for assisting us and she was quite help ful. Like sewing costumes, proving technical guidance and suggestions for actors and so on (R S15; RS11; R23).*
- *Our team trust was built strongly among teacher and students because we had the motivation, autonomy and independence for a perfect drama performance at Fort Domingo. The teacher did not worry about whether we memorize lines or other trivial issues because our team had a common goal: we want a perfect performance for the community service. The teacher had some cruel decisions in the screening process of choosing the actors because the teacher clearly let us know that the show at Fort was a very rare opportunity for a community service(13525S4).*

According to the lead actor and other theater actors, they had a positive interaction among teacher and the students. The teacher also did not worry about the students' attitudes toward the difficult task of using drama at outdoor community service. A mutually positive interaction was found between the teacher and students:

- *The community service with Taiwanese most prominent monument was very successful; the college Dean and Museum Director from the Anhui Historical Museum did attend the full final performance. Althea University students and teachers attended the performances and unexpectedly, many tourists and children visiting the fort joined the audience and followed the entire play. During earlier rehearsals, often school groups visiting the fort stopped and watched the play as well(131125T1).*
- *This was the first outdoor drama community service and it was a success because we could see sincere smiles and laughter from the audiences. The audience were high and excited for our performance (13515 S1).*
- *I was not majoring in theater art, but the tourists said that I acted professionally and it was a fantastic performance (13527 S8).*
- *The traditional drama is limited to a place to perform, but the outdoor drama allows bigger spaces to perform with fresh air, the actors can interact with the audience and get the feedback from the audience directly (13521 S9).*
- *Yes, I needed to contact with many people such as faculty members from the prominent monument systems, audience (tourists), school dean, faculty professor and classmates and so on (13527S8).*
- *Strengthening friendship with classmates and having decent relationship with other major students. The consideration and love among participants, for example, buying breakfast or lunch for everyone voluntarily and having a team spirit during rehearsals (13527 S7).*

There were some positive interactions at the final performance. The college Dean, the Museum Director from the Danshui Historical Museum, Aletheia University students, teachers, many tourists and children, audience, and school groups all attended the performance. The positive interactions also

fostered friendships and a team spirit among theater actors. These results support Pritchard and Whitehead's (2004) assertion that community engagement is a "... approach in learning ... that integrates community service with academic [courses] to enrich learning [and] teach civic responsibility ..., engaging [college] students in addressing [an] unmet issue ... in a community" (cited in Lawler, Joseph and Narula, 2014, p. 195).

Students' reflections, suggestions, or achievements on this outdoor drama community service learning

Reflection

- *I think every one in the rehearsal process will inevitably encounter some friction. So in this process, I think all the people finally have a considerable consensus, that is: a successful team is not the so-called one person of the best, it involves the owner of each other in trust, respect, and work together towards the goal. I think this is a very important lesson after I learn from the community service (R S2; R S4; R S28).*

The result dovetails with Schonmanns, (2005) in that the achievement of admirable qualities of drama is an important by-product of the dramatic experience, and as such drama leads to personal development, patience, tolerance, respect, judgment, and social concern. This paper reclaims the artistic and the aesthetic in drama education as its core experience. Drama is now being viewed as a" multileveled discourse, the true appeal and beauty of drama in education lies in its power to express the human mind and spirit via the captivating magic of Theatre" (p. 38).

Achievements

- *My English speaking ability became much better, I learned lifelike pronunciation and drama techniques. I gained a great sense of achievement. Our English proficiency and skills learned from school were closely examined by the audiences; our performance reached the audiences' high standards and expectations I have gained how to prioritize things; to use strategies to handle situations; and to communicate with teacher and classmates. (R S8; R S17; R S29).*
- *I have learned how to get alone and communicate with people, how to manage my time, and how to establish an achievement for completing team tasks. (R S6; R S8; RS 11; RS 24; RS 33).*

Suggestions

- *School funding for drama activities should be provided with more budget (R S21; R S23; R S18; R S4); students' energy is important for outdoor drama rehearsals; more advertisements and promotions are necessary for the outdoor drama community service. (R S1; RS23; R18).*
- *It is suggested that solidarity and the need for a leadership ability to lead people to accomplish the outdoor drama service. If every one has considerable maturity, although there are little frictions, it will not affect the progress throughout trehearsals and performances. (R S4; R S8; R S5).*

- *It was important to have good communication skills and attitudes toward the conflicts, sometimes, situations happened to test the leader's wisdom, emotion and problem-solving skills. (R S8; RS33; R S19).*

These results provide evidence of positive outcomes from using drama in the campus-community service. The findings concur with Martin-Smith (1993) that educators should use drama as a method of learning and teaching because drama involves: (1) the interaction of mind and information; (2) sensory and kinesthetic experiences; (3) evaluation and decision making; and (4) understanding of the how, why, and why not of complex issues. The students' transformation across time and "the stage theories of cultural growth and learning along with transformative learning theory, identify phases of euphoria, disillusionment, adjustment, and integration on cultural learning process, as people have deeper contact with cultures and develop language skills that enable intercultural communication, they may progressively gain a more accurate understanding of the complexities of intercultural interactions and recognize that all behavior exists in cultural context." (McBride, Lough and Sherraden, 2012).

Reflection of Teaching Drama Class: Dr. Scott's Story

Dr. Scott discussed the restricted spaces and emphasized that for a drama lesson, many more problems need to be solved. For this teacher, an original question "What is your reflection of teaching the drama course and implementing the outdoor drama performance as a community service at Fort San Domingo?" moves towards a broader issue. Dr. Scott responded that

- According to some researchers, foreign language theater is popular in Singapore, Korea, Japan, the Philippines, and India; therefore, drama and theater education should be available at the university level. Schools need to provide real theater and real space for theater classes. Some Taiwanese educators are not positive about drama and sometimes the chairperson doesn't attend the play. In addition, Taiwanese students can't speak English fluently; so encouragement from the school administration for foreign language theater is needed. Besides giving students real life situations to improve their fluency, undergraduate theater classes provide a studio where students with potential to become directors and actors can pursue their Broadway dreams. The performing arts and theater education is a great way to send out talent; many students have been bored all through school because regular classroom never awakened their artistic giftedness. It was a lengthy, arduous process involving much stress and conflicts, feelings of inadequacy, and varying degrees of frustration, fear, and anxiety—challenging the students physically, emotionally, and mentally (RT1).

Dr. Scott mentioned that drama is as Barker (2004) indicated, a new form and a creative way of academic scholarship which engages practices that make important contributions toward civic renewal in higher education. It also offers links between academics and the public that reflect the public interests, work

for the public good and increase civic engagement. The "action engagement enhances students' knowledge of the local work practice through personal involvement" which enhance students' "emotional understanding of the insiders' real problems that need to be solved" and through this process, "the students become self-motivated to accomplish the project to their best, the prototype they develop becomes their tool in the interventions to solve real problems...builds mutual trust between the two worlds and creates a shared sense of good intentions which could be critical for both parties commitment to overcoming difficulties and challenges" (Chang *et al.*, 2011, p. 239).

However, the results from teacher's and students' reflections and suggestions also show that "...a rather low level of professionalism exists in the Taiwan educational system. Even though drama education contains the prospects of learning literature values, language, body language and insights into human condition with professional teachers and coaches who can model language behavior, educators in Taiwan are content with the status quo. Drama performances can remain a cheap activity for fun only. It is easier to treat it like an extracurricular activity with little credit hours or let teachers and students do everything on their own time as volunteers. The results and theories show that students need educational drama and this needs professional teachers to guide the implementation of drama play" (Su, 2012, p. 143).

Conclusion

'Drama' is a course offered at the university, and 'Drama education' can be one of the course-based service activities which are emphasized for future studies on partnership development between campus and community. The study began with a Senior Play Class to investigate the professional and practical knowledge from the drama educator and provide insights and suggestions into the difficulties of offering an outdoor drama as a community service. Importantly, this is a key cornerstone for building a mutual relationship between campus and community by using outdoor drama at a famous historical site.

This research hopes to incorporate students' professionalism with community service learning and build relationships with neighborhood residents in the community to cultivate mutual social and aesthetic benefits. The three research questions were addressed and answered by narrative research in details of experience, discovery, interpretation, and understanding from both students and faculty director. Narrative research is a fruitful way to understand the real problems from an insider's point of views. According to the data, there are quite a few problems for implementing an outdoor drama performance as a community service at prominent monument. For example, moving the performance setting from the campus to the location of the cultural heritage is problematic; the time schedule and the weather presented other problems and so on. Nevertheless, that the school provided a successful community service by promoting both the historical site and the university.

The findings from this study also provide six detailed steps for implementing an outdoor community service. The insight and

reflections from both students and teacher regarding the outdoor drama community service learning at Taiwanese prominent monument are intrinsic part of campus-community service. It is suggested that either the school dean or the play director needs to be more involved while communicating with the staff from the community. In addition, from Dr. Scott's expert point of view, drama pedagogy does not seem to be valued as a teaching method in Taiwan higher education, and is instead treated as an extracurricular activity. However, she also points out that the relationships between the fort staff, teacher-director, students, and museum members were positive and very satisfactory. Therefore, the faculty teacher and audience's feedback offer positive evidence that establishes a correlation between these premises and the process of creating deeper and more fulfilling mutually beneficial campus-community partnerships. The outdoor activities are the production of scholarship of engagement, which seeks public participation that broadens and deepens the possibilities for civic engagement in higher education. This approach should be valued. In this sense, changing educators' and governors' beliefs and attitudes as a first step may play a major role in bringing drama learning in the education and community system.

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