

## Chapter 1

### Introduction to Directing

Directing is the most advanced job in performing arts creation. This is because directors are the most responsible people in the art department, so courses that provide education or practice in performing arts are usually arranged in order after learning or practicing other subjects until they have understood them. What tasks must all personnel have to do and how to do this, and when this happens, the Superintendent will be able to control the working group to run smoothly.

#### 1. Definition of directing

The term directing is often used to describe the workload of a person who is in the position of "director". Control and create the production of the show to be visible to the audience. For directing a play, it is the depiction of a story from a particular play. To communicate the "theme" or essence of the drama to the audience through the performance of the play, which consists of performances, scenes, lights, colors, sounds. It is essential for directors to understand, analyze, synthesize, and interpret the script well before creating and practicing. Until it can be portrayed as a form of stage performance as desired.

#### 2. Roles and duties of the director

Scholars have expressed many views on the roles and duties of the director. as follows

##### 2.1 Role of the director

Sawang Pandumkomol (1988, p. 20) states that the director of the show is "the person with the highest responsibility in the field of arts, the starting point and embodiment of artistic expression, from performance, design, and proportional

integration of various artistic disciplines such as dance and music, resulting in a complete and valuable drama to be presented to the audience."

Matni Ratnin (2003, p. 33) spoke about the role of the director: "In the creation of drama, The director of the show is centered on the coordination between the playwright composers. actors, set designers, lighting, sounds, technical supervisors and audiences." The relationship can be shown in the following diagram.

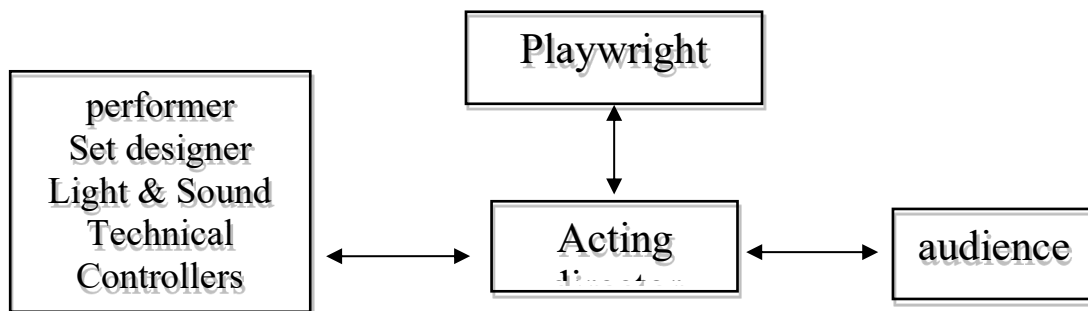


Figure 1.1 Chart showing the role of the director to other personnel

Source: Matni Ratnin, 2003, p. 33

Edward A. Wright describes the role of director: "It is he who is responsible for the selection, division, and artistic projecting of all the exhibits. What drama passes the director's imagination? will reflect some of his characteristics" (Noppamas Sirikaya, translator, 1982, p. 153).

Suraiman Vesayaporn (1998, p. 37) describes the role of director as "a person who has the ultimate responsibility to control, formulate plans and set guidelines for the production of the drama according to his own interpretation."

Pritt Supasethasiri (1995, p. 1) states that the role of the director is the person who is responsible for the decisions of the drama, the person who details and chooses elements of the drama that will affect the success of the drama.

In conclusion, the director of the show is the one who plays the highest role in the field of art. For the creation of a drama. The director will supervise and supervise the entire creative process to be as close to his thoughts and imagination as

possible. In order to control the creation of jobs to achieve results. The director must coordinate and collaborate with the various departmental personnel in the theater troupe.

## 2.2 Duties of the director

Sawang Pandumkomol (1988) said that since drama is a collective art, it combines many art disciplines. Therefore, the director is responsible for supervising the development of all branches of art from the beginning to the opening day.

1. Interpret the play
2. Casting
3. Select designers and collaborators
4. Provide advice and listen to opinions in consultation with all designers. To agree on the format and genre of the drama proposal as well as the interpretation of the story before rehearsing the play.
5. Formulate a training plan at every step.
6. Conduct drills
7. Supervise the theatrical production team
8. Make decisions on all issues related to the arts department.
9. Responsible for the sum of drama and all branches of art.

(Vivid Pandumkomol, 1988, p. 20)

Matni Ratnin (2003, p. 33) commented on the director's duties: "The director conveys the thoughts, feelings, and emotions that appear in the play, the story, the theme of the story, which the author has written in 2D literature , into 3D animation , sound, life, and spirit to the audience through the five senses."

The plays that appear on stage and what the director presents are new forms of art production, not literature. Rather, it is a step of art that is born out of that literature. In this aspect, the director of the show is an artist who creates with personal knowledge and ability, coordinating with performers, musicians, dancers and designers, etc. (Matni Ratnin, 2003, p. 34).

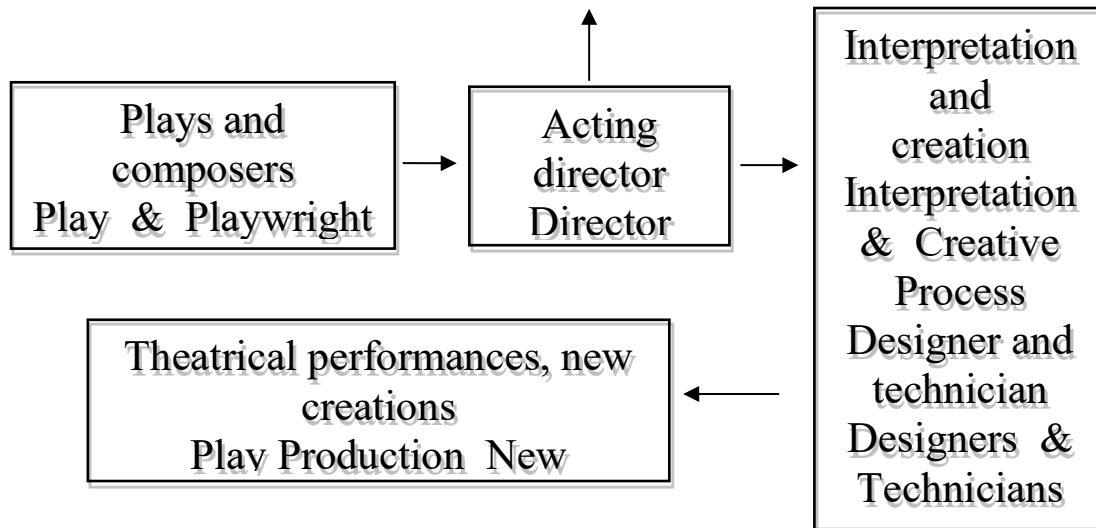


Figure 1.2 Chart showing the relationship of the director and other personnel

Source: Matni Ratnin, 2003, p. 34

Edward A. Wright stated that it is the director's responsibility to convey meaning, interpretation and expression of reality (...) in order to convey the writer's perspective (cited in Dankamol Na Pompetch, 2007, p. 69).

Pritt Supasethasiri (1995) discusses the duties of a director as follows:

1. Be the initiator of the show.
2. Develop and coordinate collaborative relationships with various departments.
3. Assess the needs of the chapter and communicate with members who will be creating the work.
4. Coordinate ideas and proposals from different parties.
5. Work with performers to prepare for the show.
6. Collaborate with designers and those responsible for various duties backstage.

Dangkamon Na Pomphet (2007, pp. 68-71) summarized the duties and ethics of the director in 3 aspects:

1. The director of the show needs to convey the "need to express".
2. Understanding collaboration
3. Responsible as an artist

In conclusion, the main function of the director is to bring literature to life on stage by conveying what he interprets from the play to the cast and crew in order to create different parts of the play according to the director's imagination .

### 3. Qualifications of the director of the show

Performing arts scholar The qualifications for directing a show are discussed in a variety of ways, which the author has briefly processed. as follows

Vivid Pandumkomol (1988, pp. 22-24) said: Whether one can be a good director or not. It must be proved by serious work rather than judging any rule or theory. Because, as a matter of fact, There are no rules that can be considered all right or all wrong, and to study how to direct and the qualifications of many of the world's most famous directors. You will find that each person has a unique approach and that each person's qualities are different. However, there are often some qualities that a good director has in common, which can be processed as follows:

**1. Have enthusiasm and interest in the play to be directed.** Directors have to work on their performances with passion to be inspired. It takes a lot of creativity and patience to overcome obstacles until the work is done. Therefore, if there is no interest in the play, you should not accept directing from the beginning because you will never be a good director for that drama.

**2. Have a thorough knowledge of the subject to be directed.** A good acting director should read the play carefully and many times until he can understand the content, meaning, and highlights of the story very well. Able to interpret the meaning of symbols in the story deeply. In order to convey it to the audience. They also need to understand each character's role and habits, as well as research to be able to answer the actors' questions. Attendees and audiences get it all.

**3. Have an understanding of the human mind** Most dramas are about the mind. Human emotions, opinions, actions, and problems. A good acting director should know the principles of psychology and be sensitive enough to understand the deep emotions of human beings in different environments and situations.

**4. Have knowledge and experience in directing** and various aspects of theater well, a good director must have sufficient knowledge and expertise in various aspects of drama until it can be called knowing the work. A good acting director should have worked in all aspects of drama presentation to be able to advise, understand, and help solve the problems of colleagues in various fields.

**5. Be observant** The best teacher of dramatic arts is human life. A good acting director should therefore be observant. They have sharp eyes, can see things around them more widely and deeply than others, and use observations and memories from real life, such as appearances, gestures, and expressions of people in various environments, to use in directing.

**6. Have initiative Imagination and creative** ability A good acting director must not be a copycat, but an individual. Be striving to find new ideas, be creative, but at the same time be interested in the work of others. Keep track of the world's theatrical movements to learn new systems or ideas, as well as research new and old theater arts to choose the right genre today.

**7. Good leadership and interpersonal skills** To direct each play. The director of the show will have to work closely with a large number of people. Therefore, a director who will get the job done well should have good leadership qualities that inspire all colleagues. Be able to get along with everyone. Listen to opinions and understand the problems of colleagues. Be sincere and give equal praise to everyone in order to create harmony among colleagues.

**8. Ability to make decisions** A good acting director must be decisive. Be self-confident in your own thoughts and make choices that you see as best, but not self-centered. Do not listen to others' opinions or get angry when criticized. The director must reason, listen and scrutinize the feedback of his colleagues, always ready

to correct the defects, but ultimately have to decide what to do in order to have the best effect.

**9. Do not insult the taste** of the audience A good acting director should not have the idea that if he does something good, the audience will not understand it, and tries to bring down the standard of drama presentation by claiming to please the audience. The director of the show should try to offer a standardized drama. Because works of artistic value are always supported by the audience. In addition, a good director should try to look for flaws in his work and should not be discouraged.

**10. Be talented:** Talent is the most important thing, because without talent, you may not be able to do well. The director must be able to see how the show is overflowing. When is there a problem, and everything should be solved? The tempo of the show is slow or fast. Is the intensity of each scene sufficient? How is everything harmonious or contradictory? These must not only be used with knowledge, but also with talent. However, talent, even if it is a good thing, is dangerous if it is not known to use and constantly improve it.

Saowanut Phuvanit (1993) described the director's qualifications as follows:

**1. Be an artist,** that is, in the emotional dimension, the director should be an emotionally sensitive person. Easy access to human feelings and emotions, easy to share with events, childish imagination and constant motivation. In terms of brain and intelligence. The director should have the depth to read and understand the play. Ability to think critically Be creative and always ready to try new things.

**2. Be a teacher,** that is, the director should have the ability to convey ideas to the actors, including the skills to train people, and be proficient in training, be able to see through the problems of the actors and be able to find ways to solve the problems of the performance. Kindness in communication and working with all cast and crew

**3. Executive:** This means that the director should have the skills to manage various processes. To rehearse and perform plays like an executive. They plan in advance, hold meetings of departments, and have the ability to govern people. Good team leadership skills

Francis Hodge (cited in Pansak Sukhee, 1998, pp. 5-6) states that directors should receive proper basic training so that at least they should have knowledge of the following:

1. **Be familiar** with the type of drama Important dramatic literature from the past to the present
2. **Knowledge and understanding** of the acting genre Popular traditions of drama from the past to the present
3. **Have knowledge and basic training** in work related to drama production. In order to know the materials. They can also explain ideas or even how to assemble them and understand the extent of possibilities in different parts of a theatrical production.
4. **Through the study of performance**, including the use of voice and movement. Because an actor is an important "tool" for a director's communication, he should understand the "nature" of the actor very well. The acting director's training experience will allow him to understand the problems of actors. Understand how to achieve acting goals by giving actors proper and accurate advice.

Dangkamol Na Pomphet (2007, pp. 68-70) expressed his view of the director's characteristics as follows:

1. The director must know and understand human beings. They must also accept their humanity and see other human beings, see the real world, see the truth of life. Seeing human suffering He must be interested in other human beings as fellow human beings and love his fellow human beings until he wants to convey a "message" that the director believes will make them know more about the value of their lives.
2. As Wright says, the director is like the conductor of a symphony orchestra, though he doesn't play any instruments, but he connects the works of each musician into one. Therefore, the director of the show coordinates the work of the parties together with a friendly system, making all parties "feel" and "believe" in the same goal, which is the main idea that needs to be communicated.



**3. Responsibility:** Another important ethic of a director as an artist is to be responsible for the work he or she does. To colleagues, to the audience, to society, and to the arts themselves.

Stephen M. Archer (cited in Pritt Supasethasiri, 1995, pp. 3-5) describes the director's characteristics as follows:

1. A man who aspires to excellence.
2. Be a leader
3. It is a person who understands human nature.
4. Be imaginative and creative.
5. Possess directing skills and expertise.
6. Prior formal training

Kenneth M. Cameron and Patti P. Gillespie (cited in 3D Sukbanjong, 2001, p. 7) noted good directing. It is summarized as follows:

1. A good directorship must be seen as consistent and exciting. It demonstrates the ability of the director to deal with those problems.
2. We can see all the good directing done by the actors. If an actor performs brilliantly and is consistent with every part of the production of the play, then the director is doing a good job.
3. Good directing creates dynamic visuals and movements.
4. Good directing gives you the rhythm of the show, but not the emotionless rhythm of robots.
5. Good directing requires bringing all elements together.

Rasika Suansom (2007) said that working as a theater director It takes many forms of thought as a way to bring about creative and intelligent thinking. It is also suitable to be used in real-life situations as follows:

1. Critical thinking means thinking separately, separating elements.
2. Synthetic thinking refers to the creation of something from different elements.
3. Creative thinking means thinking about something new and interesting.

4. Comparative thinking is a practice of careful consideration of what is good and bad.
5. Connecting thinking means thinking from one thing to another which has continuity. It doesn't have to be the same.
6. Imagination is an infinite, diverse, varied thinking.
7. Interpretation means putting all ideas together.

In short, the definition of directing is that a good director should fully understand and approach the drama to be directed. A good acting director must lead the actors to the world of perfect production, while a bad director will not understand the drama and will often ask questions to get irrelevant details, including not being able to train the actors , or may train the actors in an imperfect manner or directing the actors to act or move emotionally or like robots. (Kenneth M. Cameron and Patti P. Gillespie, cited in 3D Sukbanjong, 2001, p. 7).

#### 4. History of directing and directing

Sam Sukbanjong (2001, pp. 11-20) describes the development of the directors of the Western world: Some theater scholars believe that the stages of development of the "acting director" from the beginning until the present day may be divided into phases as follows:

Phase 1	The Teacher – Directors
Phase 2	The Actor – Manager Directors
Phase 3	Realistic Director (The Realistic Directors)
Phase 4	The director of the show, who focused on style in the creation of drama.
	(The Stylizing Directors)
Part 5	The Contemporary Directors

#### Part 1 : The Teacher – Directors

In ancient Greece. Theatrical performances are held for a limited time during the celebration. The screenwriter controls the rehearsals of the actors and chorus group to make the theatrical performance the way he wants. The state assigns a

volunteer choragus producer responsible for funding the production, which is usually a playwright. The stories shown are often taken from ancient mythology. The traditions of the show are clearly defined, and the audience expects to see what they have already seen. The tasks of the role riders include training actors and dancers. Choir with (...) These are the limited frameworks of a person's field of work related to the role of director. Cohen believed that in the early days of drama and periods, Directing was seen as a form of teaching in Greek times, the director was called didaskalos, which means teacher.

In addition The role of the director is like a teacher. It was also evident in the Middle Ages, where the play was under the supervision of the church. Then there was a troupe and they started performing outside the church, but they would look like the head of management to ensure that the operation went smoothly. It has not yet been characteristic of the artistic use of knowledge of these managers. In the Middle Ages, the term director in different European languages would also have the term "master" or teacher... It is assigned to transfer knowledge and performance techniques according to the correct performance tradition to the performers. This may be because they have attributes that are able to "teach" or provide better information about the chapters they have written than others.

## **Phase 2 : The Actor- Manager Directors**

Around the end of the 16th century, theater troupes would be supported by the royal court or the nobility. Theatrical performances are also performed inside the permanent theater. Under the leadership or supervision of key characters, the "actor-manager" has been created, and has appeared in theater throughout Europe.

Until the 19th century, the actor who was also a famous theater company manager and screenwriter was Molière. While England has Jame Burbage , David Garick, Charles Kean and Henry Irving, in America there are Edwin Forrest, Enwin Booth, etc. Actors who manage these troupes Roles that are closer to those of modern directors have begun. However, while these troupe managers pay more attention to the details of the drama and the overall picture of the play, they are more than ever. They're still actors and see the big picture of the play from the perspective they're taking.

The director of the show who manages this troupe. It had its greatest influence during the Victorian period until the 18th and 19th centuries, in response to things of that era, such as science, scientific methods of finding truth, anthropological research (...) The demands of the era led to a change in theatrical directing. The audiences of that time wanted to see a drama that was neat and stereotyped. While the composer is unable to direct the play he has written. Also, people want to see more authenticity in theatrical work. As a result, they want to research, search for information, create a system of coordination or, in summary, begin to need more directors.

### **Part 3 Realistic Director (The Realistic Directors)**

The second phase of directing development It began around the 19th century as a result of a group of directing leaders who turned back to the old theatrical process and tried to find ways to present the play more realistic. Wilson said:

Although the term director was not used in industry until the late 19th century, the presence of the director as a creator seemed to be intertwined with changes in society during the 19th century. This was the result of the ideas of Freud, Darwin and Marx . There was telegraph, telephone, photography, film and television. This results in the perception of different cultures. Each society began to take into account more and more different characteristics.

The first stage of directing began in the 18th century by David Garrick and Johann Wolfgang von Goethe in the 19th century. During this period, directing work was developed by actors who were managers. The first two actors were Richard Wagner and Duke of Saxe - Meiningen.

The goal of the 19th century change of those theater leaders, who were "managing actors" or "managerial writers," was to try to create a unified picture of stage play. It relies more on rehearsals and attention to detail of the work produced. Historical accuracy will be experimented with with character scenes and costumes, as well as anticipation of more realistic performances.

A 19th-century actor-manager was responsible for the selection of plays. Casting Supervise rehearsals and work with screenwriters. Costume choices, as well as budget or finances. Those manager actors usually usually include: It's the star of the

theater troupe. Many of the performers will focus and pay attention to stage creation, reinvent the elements and practice hard and experiment with different types of actors' movements.

The actors are the beginning of attempts to pull drama towards realism. Managing actors who try to experiment with blocking or positioning the movements of "acting" actors rather than making various gestures without life. In addition to McRedy, Madame Vestris, who oversaw the Olympic Theatre from 1831 to 1838 in America, Edwin Booth, who managed several theater productions in New York, and French playwright manager Pixerecourt, Victor Vestris. Victor Hugo and American playwright Delhi

The Duke of Saxe-Meiningen was the first modern director to be directed. He started out as a theater consultant in the royal court. In control of his theatrical production, the work of directing the plays he created was organized. He prepared sketches of scenes and Costumes for each drama too. He divided duties with his troupe star, Ludwig Chronegk, responsible for day-to-day management, and he gave his third wife, Ellen Franz, the responsibility of managing the art department, as well as assigning roles to play-selectors and vocal coaches for the performers.

The Meiningen troupe's theatrical works will be filled with spectacular to create a magical illusion of the scene. He insists that accuracy must be paid to historical data. So he spent a lot of money on fabrics and materials that he thought would reproduce the image of history on the stage. He decorated the stage with carpets, stairs, and even bushes of trees to create the illusion of an elaborate scene. The novelty used by Meiningen's theater troupe made it famous, and it became famous from 1874 to 1890 that he became the first director of modern directing to direct Shakespeare's plays. And a lot of romantic drama and can also manage to drain the various departments in the theater work well. He rehearsed his actors with sets and costumes for a fairly long period of time. He also refused to open the show until he was sure that all the elements were united. His influence influenced the directors of later realism performances.

George II, Duke of Saxe-Meiningen, counts first of new blood. Most scholars therefore classify him as the first modern director of the show. He presented a large number of plays, reviving old Klastic plays. George II's troupe performed throughout Europe between 1870 and 1880. His theatrical work reflects the synergy of the show's

work rather than the stardom. "All of his actors are set up in rehearsals to develop their individual characteristics and try to create a more realistic picture of the characters they are playing... Overall, the aesthetics of Meiningen are said throughout Europe that his plays communicate the interpretation of the script and the design. This was the reason when his troupe stopped performing in 1940. The position of the director to organize and rehearse the performances as well as to oversee the overall work of the troupe so that the images to be presented are clearly visible."

In the year 1887 Andre Antoine started a realist movement in Paris. Konstantin Stanislavski initiated the Moscow Art Theatre celebration in 1944. In 1898, in the early stages of the beginning of the theatrical work. The directors of these two shows are also amateurs. Start to develop new techniques. In acting and coaching actors, based mainly on the idea of abstaining from Duke George II. Both directors have theorized and worked seriously on the systematization of theater troupes, educating the audience as well as creating aesthetics for theatrical works (...) Their ideals and determination resulted in the expansion of directorial roles in theatrical productions.

In addition to Antoine and Stanislavsky, there were many pioneering directors, such as Harley Granville Barker, an Englishman, an American, and a German Walter, Otto Brahm. It also focuses on the interpretation of the script with the greatest psychological consideration. As the psychology of the individual began to be important for the analysis of chapters and performances. The director begins to have to do more than just be a teacher or manage the administration of the play, but he has to be an analyst, a psychiatrist, and a magician. The task of creating drama seems to be becoming even more important.

#### **Phase 4 : The Stylizing Directors**

It was during this period that a group of directors joined the anti-realism line. This group of directors will work with a group of playwrights who resist realism. It is a modern drama group that emphasizes the style of drama. Group directors who emphasize style in the presentation of dramas do not adhere to the rules of realism. But the goal of the theatrical presentation is to create a vivid, beautiful and exciting

performance. It also led his co-creators to experiment with finding ways to present pure theatrical works. (pure theatre) and pure dramatic imagination.

Paul Fort is considered one of the first directors. In this period He offered his theatrical work in Paris in 1940. (1890) His work was particularly opposed to Antoine's performances, as was Vsevelod Meyerhold, a disciple of Stanislavsky. He began offering his theatrical work under the title "Biomechanical Constructivism" in Moscow. Movement in the directing group emphasizes style in theatrical presentations. This resulted in the introduction of the use of piloting and symbols. Abstract expressions in design, or emphasis on drama as well as various methods of performance, are still used today. Perhaps the thing that influenced the status of the director was not the director himself. It's because of a designer and theorist named Greg. (Edward Gordon Craig)... he called it the reform of the play. Artistic elements of the play, such as performances, sets, costumes, lighting, singing. All dances, etc. must be controlled and managed by the director. In the year In 1904, Greg was invited to Germany, where he published a book called *The Art of the Theatre*. Whatever the law of realism, realism. His magazine, *The Mask* (1908-1928), influenced a group of dramatic advances.

however The director of the show in this period usually performs the duties of the director of the show and presents the ideas, beliefs of theatrical creations according to the philosophy, beliefs of various groups of art. These currents of thought emerged. From the end of the 19th century to the first half century of the 20th century, there were many theater groups such as Symbolism, Expressionism, Epic Theatre, Theatre of The Absurd, etc.

## Part 5 The Contemporary Directors

This is the Age of Director, a period in which the roles and duties of the director are clear. In theatrical productions are part of the art of orchestration. The design of the show is harmonious, as well as having a memorable aesthetic character. "Nowadays, the world of communication and transport has evolved tremendously... The role of the director has changed from the manner of teaching actors to act appropriately. Let's create a stimulating miracle of the script. In addition, the idea of the current theatrical work believes that there is no problem that can be answered immediately. There is

no particular style, and there is no one's interpretation that would be conclusive... In theater work, the director of the show has the freedom to face the limitless possibilities..." Wilson (1985) believes that the reason why a director plays the role of a creator in a theatrical production company may be due to two social phenomena: Freud Darwin's and Marx's ideological nature of society. and the growth of journalism. However, in this contemporary period, directors play roles in four forms of entertainment: theatre, film, radio, and television... Early film directors Still not familiar with the new media they work on. They therefore relied on the directing techniques of the play. The camera is fixed in the view position of the theater viewer. The movements of the performers are also often as if they were on stage. The actors' gestures and makeup are also characteristic of theatre rather than cinematic poses and makeup. However, directors of later renewed initiatives experimented and created a new style of work creation that became more cinematic language. Edwin Porter , D.W.Griffith, Sergei Eisenstein and others. Began to move the echo in different ways to create more dramatic dances. They have made film a unique art form until now... When television emerged in the late decades of the 1960s. This type of media needed a number of more directors. Not many directors come from radio work that was born before, and their work is limited to sound visualization. They borrowed the techniques of film work... and developed them until now.

## 5. Theatrical process

What the director needs to know before directing is the process of making a play, which Suraiman Vesayaporn (1998, pp. 1-14) has detailed the process of making a drama in a total of 12 steps. as follows

**5.1 Forms or preparatory work of the acting director or executive producer** By gathering capital and forming a group of capitalists and experts who are well-versed in theatrical production. In order to guide and set production goals, as well as to find talented individuals in various fields suitable to be responsible for the production until the production achieves the goals that are well set, the director of the show will set a rough budget. It is based on information on the price of materials, equipment, and other subtleties from supervisory associates, information from their



own experiences in the past, or information from honorary advisors set up on an interim basis for each performance.

### **5.2 (Group) The director selects plays that he pleases, as well as individuals who have the ability to direct and manage various aspects**

Most of the time, the director is only a capitalist and leaves it to the director who he thinks is highly talented and has a directing style that suits the play that is of interest to invest, to choose the play, analyze the script, and select the actors and collaborators according to the experience and satisfaction of the director himself.

**5.3 Provide venues for performances** After the director has been assigned duties by the director and acknowledges the budget received. The director will study, interpret, and understand the play he has chosen thoroughly. A theater that suits a given style of performance. When choosing a theater, it is necessary to consider the elements of the theater that are most favorable to the play and the content of the performance. Most good plays determine the size and style of the theater. Then take into account the sound system of the theater. In a good show, the actor will not rely on the microphone. Actors rely primarily on their own voice. If it's a big theater, you don't have to make your voice loud according to the techniques that the performers have trained. However, the style and form of the performance also determine the size of the theater. If the show has few characters, not many scenes and scenes movement, it is not necessary to use a large theater such as the National Theatre or Thailand Cultural Center, etc. Because there are many devices that help create a beautiful atmosphere. This will be discussed in detail in Chapter 5.

**5.4 Select individuals and formulate plans for various departments.** After choosing a theater. The director of the show outlines the work system of the departments in an orderly manner and identifies the experts who will be responsible for all aspects of the work. Various documents are roughly prepared relating to the play, the plot, as well as the background or history of the drama Concept and interpretation of the director (Concept and interpretation) including the period of the drama The author's biography, style and form of the performance are most importantly printed plays that must be distributed to all attendees.

Subsequently, a production meeting was held, including the director of the show. Director of the Stage. Set designers, lighting designers, character clothing designers, and technical controllers, among others, meet to introduce colleagues at the heads of departments. It is the only way for departments to meet to communicate information and receive breakdowns of the details mentioned in the introduction, get as much detail as possible, and set dates for all character selections.

**5.5 Prepare for theatrical production** When all departments know the contents of their work, they disperse to carry out their duties. The director will plan the selection of the missing characters. Define each character's personality and style. Set date, time and selection method Set a date and time for another design meeting. Make a rehearsal schedule. Position the character's movements roughly (Blocking) with the pencil. The set designer began to read the play thoroughly. Find detailed information within the chapter to guide your research. (Research) more about the day, month, year, and world situation during that period, also searching for the environment of the character and society. Character's well-being status All props and stages (Props) include the development of events and characters from start to finish. Determine the style and form of the scene to suit the style and performance form, which is learned from meeting with the director to find out more and then design the set according to the steps and methods of each set designer. The lighting designer, after reading the play, takes notes scene by scene. Gather the same information as the set designer, then check and gather information about the lighting equipment in stock that can be used in the drama. As for the costume designer, the characters have to read the play and collect information such as the same, but focus on the details about each character. What is the number of changes for each actor in each scene? Check the total number of apparel and accessories. Make a detailed schedule of usage in different scenes. Gather information as accurately and completely as possible, then bring the details to the meeting to express their opinions and present the format that they think to create and design roughly. In line with the information they have researched together with the information of other parties, what is indispensable for the meeting during this period is the sketch design of the scene, lighting, and character costume department, which is

considered the best thought medium for all collaborators. In order to receive a unified work.

After finally agreeing on the style. Along with additional information from other departments, the scene department will have to go back to making more complete details and make plans. (Floor plan) that uses the correct scale and symbols. In order for the director to use pre-blocking to determine the position of the characters on the stage in advance of the actual rehearsal the next day, the lighting department can also prepare a light plot on this plan. The stage director can use the plan to extend the floor to the stage floor or room floor that will be used for rehearsal. It is called making a ground plan using duct tape or colored paper tape. Mark the entrance and exit directions. The scope of the room or perpendicular approach and the low height of the raised level and the location of various furniture, etc.

While the work of the parties is ongoing and is concluded at meetings that at the initial stage will be very frequent. Later, it is gradually distanced into 1 time a week. The director will supervise the actors to rehearse the script according to the plan laid out together with the stage director. The director of the show analyzes the characteristics. Characters to the actors Set your goals The various meanings and guidelines for the performance from start to finish or according to the details and methods of each director.

**5.6 Public relations** Once the operations of the parties have begun to take shape, it is already good. The director of the show will require the PR department to broadcast the news to various media outlets such as radio stations, television stations, etc. appropriate magazines and newspapers, as well as create interesting posters that must be identified. Date, time, location, key actors, directors, ticket prices Ticketing and ticketing venues If the rehearsal is sufficiently settled, there may be a prop set up for some rehearsal photography for publicity purposes, which will make it more interesting and addictive.

**5.7 Summary of past performance in the first phase Consider the problems that arise and formulate solutions or changes.** All parties gather information, bugs, and problems that arise, especially in the scene. Techniques,

lighting, sound, and clothing, which must operate simultaneously and have a deep relationship with each other. Information from these departments will be brought to the meeting for joint acknowledgement and consideration of improvements, with the director making the final decision if both parties have problems that are resolved or cannot be agreed upon.

**5.8 Rehearsal in different stages** The rehearsal time for each play is different due to the difficulty of each play, the experience of each actor, and the time remaining for the production of that play for a three-act play. Rehearsals are done 5-6 days a week and the duration of each rehearsal should not exceed 2-3 hours. For classic dramas and dramas with lots of clothing, rehearsals take even more time. For one-act play, rehearsals should take about 3-4 weeks and 3-4 times a week. However, as many rehearsals as possible should be held in order to achieve a good and standard performance, the director usually sets goals for each rehearsal and a standard rehearsal sequence.

**5.9 Perform theatrical productions** The first round of the show may be an invitation round, which is open only to the press called the press round, to allow for criticism of the pros and cons of the drama and then disseminate it to the public. This special show should be 2-4 days away from the actual show so that the media can publish the reviews in time and give the team an opportunity to correct the shortcomings of the actual performance. It uses information from criticisms of major newspapers, but often reviews are published after the first show has passed.

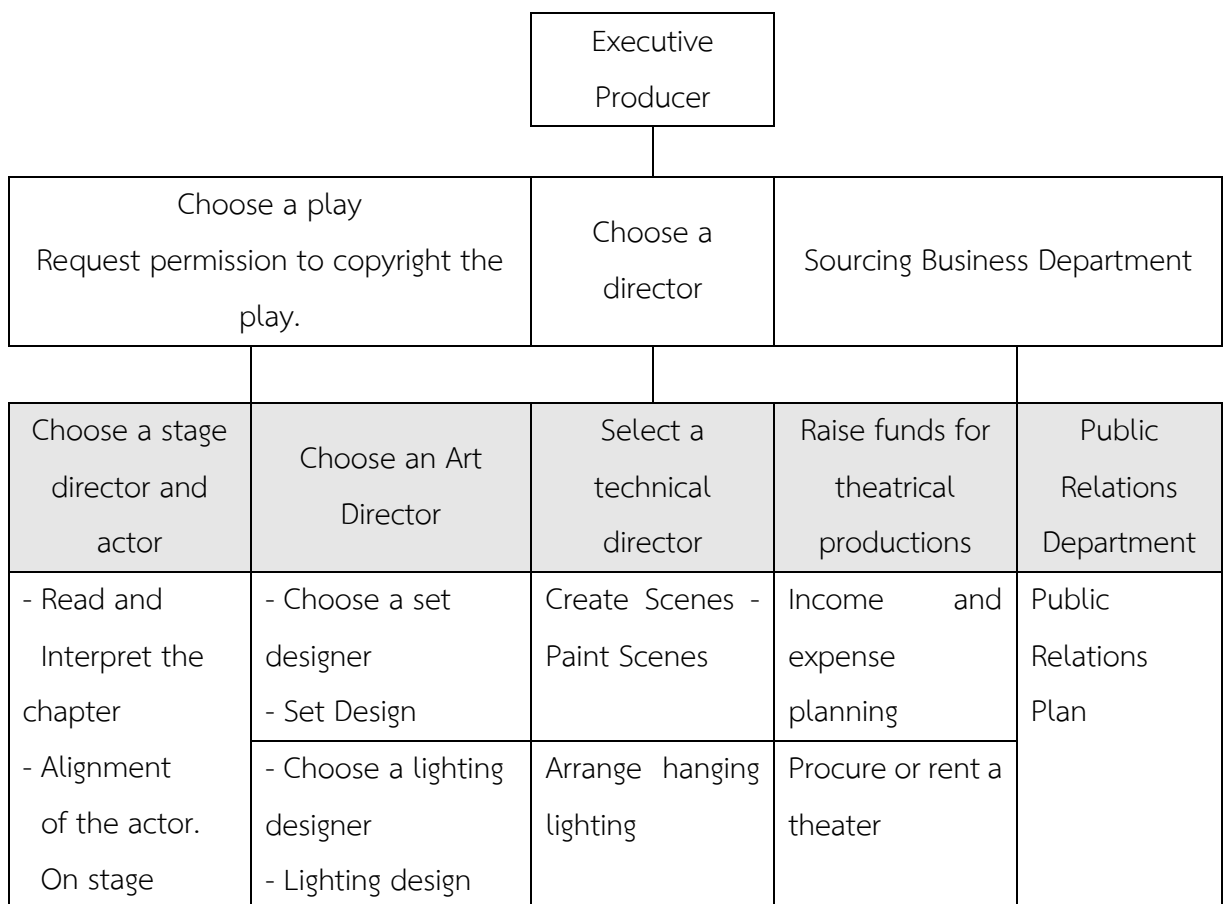
**5.10 Opening the show** The stage director will play a very important role during this phase: be responsible for everything that happens behind the scenes. If there is a wrong queue, it is the duty of the stage director to solve the problem in front of it. It assumes that the show must continue no matter what happens. The director sits in front of the show most times to look for any flaws found in each performance, and informs the performers to find solutions in the future.

**5.11 Correct, improve and change** If the director of the show sees many flaws and sees that the performance is starting to go outside his own direction line. The actors start to get disinterested at the beginning. The director can call the actors

and other departments together and find solutions to any shortcomings before the next performance.

**5.12 End of Show** At the end of the show, there will be a farewell party. The various departments will have to help pack up and dismantle the entire scene. And put everything in place instantly. This is because during that time, the theater makers were still together. If left unchecked, boredom related problems will arise and the manpower will be too small to be productive. The props must urgently return the borrowed items to their borrowed source before they are lost. Then there is an assessment of past performance to see if there are deficiencies that are at stake and how good they are. Calculate income and expenditure and prepare an accounting showing profit and loss amount as a guideline for other dramas. anymore

All in all. The entire theatrical production operation process can be described in the following table.



- Rehearsal for separate scenes.		equipment – Make a light cue		
- Rehearsal all included scene	- Choose a designer Props - Machine design Props	Prepare- Find props Plan the use of audio or audio equipment in the performance.	Ticketing Department Ticketing	- Poster Design - Design a birth certificate
- Technical rehearsal with performance  - Big rehearsal, technique. Costumes, makeup, stage with scenes	- Choose a designer costume - Design - Sewing costume	Select a technical team during the show.	Accounting for ticket sales revenue	Distribute news of performances and rehearsals with images.
	- Choose a designer Makeup - Provide makeup team	Total technical rehearsal	- Make accounting of all income and expenses - Consolidated accounting - Send the account to the executive producer.	
Show around the media		Open Show		

Table 1.1 Production operation sequence

Source: Suraiman Vesayaporn (1998, p. 14)

## 6. Director's workflow

Drama is a mixed art that combines many arts. so Therefore, the director is responsible for supervising the development of all art disciplines from the beginning to the opening day. The director's workflow The total amount is as follows:

Academic Documentation 1  
Compiled by Asst. Prof. Chutima

**6.1 Play-screening** The director of the show must start by exploring what drama he wants to do. It is translated or adapted or written among themselves. The key is to choose a play that is so pleasing to yourself that you can't hold back. Which genre of drama to choose depends on the tastes of each director. Some may put the content first, or others may choose from the style and style of presentation. Choosing the basics. It's better to choose a play that has a strange style or tactic. (Suwandee Chakraworawut, 2007)

Pansak Sukhee (cited in Three-dimensional Sukbanjong, 2001, pp . 24-25) expressed the view that the selection of plays should be based on the following:

- **The feeling of liking** is that the director must have a feeling of liking the play and want to take it seriously. Because this feeling of liking will be a trigger for inspiration. Imagination in creativity and want to present drama in spirit.
- **Presentation** possibilities Not only do I like it. The director must also take into account the possibilities of the presentation. These include:
  1. *Possibilities for actors*
  2. *Possibilities for associates*
  3. *Budget possibilities*
- **Suitability for the audience and social conditions** The director must take into account how appropriate and beneficial the theme of the drama is for the audience.

Pritt Supasethasiri (1995, p. 10) discusses the following things to consider about the script for directing:

- 1) Can such plays be used for performances?
- 2) Can we find actors to play roles?
- 3) Can we handle any technical issues as required by the chapter?
- 4) Will this drama be popular?
- 5) What is the selling point of this drama?
- 6) When was the last time the drama was produced?
- 7) How can we sell this work?

- 8) What kind of viewers do we want them to see?
- 9) What kind of viewers will come to see this drama?
- 10) Will our drama be of interest to the audience?
- 11) What should be the ticket price?

## 6.2 Analyze and interpret plays for directing

Once you've

chosen the play you want to present, The director must fully understand the drama by studying, researching, and researching information related to the drama as much as possible. Analyzing a play is understanding the plot in detail. It captures the main actions of the story and sees relationships linking the actions of the characters throughout the story. Analyze the storyline that progresses sequentially. Laying the grounding of stories, problems, conflict points, knots, event intensity. The peak until the unraveling of the story. The director must be able to catch which part of the story is somehow intense. In addition to the plot, the director must crack the main idea of the story, including various symbols or connotations. In the story, you must be able to analyze every character's character trait and the words that the character can use to communicate in every sentence, as well as read the script and see the picture that will happen on stage. You can also hear all the voices on stage.

In short, What the director must analyze in the play are the elements of the play in the 6 aspects: Analyze the plot (plot) The main idea of the story (theme) Characters, diction, song, and spectacle The director must also interpret what's hidden in the play. i.e., the interpretation of the main idea (message) and the latent idea. Motifs or symbols in the story, interpretation of actions, objective, and motivation of the character. Beat and through line of action, tone and audience impact, subtext, and environment will be discussed in more detail in Chapter 3.

## 6.3 Define guidelines for presentation

Once analyzed and interpreted

until the drama is understood thoroughly. The director must determine the presentation guidelines or style of the play in which genre it will go, most often if it is taken from a standard play. Or if the director wants to modify the presentation style to be different from what the play defines, it is possible. This will be discussed in detail in Chapters 2 and 5 later.



**6.4 Select a team** Once the director understands and visualizes the play he or she is directing, he will conceptualize and find a team for each side. Meeting to discuss and exchange discussions to see the same direction and determine the roles and duties of each party according to their aptitudes and interests. It doesn't mean that you have to make the sole decision. Group work must begin with the right attitude. Knowing how to respect and honor the ideas and abilities of all teams will have a positive impact on the sum of the work. The director simply knows how to use his judgment to make choices and decisions so that the overall picture of the work has a unified approach.

General Counsel		producer		Legal Advisor	
actor		Acting director Assistant Director			Author – Translate drama
Musical director Composer musician Choreographer- Choreographer Dancer	Art Director Set designer Light Designer Sound Designer Props designer Clothing designer Makeup Designer	Technical Director Scene Creation Department - Paint Installation Department- Lighting Props Department Special Effects Department Garment Department	Stage director Assistant Stage Director Light Department Voice Department Props Change of scenery Clothing & Makeup Department	Business Department Public Relations Department Treasurer Department Birth Card & Birth Certificate Department Reception & - place Welfare Exhibition Department	

Table 1.2 Departments of the parties in detail

Source: Suraiman Vesayaporn (1998, p. 2)

**6.5 Pre-Production** Plan and manage all matters from expense budget, public relations, ticket sales plan, and rehearsal venue. Set the exact date, time, and venue of the show. Set up team meetings to discuss the preparatory process continuously with the team of various departments, such as scenes, lighting, sounds, clothing, props, even food welfare, etc. Even if we work in the arts, we should not neglect the organization of operations. Set a work schedule so that all parties know for sure. Remember that creating drama is teamwork.

Nikorn Saetang (2006) has divided the preparation of work for expression into smaller parts. as follows

- The director of the show outlines the work system of the parties in an orderly manner.
- Select the personnel of various departments , who the director must take into account first. Well, the stage director. Costume designer Set designer, lighting designer and technical director Identify the specialists who will be responsible for each area.
- Choose a theater that suits your performance style. It is based on the physical, systematic, and technical characteristics of the theater that facilitate the performance, the acoustic sound system of the theater, and the voice training of the performers.
- Gather data The play, concepts, and interpretations are compiled into a series of documents and distributed to all participants for mutual understanding.
- Arrange a meeting between the heads of various departments (Production Meeting) These include show director, stage director, stage director. Costume designer It is a meeting to introduce all the co-workers who are the heads of various departments. To communicate information and receive as many details as possible.
- Then, all parties began to move separately to perform their duties after knowing the contents of their work (working).

- The director plans and schedules the casting and sets the date for all castings.
- The director set a date and time for another design meeting. Make a rehearsal schedule, put a rough blocking.
- The designers read the play carefully and did more research. Define styles and forms for performances that are informed by consultations with the director.
- The designers of the departments check the number of scenes. The number of characters and details that will be required in each faction's work. Gather data and make a clear record table.
- The designers of the parties bring the information to the meeting to propose each side's design ideas and propose a roughly drafted drawing, which is indispensable.
- After the meeting, bring the draft back to develop it more completely.
- Once the operations of the parties seem to take shape. The director of the show will require the PR department to send the news to various media outlets.
- Make a poster that must state the date, time, location, main cast. Director, ticket prices, booking and ticketing locations, and/or contact phone numbers.
- If the rehearsal is reasonably fit, then some of the rehearsals could be staged and photographed to create more interest.
- All parties gather information. Various problems arise, especially in the scene field. Light, sound and costume techniques
- All parties bring this information to the meeting to jointly acknowledge and propose solutions.
- The director of the show is the final arbiter if a resolution cannot be reached.

**6.6 Casting** after reading some interpretations. The director and screenwriter may discuss selecting the right actor for the role. For the opening of the audition, it will be an opportunity for the general public to audition, where the director will meet a mix of talented and non-talented actors, which is suitable for finding new actors or those who are really qualified for a specific role. The right actors are selected who demonstrate a thorough and rapid understanding of the main idea of the story and the character, and must be able to easily relate their feelings to the character, as well as be able to believe and understand the character's conditions rather than critically looking at the character. In addition, the right actors to be selected should realistically test their performances. Convincing, lively. It's energetic and it's in the direction of the drama.

**6.7 Rehearsal Schedule** Stage director Will be the one who sets up the queue, rehearses and appoints the performers. The rehearsal schedule is usually counted down from the actual show date to let the director know how much time to work on. Most of the time, when calling for sub-rehearsals, they tend to be sorted according to the story to prevent confusion, for example, the first week will rehearse only one of the whole body, etc. For directing, rehearsals can be divided into the following phases:

- **Reading rehearsals** is the simultaneous reading of the *script* by the actors, with the performers sitting in a circle at the same time. Have a play in hand, read aloud dialogues according to each actor's script. Superintendent, viewing and pronunciation and interpretation of scripts Let everyone understand the script more as the director wants. The director may ask questions to enhance his understanding of the theme and interpretation of the play.

- **Blocking rehearsals** are rehearsals that require a space the size of a real stage. The director will determine the *direction* of movement of the actors and record the positions in a notebook, which should be remembered at least 2 weeks before the actual performance.

Suwandee Chakraworawut (2550) has recommended the following functions and principles of blocking:

### ***Functions of Blocking***

- 1) To place the perfect picture on stage to be meaningful, appropriate and beautiful.
- 2) To allow the audience to see the performers on stage clearly.
- 3) To move a group of musicians from one of the pictures. Go to another image and so on.

### ***Principles of Blocking***

- 1) To be visible.
- 2) For beauty
- 3) For character reasons.

- Business rehearsals are rehearsals for character events. In most cases, the director will plan the business in advance or let the actors think for themselves by coming out of the inspiration and personality of the characters. Then props (props) began to be used.

- Memory rehearsals are rehearsals to memorize lines and progress. This can be done in a variety of ways, such as memorizing only the chapter. Find the meaning of each sentence and then memorize it, memorizing it by using business or blocking to help or other individual techniques.

- Characterization and motivation rehearsals are rehearsals to *find motivation*. The reasons for the actions of the character. Correct areas that lack meaning or purpose. To allow performers to perform reliably.

- Running rehearsals/ Run-through is the rehearsal of *the whole story scene-by-scene*. without interruption. There is a timer for each scene to perform. This rehearsal is intended to keep the actors informed of the events. The key is to know the right rhythm for each stage of the performance. Once rehearsed until the end of the film, the director will give instructions as the defects have been written.

- Polishing rehearsals are rehearsals for scenes, performance equipment, and real environments. The director of the show will test the views of the audience from different seats in the theater. See the subtleties of the show and *refine* it to make it more alive and interesting.

- Technical rehearsals are the *rehearsals of various queues only for the technical* department. No co-stars are required. Scene change queue and clothes Cue lights in each scene, including adjusting the brightness level, various audio queues, as well as adjusting the volume and volume level. This technique is also known as dry tech practice.

- Dress rehearsals are rehearsals. Exactly as real All parties must be almost one hundred percent ready and complete. In this period The director must give the actors time to familiarize themselves with their new life on stage, including the scenes, lighting, sounds, techniques, clothing, as well as the queue for entry and exit. reasonability It also explores whether the drama can communicate its core ideas to the audience clearly enough. At the end of the rehearsal, the director gives further instructions , and a final production meeting is held before the actual show begins.

**6.8 Opening the show (Curtain Up)** On the first day of the play, everyone in the troupe, especially the director, is constantly tense and stressed. Especially the stress of whether the audience will be satisfied with the drama or not. Can actors have the power and strength to fight against obstacles in the theater, for example? However, the director should be sitting in front of the show and no longer need to be involved in behind-the-stage management. This is to identify any shortcomings found in each performance and inform the performers to find a solution at the next opportunity.

At the end of the show, the various departments had to come together to pack up and dismantle the entire scene. And put all the equipment in place instantly (Strike). Then there is an assessment of past performance to see if there are deficiencies that are at stake and how good they are. Calculate income and expenses and prepare an accounting showing profit and loss amount as a guideline for other dramas. In addition, after completing all stages of follow-up work. The director should also arrange a farewell party for the play.

## summarize

Directing is the most advanced job in performing arts creations. The director has the highest responsibilities in the art department, so the director must have

sufficient knowledge of performing arts and be trained in a wide range of acting skills. For this lesson, the author presents all the basics of directing. To guide new directors, such as what it means to direct, the roles and duties of directors. Qualifications of the director: the history of directing and directing performances. The theatrical process, including the entire director's workflow. This will be the basis of knowledge for the director of the show.

### Review Questions

1. Explain what directing means and the qualities of a good director.
2. Describe the development of the world's directing.
3. Select one amateur drama troupe or professional drama troupe to study the organizational chart of personnel and work procedures. Exchange reports in the classroom
4. Define 1 performance that you want to direct, and experiment with writing steps and planning a realistic working style in detail.

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