

## Chapter 2

### Knowledge of Dramatic Arts Necessary for the Director

Theatre is one of the most complex types of art. This is because drama combines a wide range of arts, including composition (literature), performing arts (dance), design (visual arts), and music (music or music ), as well as the art of management or drama creation. Dramas with "art" are not just performances with good stories. Good performance, good design, good music, or good collaboration, just one or the other. However, all of the above parts must be harmonized and combined into one very well. It is this complexity that the drama has been called Mixed Art.

#### 1. Meaning of drama

The term "drama" has a variety of definitions. Here, the author has compiled a definition of the term, divided into definitions by Thai scholars and definitions by Western scholars. as follows

##### 1.1 Definitions by Thai scholars

Dictionary of the Royal Academy B.E. 2542 defines the term "drama" as "a type of performance, where the actor is called a character, there is a stage or place used in the performance, there is a script for the character to perform according to the story, often with musical accompaniment, with many different characteristics."

Somsiri Boonsingh and Jue Stavetin (1983) define the word drama theoretically: "Drama is an act that mimics life by singing, dancing, and making background music .

1) One broad meaning refers to a play that shows gestures, which is a dance or dance, it is called drama, that is, dancers.

2) The second implication is theoretically specific. It refers to performances that require a story, such as drama, lighe, and sapha, etc."

mohammed aaa (1998) defines the word "drama" as "a dramatic performance, which has been inherited from Greece, Egypt, China, human beings of all nationalities, has a theatrical performance, the general meaning means that anything will appear in a story that brings fun, enjoyment and entertainment to man only when man has shown his nature to appear as an act or thing that has already been done and is performed again, meaning that "drama " has begun."

Sawang Pandumkomol (1988) states that theatrical performance is one of the oldest arts created by man from imitating life. In order to express the story of human consciousness and seek to understand the life that should be obtained from watching the drama that has been created, it is important that the drama must be a "story" performance, any show that has both the performer and the audience, but is not performed conscientiously, such as a fashion show. concert Greeting dance performances, series dance performances, visual performances, mechanical performances, etc. We don't call it drama because it lacks one important element: the "story" itself.

Matni Ratnin (2003) states that the word "drama" originally meant to dance in succession, or even the Javanese word "lakon" meant a pose or narration with accompanying gestures.

Bharani Gururatana and Nongyao Kengphenkhae (1992, cited in Kusuma Theprak, 2005, p. 1) say that the word drama comes from the Greek Dra-o, which means "I act, I act". It started when humans tried to convey meaning to each other with gestures. This gesture of man has been around since the time of Primitive, which has always been recognized and evolved. This expression of human beings refers to dramas that have a fixed form, such as singing dramas. Dance drama To non-fixed language and gestures, such as imaginative expressions and children's language. The drama is therefore performed with the use of language and mannerisms according to the story.

In short, From the perspective of Thai scholars, "drama" means a show that has a long history and lives with humanity. Created from imitation of human life and

nature, it will be a performance, singing and dancing, dancing or dancing, which will have a performer, a venue, may have musical accompaniment, and must have a script or story.

## 1.2 Definitions by Western scholars

Before discussing the definition of the word "drama" by Western scholars. The author recommends that readers recognize the three English words related to "drama": theatre, drama, and play. as follows

1) Theatre derives from the Greek word theatron meaning *"a place for seeing, especially for dramatic representation"*.

2) **Drama** as its root meaning 'I do' 'I act' which means 'action'. It is used to mean drama in the form of "literary works", so this term is used instead of the meaning of "dramatic literature".

3) **Play** means a play or poem written to illustrate in the form of a published text. Another term that is close to play is script, which means "script" (and is not limited to plays), so it is often seen that "play" can also be used as a play script.

From understanding the 3 English words, it can be seen that the "drama" that we will mainly mention. In this textbook, the word theatre covers the entire process, from the literary work of drama to the performance of the play. In English the word theatre comes briefly. as follows

The Oxford Advanced Learner Dictionary (1989) describes theatre as follows:

1. Buildings or outdoor spaces set aside for similar theatrical performances and carnivals
2. Art or literary play, writing, acting, and production of performances based on plays.

Milly S. Barranger (1995) defines theatre as "performing arts that offer human life experiences to humans. The first group of humans are the performers, the latter are the audience, who come together. At the same time, at the same place, the venue of the performance, whether on the theater stage or anywhere, the stories that

are shown often have aspects that are relevant to human life. The audience shares their experiences with the drama by listening, perceiving information, feeling along, engaging emotions, reacting to what happens in the performance."

Rolande Barthes described "drama" as follows: "What is drama? A type of communication machine, while not working, this machine hides behind a curtain, but when this machine is launched, it immediately sends us a certain number of messages. These substances have unique characteristics. In other words, they are delivered simultaneously but with different rhythms in each moment. We will receive up to six or seven messages at the same time (from scenes, clothes, lighting, actors' positions, gestures, mute language, etc.). Some messages are constant (the case of the scene), while others change (speech, verbs, gestures). This is a matter of true message coordination and this is how dramatic it is" (cited in Kusuma Theprak, 2006, p. 1).

From the above definition, it may be concluded that from a Western perspective, "drama" is a performance that must have a story to convey a certain amount of "message" to the audience. The play must be staged in front of the audience, which will create interaction between the performer and the audience. In addition, the audience will receive a "message" from the drama by opening up multiple channels of perception at the same time through various elements of the drama, such as speech, lighting scenes, etc. mannerisms, clothing, etc.

## 2. The aim of dramatic art

Vivid Pandumkomol (1988, pp. 3-4) concluded that there are three levels of aimment of dramatic art :

**2.1 Emotional level** It is believed that any form of drama or performance is intended to entertain the human being. Most viewers want to go to a drama or show to relieve tension, relax and exhilarating as they continue to struggle with the difficulties of everyday life, known as the level of "enjoyment".

**2.2 Brain level** In addition to emotional responses. A drama or performance may also serve as brain food for the audience to ponder and use their

intellect. This perception at the brain level. It can be said that it makes the audience "Prosperity" at the same time.

**2.3 Mental level** The ultimate aim of the drama is to value the human mind or soul. That is to say, a drama or performance may open human eyes. Understanding the world and nature as well as purifying the soul, and this last level of awareness is also called "bringing the soul" to the viewer, which is the highest level of perception.



Figure 2.1 Chart showing the aim of dramatic art.

### 3. Functions of drama

#### 3.1 Functions of the drama per viewer

Professor Edward A. Wright expressed his views on the drama's mission to the audience in five ways (translated by Noppamas Sirigaya, 1982, pp . 43-45). as follows

**1. Drama must be attractive to all people**, not just a group of people, that is, a play must be created for the "audience", here refers to the audience in general, not just one person or a small group of people. Professor Wright believes that drama should satisfy the audience from a basic level, i.e. emotionally and pleasantly, or entertaining, but not forget the artistic (e.g., those who prefer "art for art"), or at the same time, drama should also respond to society or convey meaning to society (e.g., those who prefer "art for life").

**2. The drama must provide the viewer with an emotional experience**, that is, the drama should create emotions for the viewer. It also makes the viewers excited or entertained by the melodiousness of the poem or literary attributes of the play, or even challenges the viewer's mind and intellect. That drama is worth watching. As Hores, The Roman dramatist said, "He who seals the insight with the

pleasant will be unanimously approved, giving both pleasure and the word preach at the same time."

**3. Drama will make the viewer know more about life than learn it in real life at the same time.**

I mean, when people spend a lot of time watching a play, He will receive the lessons and truths that the play offers (clearly and emphatically enough). It may take us a long time, or in some matters, it may take most of our lives to understand or learn. But a drama shortens the story and presents the truth to be learned in a limited time.

**4. The drama will seem real while creating the illusion of life** The art of drama will seem more real than it really is. The drama will "reflect" the life for the audience to see, but not the life itself. The seeming of this drama is the "art" of the drama itself, that is, the more the creator makes the play "look like" real. In a sense, the more "art" he has in his presentation.

**5. Drama creates the illusion that it must be a picture of life that has truth, and the viewer must believe it, at least while watching,** that is, the drama must make the viewer "believe" what is seen or watched. And if it takes time and wisdom to ponder carefully, Viewers may see many possibilities. It must not be clearly visible while the play is performing. Emotions, spirits, and illusions of life must be present in front of the audience. The French philosopher Votier said, "The stage is a lie, make it as truthful as possible."

It is worth noting that Professor Wright's "creation of convincing illusions" of the play is synonymous with Aristotle's theory of probability, i.e. it does not mean that the play has to be presented realistically or must be possibility, but that the story in the play can be fanciful. But the creators of the play use "art" to authorize and present to convince the audience that it may happen. In other words, it is possible (probable), but not necessarily true. For example, the drama of Abhayamani, the giant lady or mermaid is not in real life, but the audience believes according to the conditions that the drama supposes, that if there is a giant in the world, she could be like this, or even science fiction dramas such as the Star Wars movie that presents the story of the war between the stars have made viewers believe and admire for more than a decade. To create

this drama to be convincing, it is called that the composer of the drama can create a fictional truth for the audience to believe.

### 3.2 Functions of the communicative drama

Anne Ubersfeld (cited in Kusuma Theprak, 2005, pp. 2-3) commented that drama is a group of symbols, which consists of the part that is the script or the part that is the actor.

Emetteurs	: Composer + Director + Assistant Director + actor
Messages	: Text + Performance
Codes	: Language codes + Audiovisual codes (ear-eyes) + Socio-cultural codes (theatrical treasures, realism, + theatrical unique codes (locations, scenes, performances, etc.)
Recipients (recepteur)	: specific viewers and the public.

Drama is therefore classified as a communicative process, which has six functions of language according to Jakobson's theory of communication.

1. The emotional or expressive function, which focuses on the messenger character, is the most important function, the function of language in this aspect tells the viewer what character the messenger character is and in what mood.

2. Feedback duties, which focus on the recipient with the aim of getting a response.

3. Reference functions, which focus on the context itself. Make sure viewers don't forget the context of such communication. Whether it is a historical, social, political, or psychological context, which leads to one "reality" characteristic.

4. Aesthetic functions Focus on the substance, adding meaning to the speech.

5. Audit duties Focusing on the contact between the messenger and the receiver, it appears in the form of laughter. Shedding tears, laughing, clapping, or blowing the viewer's own mouth.

6. Verification of understanding duties Focus on the code itself used to ensure that the recipient understands the code that the messenger is using.

In a drama, these six different functions of spoken language and of "language" are expressed: dumb language, gestures, movements, makeup, hairdressing, costumes. Props, scenes, lighting, music and sounds, spoken language and "language" are shared to deliver a message to the recipient. (other dialogue characters and viewers) and make up the drama. With such a large number of symbols, Theatrical performance can therefore be classified as communication.

## 4. Features of dramatic art

Oscar G. Brockett (1964, pp. 3-4) classifies the artistic characteristics of "drama" in three major and interesting ways. as follows

**4.1 Drama is a life-like art** It has been said that drama ends every night and is reborn every day, as drama is an art that exists only when it is performed in front of an audience. Unlike novels, paintings, or sculptures, they remain unchanged. But the drama only exists while there is an audience. And that's why the nature of drama is an art that "takes a moment" to consume a work. Fresh and lifelike The audience isn't just looking at or listening to the performance that appears in front of them. Instead, he is "experiencing" the drama as if he had experienced other things that have happened in life, that is, he will become emotional, react, or even come up with new ideas from watching the play. It is for this reason that drama has been called the most life-like art.

**4.2 Drama is an art of neutrality**, as drama presents the life and story of the characters honestly. Like we experience in real life the most. As we *have external* experience of watching stories and getting to know the characters, we use *our internal* experiences to interpret or judge our quirks and hidden things in the characters. Each viewer interprets *the characters differently*. It is at this point that the drama is the



most neutral, as opposed to novels that have narration of quirks, thoughts (where the characters do not speak), as well as details of the characters' actions, to convince us to be amenable to the author. The playwright didn't have much opportunity to tell abstract details. It's just left to the audience to decide.

**4.3 Drama is a complex or mixed art.** It relies on the collaborative creation of many personnel, including actors, screenwriters, Director, Set Designer, Costume Designer Lighting designers, gesture designers, musicians. It requires a multi-disciplinary team. As a result, the drama has been called "mixed art" because the drama combines many branches of art, including literature that appears in dialogue. Visual arts that appear in set design, both architectural and decorative painting. Body Movement Art. The use of rhetoric in acting and speaking scripts. Music that appears in music and accompaniment, as well as dance that appears in choreography and dance by choreographers. Some people refer to theatre art as "impure art" because it was not created with the intention of presenting a single piece of art independently. When the work is combined and used in dramatic art (because it doesn't fit in with others or goes with the big picture).

In the substance of drama, it is evident that the drama consists of a variety of arts, including performance, dialogue, music, dance, or even painting in a scene, together into one piece of art. And then it became a new work. It will be observed that if separated into parts. Each piece of art may be beautiful and complete in its own right. Those arts must fit together perfectly, and they are only 'part of' the play. It serves the purpose of the drama, not the purpose of any one work in isolation. For example, theatrical work. The artist who designs the scene may be beautiful and elegant. Alienation, conflict. Doesn't communicate the meaning of that drama. It cannot be said that the dramatic scenes in the story are good dramatic scenes. Therefore, it can be concluded that dramatic art is a collective art that brings together artists from various disciplines to work together for the same purpose, which is to create a new work of art, that is, dramatic art.

## 5. Elements of drama

Determining what constitutes the fundamental element of a theatrical performance is. There is a principle that these must appear every time a play occurs. No matter where, when, how, or by whom, without these elements the drama would not have been, or without one of the elements, it would have become another form of art. It cannot be called the art of theatre.

Sawang Pandumkomol (1988, p. 11) stated, "A drama is a performance that is *a story that is presented to the audience at a particular venue* .

Edwin Wilson and Alvin Goldfarb (1999, pp. 9-12) divided six elements of theatrical art . as follows

**5.1 An actor** is a person who appears on stage, in English it is called a performer, or if it is a theater actor, it is called actor or actress. Actors take on the role of characters based on the story in the play, known as characters . Because without the actors, acting would not be possible.

Performance is at the heart of theatrical performance. The fact that a person appears in front of an audience, takes on the role of a character, talks, moves, and expresses himself is where the magic of the drama begins. In other words, it is a moment when every viewer accepts that the performance in front of them is like what really happened and that the person who is performing it is a real character. The role a actor plays can be a character that exists in the world, a person imagined, or even the actor's own identity. The audience would still accept that the performance in front of them. An actor is a character, not himself.

Acting requires actors to have good skills, talents, and acting abilities. Performers must be well trained in their tone and body to convey and be able to control every part of their body for the performance in the most flexible, appropriate and descriptive way. For example, using the voice of an actor must be heard by the entire audience, even if it is a whisper of the character. In addition, the actor must create credibility in the performance, including the expression of the character's realistic emotions, which will make the audience feel a sense of belonging and believing that the character really thinks and feels that way.

**5.2 Audience** The next important element in theatrical performance is the audience. It is about engaging and interacting with each other between performers and audiences. It has been said that no play or performance would be complete without an audience. When we read a play through the text or listen to music that has already been recorded on a record. The experience is similar to watching a painting or reading a poem: a personal experience, which is different from a public experience or a shared experience with others like watching a play.

We may also define the art of theatre as only when the performance begins. Not before or after the show ends, but it has to be while the play is in progress. It has been compared that various forms of performing arts, including theatre, are similar to electrical circuits that require a complete electrical connector. Therefore, electricity will be generated. The same goes for dramatic art, where actors are like half electrical circuits, and the audience is another part of the circuit that must converge. When the show happened,

One group of viewers who are important in encouraging other audiences to be interested or disinterested in a drama is critics. He will present theatrical norms to inform other audiences. Decide what the drama is like. In addition, critics provide useful information about the play, including information about the screenwriter. Sometimes criticism can draw attention and create incredible popularity for a particular play.

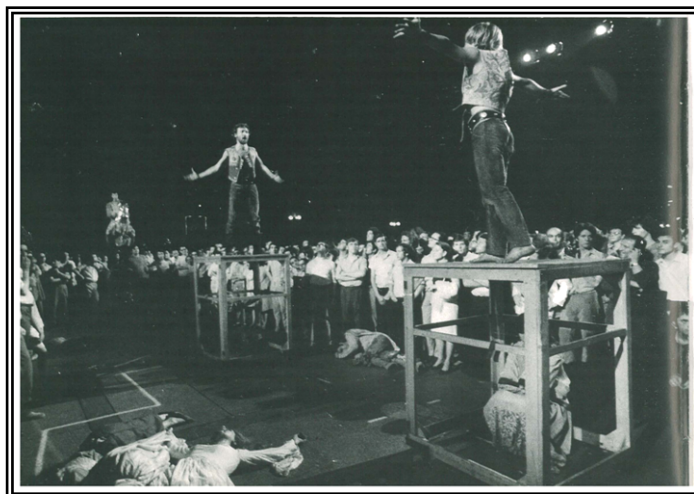


Figure 2.2 Modern drama that is popular with actors and audiences is almost indistinguishable from each other.

Source : Edwin (1998)

**5.3 Acting director** An important element of a play is the work of a director, who rehearses the performance and coordinates with the various personnel to ensure that they interpret the play properly. (in the same direction as the director) Insightful and interesting Although the term director originated in the modern period of drama, the function of directing, as we understand it, has existed since the beginning of the play.

**5.4 Performance area** The next important element for a performance is a space where performers and audiences gather, it is necessary to have a stage or any space to be used for the performance, and it is also necessary to have a place for the audience to sit and watch the performance. We will find a variety of stage styles and audience seating arrangements. In addition, another necessary space is the place to change the clothes of the performers and the entrance and exit of the performers to the stage.

so The venue for each type of performance will be suitable for different types of performances, such as realistic theatrical performances. They want viewers to hear the words and see the characters' emotional expressions just like in real life. The venue for the performance should therefore be not very large. While a musical requires a large stage to perform in a scene that requires a large number of performers or presents a spectacular picture. In addition, a band must be set up to accompany the performance. Therefore, the venue for the performance needs to be larger than the realistic theatrical performance, for example.

A good theater should be the right size for each type of performance. There is a sound suppression system or reduce echo problems that may occur with the performance as well. The interior of the theater should be as smooth and neutral as possible to minimize the problem of using the theater for a variety of performances. A venue should be provided or divided for the band to perform There should also be a rest room for performers and personnel to prepare or perform their work before

the actual performance. Importantly, the seating position of the audience must be suitable for the performance style, it should be remote-close to the performance style, as well as not too obscured or crowded together so that the entire theater audience can see the performance thoroughly.

**5.5 Design elements** Design for performance refers to the design of visual arts for performance, including clothing, lighting, scenes, elements of the set, and sound design for performances, including music, music, and soundtracks.

Some dramas may have the simplest and least embellished approach, such as performances without lighting, background scenes, as well as wearing clothes as in everyday life. In the theatrical presentation, it must be *designed*. What the theatrical producers 'choose' to show the audience For example, under the everyday clothes worn by the actors, it is also necessary to communicate or explain certain meanings of the drama.

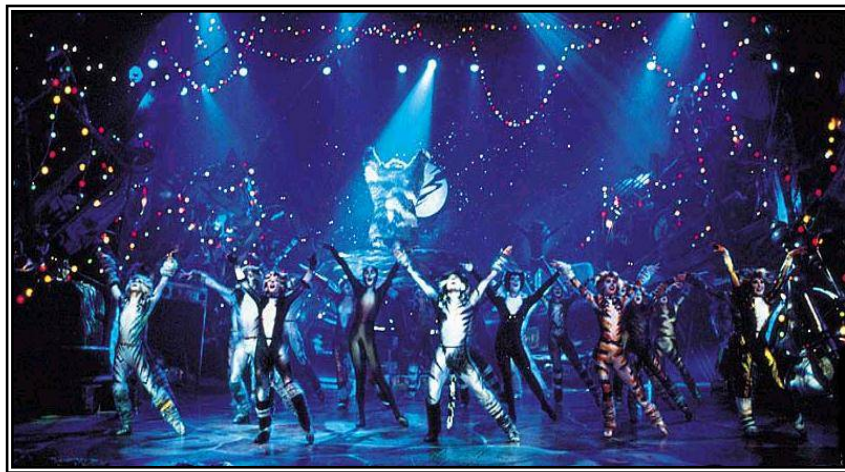


Figure 2.3 CATS theatre with focus on design elements

Source : Lakeland (2007)

All in all. The design elements in the play consist of three main parts:

**5.5.1 Lighting scene design elements for performance** Refers to the elements that contribute to the imagination and thought of the performance designer, which are the visual art elements that the performance designer has chosen to use in his or her performance. For the audience to see, as well as costume design. A good scene should be one with all the performances. It is harmonious, beautiful, and

moderate. Not too much or too little, and in accordance with the style and tradition of that type of performance.

For the scene and the lighting. It is important for the show to help the audience better understand and follow the story or content of the show. It makes it easier to reflect the imagination of the performance designer to the audience. It helps to create atmosphere and emotion in the performance, helps build beliefs and allows the performers to concentrate on the performance they are performing. It helps to complete the stage image in terms of color. It can also help highlight certain moments of the performance. It is a tool that can make everything that appears on the stage beautiful and harmonious artistically, and it is also a tool that can control the emotions of the audience. This makes a deep impression on the audience.



Figure 2.4 A simple lighting scene in the drama "Coygodot" but symbolically descriptive.

Source : Edwin (1998)

It is also worth noting that the creation of visual arts in theatrical installations varies from era to era and depends on the historical context. For example, venues or theaters have changed their design. The location, architectural features of each era, and even the way light is used in theatrical performances changed dramatically during the 19th century.

**5.5.2 Performance costume design elements** Costume refers to the clothes worn by an actor in a performance. And the movement of the actors as well. A good costume should also help convey the meaning of the show. In designing clothing or costumes for the show. Visual art elements such as colour and texture of the material

to be sewn must be taken into account, which can affect the viewer's view. However, it is important to note that costumes are only responsible for "serving" the performance. If you let the costumes stand out too much in color and size, it can negatively affect the performance. It will become "cluttered" or dominant over the subject.

The importance of costumes to the show is several things, including: It helps to create interest for a character or actor on stage. Show the character's personality. It enhances the atmosphere and mood of the performance. The costume may also be used as a symbol to convey the meaning of the performance, as well as to represent the dignity of the character. era and genre of that drama or performance.



Figure 2.5 Costumes that reflect the general's dignity, including the use of "red" that conveys the ruthlessness of the character's character. In William Shakespeare's musical Macbeth.

Source : Weston Hunt (2006)

**5.5.3 Sound design elements or music for performance** Music refers to the sound or music used in the performance which is considered an important element in order to help create an atmosphere and make the audience emotionally accommodating to the performance that is being watched. The music here can be vocal or instrumental. Depending on the mood of the song and the suitability of the music and the style of performance, music can be divided into 2 types:

**5.5.3.1 Music used to accompany the atmosphere** of the drama This style of music is often found in all types of dramas, it is music that helps to enhance the performance is not too quiet, as well as to bring or draw the emotions of the audience to remain with the performance until the

end. In some cases, this type of music is also used to carry out stories or tell the emotions of the characters, such as in dramas or horror films. When a character encounters a mystery or something scary, there is often music playing in an exciting mood to accompany the atmosphere during that time, for example. Charunee Hongjaru (2007, p. 123) classifies the role of music as an incidental music component in six ways:

- 1) Set the mood
- 2) Emphasize or evoke emotions
- 3) Import Subject
- 4) Connect from one scene to another.
- 5) Add aesthetics to the drama
- 6) Dance accompaniment

In addition, the music used to accompany the atmosphere of the drama includes: Sound effects are also designed to accompany performances. Since then, this element has evolved and changed over time, just like visual arts for performance. It depends on the social and historical context, especially with the development of modern technology. The use of sound effects has also changed the presentation. Most of the time, the use of sound for performance is inevitable. Sound effects to create realism along the story, such as thunder, lightning, wind blowing. There is also music that often comes into play when you want to reflect on a character's emotions or transitions. Closing the curtain Halftime, story import, and drama ending, etc.

**5.5.3.2 Music used as an integral part of the drama** This style of music may be sung in a musical or a dance accompaniment in a musical or other form of play. The music in this section is designed or composed to accompany a specific style of performance, and it is very important for the performance because the performers have to sing and move their bodies according to the music instead of talking. For example, opera performances and musical theatre performances, but the style of the ensemble will also vary depending on the nature of the performance.

**5.6 Plays** The last important element for a theatrical performance is the script to be performed. A play refers to a story, situation, or event that is defined



and compiled for presentation in the form of a drama. The play may have been written by the playwright, or perhaps the actor or director had created the story to present it himself. Plays may be based on true stories that have already happened in society, such as stories in newspapers. A play may be a biographical narrative of any person or an event that the screenwriter has experienced. The play may have been recorded in history, such as the U.S. Civil War. A play can be purely imaginative or dreamy. Plays can be based on mythology or folklore.

Regardless of the source from which the play is created, it must be arranged and sequenced in the way the play is presented. Once the stories have been written in text, the author will then arrange the format to be the characteristics of A play or script for a person who writes a story into a play is called a playwright or playwright. events, biographies, legends, etc.) into plays. Turning available materials into plays is not easy. Because playwrights need to have knowledge of techniques and stage performances. He must know the principles of creating characters to come to life realistically. He must know the principles that create the characters' *actions* so that they can capture the attention of the audience and provoke doubts about what will happen next to them. Therefore, it can be said that the playwright must create characters and tell stories through a dramatic presentation that is appropriate, interesting, and meaningful.

As the story progresses, The play must also clearly convey the perspective or point to be presented. After watching the play, the audience will use their judgment and answer the question of who the play is talking about. This drama is a sad or humorous genre. How was the drama presented, and how successful was it in the presentation? Therefore, playwrights are very important to the play. Because whether the drama is successful or not, the first success element is the following: It's the play.



Figure 2.6 Relationship chart between elements of theatrical performances

## 6. Types and forms of drama

It can be classified into various types and forms of interest as follows:

**6.1 Classified according to the nature of the story**, divided into 3 types as follows: Dramas with melancholy content (Tragidi), dramas with fun content (comedies), and dramas with a mixture of sadness and happiness (melodrama). Here's how:

**6.1.1 Tragedy**, or tragedy, is a drama that presents a serious, melancholy, and often ends in torture, bitterness, and pity. Tragidi is a drama that is regarded as highly valued, as its plot depicts human suffering with a noble and commendable character. But there are some disadvantages in character traits. It causes an inevitable fate. The Tragidi drama aims to give the audience a "purity of mind". From seeing the fate or devastation of the protagonist caused by his own "wrongdoing", which helps human beings to access the truth of life.

An example of this genre is Oedipus, a Greek tragedy, about King Iedipus, whose fate led him to accidentally kill his father. He decided to stab both eyes and banish himself from the city like a homeless man. In addition, many of William Shakespeare's dramas are considered immortal tragias of the world, such as Romeo, Juliet, Macbeth, Kinglia. For Thai dramas that can be classified as Tragidi, namely Phra Lor Rambutanpa. Blue Chain Girl, including the novel of the story. Judgment is also classified as a modern trigide.

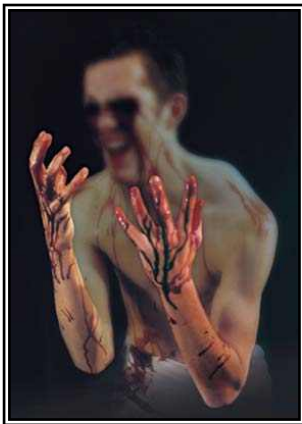


Image 2.7 Tragic drama of

Edipus Show the protagonist's suffering (left)



Picture 2.8 Thai drama Rambutan Pa Trajidi where the character ends his life pathetically (right)

Source: A. Robert Lauer (2004) and Department of Performing Arts Faculty of Fine Arts (2006)

**6.1.2 Comedy** or tragedy is a drama that is synonymous with Trajidi. In other words, the drama ends with the pleasure of the protagonist. Drawing laughter from the audience. Not as heavy and stressful as Trajidi. In addition, while Trajidi believes that humans are great, they are commendable. Comedies show imperfection. Mistakes in actions, flaws, as well as various laughable characteristics. In people, the story of comedies often deviates from the "normal" in both the characters and the events that take place. For example, a majestic, majestic character walks into a scene, then slips and stumbles on the shell.

Bananas fall, etc.



Figure 2.9 Greek comedy characters Demonstrates human defects, contributes to humor.

Source : Signs of Emergence (2005)

There are many terms used to refer to different types of comedies that directors should know:

Romantic comedy is a literary comedy. The story is full of imagination and creativity, but convincing, like Shakespeare's play.

Comedy of Ideas is a drama that often takes erroneous human thoughts or beliefs into mockery for the audience to ponder or resolve .

Satiric Comedy is a comedy that focuses on satirizing human flaws in society in general.

Situation comedy is a comedy that often uses the wrong story. Chao Weng Luan Focus on coincidences and funny gestures rather than high language It is now known as *Sitcom drama*

Slapstick Comedy is a drama in which jokes focus on booze. Chasing each other, hitting each other's heads, slipping and falling on a somersault, such as the movie *Ogre House*, *Boonchu*, etc.



Picture 2.10 Charlie Chaplin the Great He perfectly combines all the characteristics of the comedian.

Source : Movie Images (2008)

However, it is also difficult to find a comedy that will have a pure one of its characteristics without any other comedy traits or other levels of contamination. Therefore, to divide comedies into categories, it may not be used. Stereotyped rules Students need to understand the nature of comedy as a whole and use their judgment to judge. By looking at the most prominent characteristics of the story.

**6.1.3 Melodrama** is a drama with a tragic story. Originally, "Melodrama" was the name for a drama with musical accompaniment to characterize the emotions in each scene, which in a period of time caused the quality of melodrama to decline and continues to exist today. That is to say, it is commonly presented according to a clearly laid down formula. In other words, it will arouse the audience mainly and provoke feelings of pity and anger in a not very deep way. The story usually proceeds with the plots of opponents against the protagonist, which complicates the events even more. However, the plot of the melodrama will be easy to understand. It shows an incident in which the protagonist faces problems again and again. And the ending of the story often changes events in an unlikely way.

Melodrama characters are flat, stereotyped, and rarely developed. If a character is going to have a change in habits, it will be a sudden change in front of their hands, which is often difficult to believe if thought through. Therefore, a character like Melodrama, which is found in almost every story, is the hero. heroine Clowns and villains. To compare a melodrama with the drama that you see today is a television drama in the genre of "soap opera", which usually focuses on stimulating the audience to feel fun, excitement, compassion, satisfying, etc. Most of them revolve around the same storyline, only changing the characters' names.



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Figure 2.11 Popular TV series using the characteristics of melodrama There's a heroine and a jealous character (left).

Picture 2.12 Titanic It's a good melodrama, and the story is "convincing" (right).

Source: Thaimisc.com (2008) and Titanic Zone (2000)

It is worth noting that Melodrama differs from Tragidi in that Although the fate is the same cruel and unlikely, Tragidi focuses on the "struggle" of the character's fate, while the melodrama focuses on the "diversion and sadness" of that fate. Which is in the form of the protagonist and the villain. While good and evil are in one person, it is this nature that the term "melodrama" is often used in a bad way.

There is also a term about the type of drama classified according to the nature of the story, found in the medium of novels, television series, cartoons, or films that the director should know. as follows

- ***The investigative genre (Suspense)*** refers to dramas with a mysterious story. Hide knot It is usually about investigating the truth, murder stories, or psychological matters such as Sherlock Holmes, Conan Body, Corpse #19, etc.

- ***Horror / Thriller*** is often found in movies.

It can represent nerve-shaking horror well. Screaming, panicking, frightening is about a fool. (horrible murder) or ghosts can fool people, such as ghost witnesses, Joon, etc.

- ***The action*** genre is often found in movies as well.

It is advantageous for this type of media to show the action of the show better than other media. Action drama refers to drama with an exciting story. There are often scenes of escaping danger with suspense, such as Die Hard (full endurance), Speed (faster than hell), The Terminator (Iron Man), etc.

- ***Drama refers*** to a life drama with an intense story, an evolution from a Tragidi drama, but the protagonist does not have to be as noble as the protagonist Tragidi. Stories often show the adversity that the characters face, such as the drama Cloud Throne, The Royal Wife, Turmeric and Pune, etc.

- **Romantic Comedy** is a story of love or sweet love. Alternate lighthearted jokes, such as big school breaks, distracted hearts. Love Actually (Every Heart Has Love) etc.
- **Period is often** used to refer to television series, meaning dramas with stories that go back to the past, but if it is a film medium, it is often called a historical film or historical instead, such as the drama Four Kingdoms, Rattanakosin, Romchat, is the Hand of the Earth , etc.
- **Fantasy** refers to a drama that presents a story in a fantasy world. They are all unrealistic in real life, such as Harry Potter. Nania, etc.
- **Sci-fi (Science Fiction)** is often used in films, referring to science fiction films that present the story of human life or society as a result of science, such as The Matrix .

## 6.2 Classified according to the nature of the presentation method,

which is often called a genre or style (style) of drama, divided into 2 major genres as follows:

**6.2.1 Realism** Realistic performances It refers to the presentation of what is "true" seen in the real world. Also known as the representation genre, both the story and the things that appear on the stage must be "convincing" and possible.

Story and characters The plot must be logically and naturally feasible, such as the fact that the Earth has gravity. The truth about human heredity This genre of drama or performance will not have a miraculous type of story. (angels come to the rescue at the end) or imaginary things (transcending the universe into the past), including unnatural things. (Man and snake are husband and wife) In terms of character, there must be a study of real human characteristics in society, how they will look and how they should behave and act.

How to display This type of drama avoids using elements that are perceived as not being true or watching the drama, such as wearing masks, having voice actors, or singing songs in the performance (which if using background music, it will be in a musical manner that helps create emotion in the scene and is not used for).

Style and style of performance In terms of "acting" of this genre of drama, it focuses on the realism of emotions. No "facial expressions" or fake emotions (fake) No overacting, such as comedy performances. There are no dances or stylizations such as Thai dance or Chinese opera, but this kind of performance must be similar to the behavior of real people that we see in everyday life.

Scenes and stage elements The scenes, props, costumes, colors, lighting all on stage must look realistic. It was created to "deceive" the viewer into believing that it was real, such as the reality of the state of the house. Some realistic dramas, if there is a faucet in the scene, must be able to let the water flow out. At present Instead, the popular realism drama picks up some of the truth. (Selective Realism), but not necessarily every inch of reality.



Figure 2.13 Realistic representation emphasizes emotional truth. Realistic scenes and equipment

Source : Edwin (1998)

**6.2.2 Non-realism** It is the act of performing with various techniques and methods of acting without trying to create the illusion of truth for the audience. Dancing with meaningful gestures, etc. There's no need to worry about whether the presentation is realistic or not. In other words, it is characterized by deliberately showing that a drama is a drama. Drama is not life.



Unrealistic representation It is divided into many different cults. Interesting theatrical genres that directors should know They are as follows:

**Symbolism** or symbolism has the idea that the true "truth" is perceived through the feelings that arise in the mind itself, because the ultimate truth is too deep to see with the eye or tangible. For example, candlelight is used as a symbol of hope, white as a symbol of purity, etc. Props, words, actions Even the name of the character, it will serve to communicate the meaning or idea of the story.

The concept of symbolist drama has influenced many later generations. We can see it in both modern theatre and theater. Some television series, including many films, use hidden symbols to convey meaning, such as the film *Forrest Gump*, which presents the idea that life is indefinite or unpredictable. The director then used the drifting "feather" to communicate from the beginning. The middle and the end of the story.

**Expressionism** aims to present ideas within the human subconscious through theatrical presentations. Things that happen on stage may not match the nature of reality that appears to the general public, but are true in personal attitudes or subjective reality through images that appear on stage, such as scenes, lights, sounds, as well as the characters' performances.

This technique of drama is often used in cartoons, i.e. when the characters have a change in mood. The background or images that appear will be distorted from the truth according to the feelings of the characters. For example, when a character is glad, the background becomes sparkling bright. If the character is angry He may have horns growing out, or the background has become a volcanic eruption, for example.



Figure 2.14 Forest Gump uses "feathers" as a symbol of directionless life (left)

Figure 2.15 The technique "Depressionism" distorts from the reality that cartoons commonly use (right)

Source: Plusmo, Inc. (2005-2009) and Asiasoft Corporation Plc. (2005)

**Epic** drama was used by Bertolt Brecht (1898 - 1956), a Marxist German, who felt that the play should not waste time on fictional things that merely provoke the viewer to feel included in it momentarily but without any change. Epic focuses on presenting dramas to stimulate social consciousness among audiences and sees that plays should have a duty to change the world for the better. For this reason, epic dramas are often classified as "Theatre for Social Action".

Brecht doesn't want viewers to get too emotional with the drama. He chose to present the drama by alienating the audience from the play they are watching and always making the audience feel that they are in the theater rather than being amenable to the story, such as incomplete setup. Having someone tell a story Wearing masks, etc. In addition, various techniques are used to wake the viewer from the trance, such as using music that is incompatible with the story, with the aim of making the viewer use their thoughts rather than emotions. However, even Epic dramas aim to preach to people in society. Dramas in this genre also try to entertain the audience.

The technique of epic drama that is still popular today is to present anything that is "contradictory" to make the audience feel that it shouldn't be, so that they can finally rethink what the director wants to offer. For example, in a commercial film featuring a beautiful lady laughing with many friends at a happy birthday

celebration, the cut turns out to be a blind old woman sitting in prayer. It can be said that the technique of epic drama There is a bit of sarcasm or sarcasm.



Figure 2.16 Brecht's epic drama "The Merchant of War" uses the technique of creating conflicting stories. The protagonist trades undue profit during the war, but says he hates war.

Source : GoDaddy.com, Inc. (1999-2009)

***Theatre of the Absurd*** The word "absurd" means **absurd**, absurd, absurd, the group has the main belief that life has no reason, no meaning, nothing meaningful in this world. Instead, humans assign meanings to it, so the nature of the abstract drama will express such thoughts. That is to say, it will present disjointed drama. Lack of coherent reason, emphasis on interruption, incoherence of matters, monotony. We can only understand abstract drama if we leave aside all the reasons we are used to, and do not try to watch the drama to understand the story. Instead, use our feelings according to what we see.

Famous abstract dramas around the world include: Nobel Prize in Literature's drama "Waiting for Godot" Samuel Beckett is called Samuel Beckett, and the drama revolves around two characters who are friends standing out and talking. Argue, joke, and do ridiculous things that viewers can't clearly understand what they're doing and wanting. The characters get bored and invite each other to leave where they are, but they are unable to go due to an appointment and are waiting for Mr. Godot. At the end of the story, a boy runs out to him and says that Mr. Godot is not coming today, but promises that tomorrow will come. The drama was heavily criticized at

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Compiled by Asst. Prof. Chutima Maneewattana

first for being ignorant and not fun, but it has since been referred to and translated into many languages because the philosophy hidden in it is profound and thought-provoking.



Figure 2.17 The protagonist in Coegodot who does something ridiculous to pass the time while waiting for Godot.

Source : Devellion Limited (2005)

The technique of abstract theatre has been widely applied in contemporary Thai theatre. Whether it's performing with an emphasis on communicating "ideas" rather than communicating "stories," or using a combination of various forms of performing arts. Experiment with new things in the presentation, rather than trying to create a story with characters and their lives typical of traditional dramas.

There is also a vocabulary about the style of the drama classified according to the nature of the presentation that the director should know. as follows

**Musical Play** refers to modern musicals. The characters can have a conversation by singing a song, singing the whole story, or alternating speakers. Most of them prefer to add more color to the performance by dancing the performers accompanying the song. Musical theatre has evolved from *opera*, the performance is divided into 3 parts: singing, acting, and acting. As for the musical in Thailand, it is the drama behind the picture of the medium. About the musical couple About Jojo-san, etc.



Figure 2.18 Broadway musical *The Sound of Music*

Source : Davidson College (2007)

A pantomime refers to a drama that uses the body and gestures to communicate, without a script.

Instead, they use music and sound effects to create the mood and atmosphere of the story. In the past, it was popular to paint a white face or a clear white mask. Most pantomime dramas are fun. In the show, there is no use of scenes or change scenes, but the actors use the method of "creating" things on stage by using gestures. This type of performance will require a lot of imagination from both the performers and the audience.



Figure 2.19 The pantomime performance of the troupe "Baby Mime"

Source : Pantip.Com (2009)

*Experimental Theatre Contemporary Play*

Refers to the drama that artists today have experimented with creating with new techniques that are different from what already exists by incorporating, modifying, improving, adding, or reducing them to create new and more interesting performances, such as rock opera, Inao of Patravadi Theatre, etc. In order to create a good experimental work, the artist must have a "problem" or a question in mind about what he wants to experiment with, for what? There is no place to go, because it will make the work become a "dragon tail mangu head" easily. A good experimental drama should also have artistic quality.

However, directors should note that the creation of dramas according to the styles and genres mentioned above. It is important to be careful when considering the value of the work. In other words, we cannot use the value of looking at the beauty of one genre of drama to judge the drama in another. Otherwise, we are no different from people who do not know the work or cannot see the work. A clear and often occurring example is the measurement of the value of unrealistic dramas. With a realistic theatrical way. Directors with limited knowledge of how to present dramas may be to blame or lose sight of the value of "impressionism." Just for the reason that the reality of the stage image should not be distorted like that. Directors should be careful and study the art of drama extensively.

## summarize

For this chapter, it is about getting to know various aspects of "theater art". This is something that directors must have a good knowledge of these basics. From meaning to purpose. The duties and characteristics of theatre art to the knowledge of the elements of drama consisting of actors, audiences, Director, performance space, design, and play. In addition, the director should have knowledge of all existing genres and forms of drama to guide the director to a deeper and broader understanding of the play. It opens the horizons to the art of drama. Before moving on to the lessons of further training as a acting director.

## Review Questions

1. The word "drama" What does it mean? How many words are there that mean drama in English and how are they used in different meanings?
2. What are the levels of creative and theatrical art? Discuss comparisons with plays you know.
3. To watch the play. What is the value of a drama through its elements, and what should a good play have on each side?
4. What genres and forms of drama are there? How each type of drama and style is appropriate to present different stories and ideas? Be sovereign.
5. As a director, how can you put this basic knowledge of drama to good use?

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