

Chapter 3

Principles of play analysis and interpretation

Since the director's job is to bring literature to life on stage, it is essential for the director to have a deep and differing knowledge of the play to be directed. There are many directors who are artists and create works that are spectacular, spectacular, novel and interesting, but they have not been successful due to the director's lack of insight into the literary plays. No matter how beautiful or exotic the show is. Therefore, directors must keep in mind that in addition to being creative artists, we also have to be readers, analysts, interpreters. This lesson will train students to understand the literary work of plays well before directing them.

1. Analysis of plays for directing

For reading the play to fully understand both the content and taste of the play. The director should consider understanding each element of the play, which in *The Poetics*: Aristotle describes six elements of the play: plot, storyline, and storyline. The characters, ideas of the story, language, music and images are described as follows.

1.1 Plot refers to the sequence of events that occur in a purposeful and reasonable manner. A good plot must be of moderate length, consisting of the beginning, middle, ending, which must be fully relevant, not accidental. The plot begins with creating a situation that causes conflict, which intensifies (rising action), and leads to a crisis (climax) that triggers a decision or event. Critical points can only occur when events occur. The concentration can no longer be continued. Is the pinnacle of concentration then. And it is time for events to unfold in some way (Piyannath Mantha, 1993, p. 3).

Before directing a drama. The director should understand the structure of the drama in detail. Glitter Swan (2007, pp . 4-10) described the structure and key elements of the plot in detail. as follows

1.1.1 Dramatic action The main characteristic of dramatic literature that distinguishes it from other types of writing is that plays present stories in the form of "actions", not narrations or narratives that have already taken place. In this sense, then. Each drama will always be up to date. Whether it's about mythology or history. The drama takes us back to the present tense of the characters. While he was alive, Put simply, the play shows **who did what with whom** in the form of first- and second-man characters. That event is happening **today** in front of an audience. Because the drama depicts a story that is in progress, not a narrative of events that have passed, even if it is a narrative of past events or fictional events. We can feel that events are really happening in the present, such as the story of the Battle of Troy. When told in the form of a drama. We must feel as if the event is happening right before our eyes. While the drama is on, The story always seems to be in front of us in the form of the present tense.

Action in drama stems from **contradictions**. Without conflict, there would be no drama. Because drama is not a visual representation of the status quo, but a presentation of the story of "man in action". A dramatic conflict can be an external conflict, which refers to a conflict between a character and a character together. Between characters and society, between one group of people and another. Between a character and fate, or internal conflict, which refers to a conflict that is in the character's own mind. Conflict will force the characters to try to solve problems or overcome obstacles that stand in their way, or they may have to choose a new path, which has a life-changing effect on the characters from when the story begins. In criticizing the content of the drama, we hardly avoid conflict. Because without conflict, the story of the drama would not have happened and there was no reason to bring a smooth story to the audience. As far as dramatic literature goes, there are very few that go without conflict or very little controversy. Thus, it can hardly be counted that a play without conflict is only an exception to the creation of a dramatic story.

The action in the drama is due to the desire or purpose of the character (objective), we will consider the actions of the main character who is the protagonist.

Who, what did it to, with whom, how did it and how it was affected, or **who wanted what, what did it do to that need, and what was the eventual outcome of that action?**

1.1.2 Exposition when the drama opens Usually, readers or viewers still don't know what this drama is about. Who are the characters? What kind of relationship do you have with each other? What are your thoughts on reading? What are the requirements? Therefore, flooring is needed to know the background and background of the story and characters. Before moving forward.

Usually, how to lay the floor realistically and not awkwardly requires the competence of the author. Otherwise, it may take quite a bit of time to get to the point. Authors must find ways to stimulate the viewer's interest in the story while providing information and background to the viewer. Writers with limited abilities will write on a loop for a long time to bring viewers into the main action. As a result, some of the opening scenes are stretchy and ridiculous. Lack of interest or sometimes boring altogether. Good paving is therefore one of the most important factors in the plot.

There are many popular flooring methods, such as using characters who haven't seen each other in a long time to reunite to relive the nostalgia or time between their parting. Let the character reveal his heart to the confidant. Let the character muse about himself. Let the character communicate directly with the audience. Narrators are used to tell stories, and nowadays audiovisual aids may be used in performances, such as projecting images. Even setting up a scene can be considered another way to present a character's background information to a sucker.

Laying a floor that can bring viewers into the story quickly and to the point will allow the story to move forward and develop in an understandable way to the audience.

1.1.3 Foreshadowing is the placement of certain stories in advance so that when events turn to the end, the viewer can relive and understand the turning points that occur or decisions made by the characters that may be shocking without prior preparation.

Writers can use story preparation to their advantage in many cases, such as making events look convincing and not too abrupt. It creates compelling clues and

creates tension in the story. It reveals the character's personality, leading to complications. The critical point and the peak of the subsequent story, and it may help create the right atmosphere for the story.

The story is like an introduction to the story that will happen later before it actually happens. Preparing a story is essential to making the story look credible. It is weighty and acceptable. Even if there are a lot of twists and turns, viewers will enjoy and follow the story, not just because the drama is full of unpredictable things. But also because of the harmony of events, which happened surprisingly. The audience will accept it because the story has already been prepared beforehand.

1.1.4 Point of attack is the point at which the writer captures the beginning of an action in a drama before moving forward in a certain direction. Writers may opt for a slow start to a story. Late point of attack or early point of attack depends on the plot.

In general, Greek plays are popular with **slow beginnings**. By choosing to open the story when the time when the action is nearing its peak. By using a slow starting point, the drama rarely needs to change the scene because the events that take place in the drama are packed in the moment before the end of the story. This causes tensions to escalate in the same direction until the end of the story. However, using a slow start requires a good foundation because it requires a lot of attention to previous events.

Shakespeare's plays are based on **early or early beginnings**, i.e., starting the story while the problem is just beginning, and then continuing with a sequence of events that evolves until the end. Using an early starting point may not require much flooring. Viewers will see what happens in front of them at the same time as what happens, but the weakness is that multiple changes may be required, which can easily break the mood of the story.

however A talented playwright has proven that either using a slow or early start can make a good drama.

1.1.5 A Inciting incident is an incident that pushes, refracts, or interferes with the situation that occurred during the discovery of the story, resulting in a disturbance or causing the character to experience difficulties that need to be solved or resolved.

however In some dramas, there may not be a stimulating event, but there is often a focus on expressing ideas in certain stories without paying attention to the characters' problems.

1.1.6 Complication: A triggering event is the first point of frustration in the drama. Complications are the new impetus that comes into the story and influences the direction of the story. After the writer drew the characters. Given the theme and orientation of how the story will begin and end, it is necessary to lay out an addictive storyline using complications gradually entering the characters' lives to make the story more intense and addictive. It is said that fun dramas have storylines compounded by complications that continue again and again. While the characters seem to be about to solve the initial difficulties and the story is about to be solved, other things happen that become complications later, or new problems pile up to be solved in order to heal or escalate tensions, which will allow viewers to enjoy the story of the drama without getting bored.

1.1.7 Discovery The play depicts the actions of the characters. The reason behind the character's actions or motives The characters' changing feelings and emotions, as well as their relationships. Characters experience a condition called "discovery," which means something new is revealed to them. A character's discovery will result in the character deciding to take a particular action that can make the drama continue or reach an end.

Discovery can be many things, such as discovering objects, discovering people, discovering past events, discovering truth. Discovering values and self-discovery The most profound aspect of the drama is often the discovery of one's identity. A good writer will be able to create and compile interesting and powerful "discoveries" to create stories. Every play more or less portrays the discovery of the characters to some extent.

1.1.8 The climax is when tension reaches its peak in a drama. Most plays have increasingly tense storylines leading to the climax of the story, often transliterated as "climax". The play may be dull, unenjoyable, and unsatisfying to the audience. however Some plays may have twists and turns from the peak known as anticlimax, which is

a twist, turn, or reversal from anticipated tension, which can be a tactic to unravel a story.

1.1.9 Crisis Critical and peak are often mixed together, as they are sometimes not separated or difficult to separate, or sometimes they occur simultaneously. Critical points refer to the moment when the character has to make a decision. Choose the path forward. This decision often results in a change that follows from time to time, the character will choose the path himself. But sometimes they are forced to make choices. Critical points can lead to happiness or disaster. Depending on the nature of the play, it usually consists of successive critical points. This is caused by the growing frustration. The most important critical point at the end of the story determines the end of the drama and the consequences it will have on the story and characters.

1.1.10 Denouement is the ending of the drama after the tension has peaked, as a result of the final decisions and actions of the characters. Unraveling is the act of solving or clearing up the knots of frustration that preceded it and shows the final result of the main character in the story. Unravelling usually counts from the peak at the end of the story to the end of the scene.

Unraveling is used in drama to ease the dramatic situation and return to equilibrium after tying the knot of frustration many times. Unraveling perfectly connects the whole story and leads to the point where the story ends perfectly in the viewer's mind. Some writers can create characters. Tie the knot and create tricky situations well and compellingly, but unraveling or ending the story perfectly satisfies the viewer is even more difficult. A well-done unravel will give the drama an ending with a very impressive power.

1.1.11 Unity refers to unity or the nature in which there is a connection to see unity. Plays generally represent unity in one aspect that is the main focus or direction of the play and merge elements into it.

Renaissance dramatists emphasized the importance of unity by strictly defining the meaning as cited in Greek drama, hence the term "The Three Unities", which means

unity of plot OR unity of action, **unity** of time, and unity of place, which greatly limited the artistic creativity of playwrights.

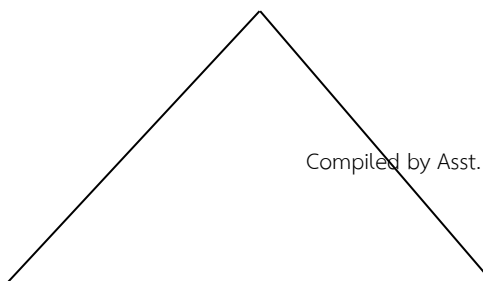
The three unity defines plot unity as having a single plot and does not accept plays that use **subplots** that branch out of the main plot. There are events that go in the same direction throughout. No off-topic or out-of-the-box direction. No comedy is mixed with stress, suggesting that the plot should be simple enough for viewers to follow the story and understand. The unity part of time means defining an action of twenty-four hours or just a little more. This refers to dramatic time, not performance time, and the unity of location refers to the designation that the action in the drama takes place in one place or if the scene is changed to be nearby, for example, the scene where the events occur in the story must be within the same city, etc.

If we were to adhere to the meaning of unity according to this tradition, we would find that other dramas that are respected will lack unity altogether. Shakespeare, one of the most important playwrights in theater history, had no regard for unity in this sense. His plot is intricately constructed with several subplots stacked, which can be seen as if one goes out of the direction of the main action and also incorporates comedy into the tragedy drama. But Shakespeare's drama is still considered unity, with the subplot reflecting and reinforcing the main plot.

Unity in drama can be in many ways. Some dramas aim to present only one protagonist, so the actions and events around him are the plot link. Make it unified. Some dramas may be aimed at the unity of thought. While there can be many types of unity, a good play needs to offer something that is aligned or something connected together in order for the meaning of the story to be understood by the audience.

All of the above is a theory that with the structure of the story in the drama. If the director is interested in studying and practicing to analyze the structure from the drama or short story or novel that he has seen or read in his daily life, it will make the director more skilled and understand the story faster and easier. All in all. All of the above structures may be drawn as a graph of the story as follows:

Climax



Teaching Material

Directing 1

Compiled by Asst. Prof. Chutima Maneewattana

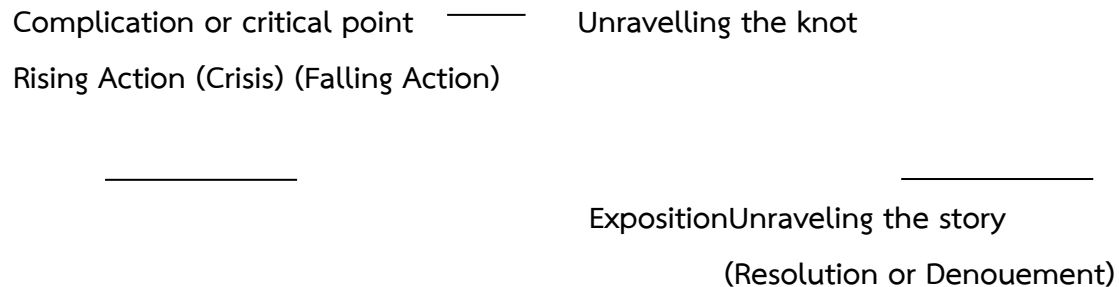


Figure 3.1 Structure chart of the plot

Source: Yupas (Prateeprasen) Chaisilpwattana, 1998, p. 115

1.2 A character is a person who is fictitious by the author to act in a story, play a role in the story, and make the story progress towards its destination. Characters refer not only to humans but to animals. (These may express the same viability, mind, or characteristics as humans.)

Characters are divided into many genres and styles and roles, depending on the style of the drama and the genre presented. as follows

2.1.1 Classification by character importance

- Main Character / Principal Character
 - Characters who present the main concept of the story (protagonist)
 - The character opposite the main concept of the story (antagonist).
- Minor Character / Subordinate Character e.g.
 - Comic Character
 - Sidekick character

2.1.2 Classification by character traits

- Flat character / typed character is a character with a fixed personality that can only see one side of his personality. Characters like this usually

have only one distinctive trait, such as a good princess, a mean witch, a market-mouthed vendor, etc.

- A round character / well-rounded character is a character who is complex in character. Looks like a real person, with a mix of good and bad.

2.1.3 Classified by character role or development

- A static character is a character with a constant personality from start to finish. No change or development in character or mindset. What does an open story look like? Most of them are insignificant characters or characters that create a sense of humor in the story, including characters in children's dramas or investigative dramas.

- Dynamic characters are characters who develop or change their habits, ideas, or attitudes according to their experiences or mental states. Most of these changes are caused by "discovery" or "learning" from events as events progresses and time changes.

It is not possible to determine exactly which character is better, depending on the context and appropriateness of the drama. However, in directing a play, the director must first interpret the characters in order to understand, which has guidelines for understanding or analyzing the characters by considering the characteristics of the characters in the following aspects: (Noppamas Waewhong, 2007, p. 11)

1. appearance Refers to appearance, gender, age, appearance. manners Symptoms, etc.

2. Social status refers to occupation, status, religious belief, society, etc.

3. This includes backgrounds that shape quirks, attitudes, knots in life, etc.

4. Morality means remorse and shame for sin, justice, conscience, etc.

In a play, different aspects of the characters may be presented unequally. Some plays barely mention the appearance of the characters, but are only interested in psychological or moral aspects, but others may describe the character's appearance in detail. This depends on the presentation and the purpose for which the content of the matter is communicated.

We can see the individuality and interpret a character through four ways of presentation.

1. Writer's subtitles Some writers will depict the characters in detail and clearly. While some may not describe it at all. Modern plays, written for publication in literary form other than for exhibition, are popular to portray the characters clearly for the reader. Earlier plays, which were written for the purpose of performing only, rarely depicted the character of the play.

2. The words of each one. What the characters say will tell them who they are. His personality, thoughts, views, attitudes and beliefs are quite substantial. However, a careful reader will not draw conclusions about the character's personality solely from what he says. Because it is possible that this is not always true.

3. Words spoken by other characters What the character says about him will help to expand us more or less about the character, sometimes other characters may see him more objectively. Because a character who says something about that character may take a very subjective perspective.

4. Character actions Sometimes what a character does may go against what he says, so we rely on the character's actions to help analyze the character.

1.3 Thought: The main idea refers to the essence of the story. The conclusion of the story and the main points that the author presents in the "idea" may be divided into themes. (motif) or connotation in drama and symbol in the story as follows:

1.3.1 The theme is the concept at the core of the story. To find the core of the story. Theatergoers should ask themselves what the drama wants to tell the audience in presenting the story of the events caused by the actions in the story. The answer will be the theme of the story and should be summed up in one sentence. To put it more simply, it is similar to summing up at the end of Aesop's tale: "This tale teaches you," but the core of the story doesn't necessarily have to be preaching. In each drama, there may be more than one theme of the story, but there will be one

big core, and other than that, there will be one of secondary importance respectively. (Saowanut Phuwanich, M.O.P., p. 7)

In general, the analysis of the theme is based on summing up the character's "main action" and its eventual "result". But the action may change from the beginning of the story to the middle of the story to the end of the story, depending on the "conflict" or complication that the characters experience. When faced with difficulties or obstacles, the characters must try to find a way to "overcome" . So in the end, how those actions affect will be summarized as a conclusion of the story or theme. The author has created a visual table to understand the search for the theme. as follows

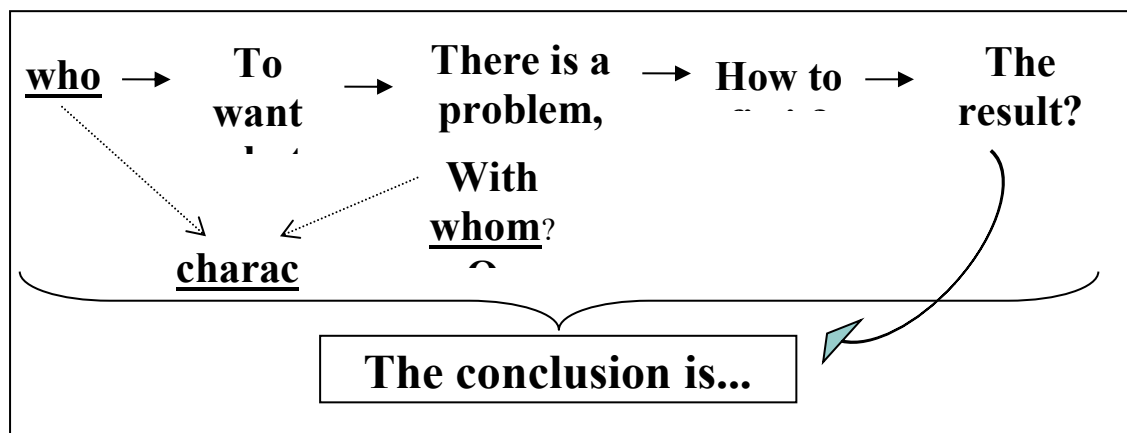


Figure 3.2 Chart showing the approach to the analysis of the theme.

Source: Author

From the table above, you can see "who". It refers to the protagonist of the story (protagonist) who has an objective or a super objective in life, and when he encounters a conflict that may arise from a conflict with another character, which is called the antagonist of the story. Then the protagonist tries to solve it to overcome such a problem. Overcoming this problem is known as The character's "action" and the eventual outcome of the solution will lead to a conclusion. The main idea (theme) of the story itself.

3.1.2 Motif is the key point that the author presents in the story. **Motif** will be added to the drama to enhance the efficiency of conveying the "main idea" to the

audience. In addition Motif is also a presentation of "secondary ideas" or other important issues in the play. Intertwined or hidden in the artistic texture.

In finding the motif, It is essential that the researcher also looks at the surrounding context in the drama. In other words, you need to look at the overall meaning of the story as well, because if you do not consider this, it may cause too much interpretation (over interpret) to slip away from the story. Pravit Song (2543) has stated that the principle of Dumotif There are two main aspects:

- 1) Motif will be outstanding (outstanding) or clearly visible in the drama.
- 2) The motif is often visible multiple times, which may be further divided into 3 types:

- *Repetition* is repetitive and the same appearance every time in the play, such as blood, weapons, light. Insomnia, etc.

- *Opposition* refers to the opposite manifestation, such as darkness-light, day-night, blindness-good eye, etc.

- *Variation* means they appear differently, but they are similar. In this way, it is most commonly used, such as the witch's prophecy in the story of Magbeth.

3.1.3 Symbol Yuvapas (Prateepasen) Chaisilp Wattana (1999, pp. 147 - 152) states that symbols in drama refer to anything that has its own meaning and means other things at the same time. The use of symbols is useful and important because it causes conciseness. Compactness, yet full of multidimensional meaning.

There are 2 types of symbols:

- 1) *Universal Symbol* is a symbol that is generally well known to people of the same language, culture, and traditions, such as spring.

- 2) A *specific* symbol is a symbol that derives its meaning from events and stories, and the author created this meaning in connection with the story or something in the story, such as macaroon candy as a symbol of Nora's propensity to violate the rules. In the story "A doll's House"

In addition, symbols may be latent through things in the play , including:

- *Symbolic characters*, such as Kathryn the mute In "Mother Courage and Her Children", which symbolizes that "good people don't speak loudly."
- *Symbolic acts*, such as in "Miss Julie" Jean cut his throat. Miss Julie's canary means that Jean had absolute power over Miss Julie at the time.
- *Symbolic setting*, such as "The Glass Menageries", where the fire escape staircase symbolizes Tom's desire to escape life in that house.

1.4 Language or Diction: Language or speech refers to the expression of meaning by using words, the art of conveying the story and ideas of the author through the words of the characters or dialogue. This can be prose or singing, depending on the appropriateness of the nature of the play and the events of each episode of that play. The author must be able to write appropriate to the genre of the play. The character of the speaker and the events of each episode in the drama. moreover A good dialogue must be clear enough for the audience to follow the story, but it is not too easy or used in words that have already been used to it, which will make the dialogue lacking sharpness and depth. There is a meaning behind the words that lead to the character's expression in terms of actions, as well as having an effect on the course of the story (Sawang Pandumkomol, 1988, pp. 15-16).

Matni Ratnin (2003, pp. 42-45) illustrated the concept of the art of using interesting words that would benefit the director to choose this element to suit the drama and maximize the effectiveness of the performance. "Diction" generally refers to the proper choice of words to express feelings and emotions, and refers to the art of dialogue or clear pronunciation. Conveying meaning in dialogue to the audience to understand and have a sense of involvement in the event. The director must be able to interpret and analyze the dialogue of every character very well and thoroughly from all angles and must control the quality of vocalization in the actor's speech to suit the personality of the drama and action. In practice The director of the show should correct the defects in speech and vocalization. (project) of the actor directs the rhythm and rhythm of the speech in accordance with the mannerisms. The movement of the

performers according to the genre of the performance they wish to propose, such as the naturally realistic genre. Romance Classical, surrealism, expansive or abstract expression, words must come from true inner feelings and sincerity, not just correct melodic voices.

The functions of dialogue or dialogue in a play are:

1. Provide information about the background and background of the story. This is especially true in the opening episode (exposition), which provides information about the timing. place For example, in Greek or Shakespearean dramas, there is often a theater master or narrator or chorus to narrate the story. In modern dramas, it can be the main drama or another dramatic character. Some stories may spread information across scenes.

2. Provide information and background about the drama itself. Show personality, temperament, behavior, feelings. Emotions, needs, and super-objectives in life or aims in each scene in each episode. (objective) that corresponds to the ultimate goal of the life of the important dramatist, which may be in the words of that drama character or of others in the story.

3. Show the story, actions and events in the story. In order of plot (plot) of past, present, and future events that will take place. Conflicts and problems arising from such actions that affect the drama involved. In conversation The play itself expresses the purpose of committing an act and then proceeding to do it physically or verbally. For example, Macbeth contemplated the reasons for the assassination of King Duncan. He hesitated for a long time because of a conflict in his heart. In this monologue Macbeth, called "soliloquy," is an elaborately written poem. Image: Sharp stylistic comparison. When he finished speaking, the bell rang as if to give a signal, so Macbeth decided to hold two knives and walk into the murder inside the curtain or behind the scenes and then came out again. The knife and both hands were bloody. He depicts horror and his guilt. In that he killed the king in his sleep was like killing "sleep" and he would not "sleep" for the rest of his life, because that sin would cause him to lose sleep.

4. Create colors and atmospheric characteristics of each scene For example, when opening Macbeth, Act 1, Scene 1, there is a sound of lightning. lightning Storm blows It rained, 3 witches came out to dance, captioning the pictures of the place. The atmosphere and purpose of the gathering to meet Macbeth on the hill. The air is gloomy. There is fog and pollution. The actor must describe the scene, the passage of time. The location and atmosphere are detailed in the script. For example, in a night scene, which may show day, it depicts the stars. The audience will imagine according to the art of the performer's narration.

5. Dialogue helps to establish the rhythm and tempo of each scene. Each episode, "rhythm" refers to the rhythm of each action or rhythm of the drama. "Tempo" refers to the slow-fast or moderate rhythm of the entire drama or each phase, as well as the rhythm of the symphony music. Episode 1 Allegro Episode 2 Slow Sweet (Largo) Episode 3 Minuet Episode 4 Very Fast (Presto) In the drama, too, there is an alternation between slow or fast scenes. For example, a dance scene at Juliet's house. There's a festive atmosphere, the rhythm is moderately fast. Juliet's balcony love scene. The rhythm and rhythm are slow, sweet, romantic, the sword duel scene in the market, the rhythm and rhythm are fast, violent, exciting, etc. The dialogue in those scenes is rhythmic and rhythmic according to the atmosphere of the scene. Events and actions in the story

Each drama character will have a different rhythm of life and slow and fast speech according to their temperament and personal personality, such as Mae Ploy Nai in *the Four Kingdoms*, will speak slowly, sweetly, neatly. Mom Choi talks fast, nimble, mischievous, humorous, etc.

In drama speaking. Dialogue is paramount. The director must pay special attention to this, as few Thai actors have the art of speaking long poetic plays lively. Young actors often have problems with slurred speech. The condenser has no rhythm and incorrect rhythm. Even plain speaking, the folk language is not clear. This is especially true in theatre performances that require loud resonance and rhythmic correspondence with mannerisms. motion In other words, theatre has its heart in dialogue. If you can't talk or can't communicate with words, you ruin the drama. Unless it's a pantomime, dance, or musical.

1.5 Song refers to the art of conveying the story and thoughts of the composer through the music that the character must sing, or through the music that is played, including the "sound" that appears on the stage. The sound of the language used in the dialogue can fall into this element, as well as some silence in some emotions of the characters, it is considered a song that creates power or some emotions to the audience just as much as a song with sound. Audiences' emotions and reactions

Aristotle identified "music" as part of the composition of the play, since ancient Greek theatrical performances were performed by chorus, singing songs, telling stories. The writer should not incorporate any music that is not related to the story in the play or does not fit the character's habits and is simply to punctuate the time."

We can divide music related to theatrical performance into 2 types (Matni Ratnin, 2003, pp. 46-48):

1.5.1 Incidental music: Background music is music used for drama in various periods, such as overture, opening **music**, to express the atmosphere (mood), scenery music, and enhance the performance to create more emotions, such as in love scenes or scenes of intense excitement. Fighting or anticipating causes mystery and emotional shocks, such as when the villain steps in to kill the heroine, or the main concept of the story is called "theme music" or "theme song". Shakespearean plays often have lyrics sung by singers, either as background characters alternating scenes or beside scenes. Songs from the band 19th-century drama in the melodrama genre plays emotional dramas. There is a lot of erotic music, so it is called melodrama (melo+drama melo from melody meaning melody). Thai television dramas have plenty of this type of music, especially nowadays where labels have become theater producers. The singer has the name of the camp as the singer. In some cases, the protagonist may also be portrayed, so the background music is played more often than necessary, both before and after the commercial, or during the story while the drama is sad and nostalgic. This makes the content that is already stretched many times slower. Sometimes it opens so badly that the conversation is erased.

Some modern dramas have a main song for the protagonist, or certain moments of events, such as events from the past that overlap with the present. For example, the *end of Salesman*, when Willie's brother Ben, or when his children are bright children, there will be music as a flute playing a festive melody with hope, such as the scene where Blanch remembers her ex-husband who shot himself, the main song is the Viennese Vashu polka, which is played when she dances with her husband and reveals how disgusted he is that he is gay until he runs out to die, or when she is raped by Stanley, the sound of a trumpet and a fiery drum coming from the bar next door. In the opening episode is a blue piano. Describe the characteristics of that place where many nations are mixed together. A sad and sweet melody reflecting the past, etc.

1.5.2 Main music in dramatic music The main music in drama is music that is an important part of drama, such as in opera and musical play. The theater itself will be the vocalist, and there will be some chorus accompaniment, or some solo and duet. For example, Mrs. Eliza in *My Fair Lady* sang "I got accustomed to you face". Professor Higgins sings at the end thinking about Eliza's face when she leaves him. The song "The rain in Spain" is a brief summary of the entire language teaching process that Professor Higgins taught Eliza from speaking wrong to succeeding in speaking like an English master, for example.

The musicals in the musical are rewritten thematically. Typically, there are about 20-30 songs each, about half of which are balanced by the other half. The success of *My Fair Lady* lies in its sharp dialogue, based on George Bernard Shaw's play *Pygmalion*, and the music that expresses the personality of the play, enhancing the mood and role of the music. To use musical accompaniment effectively and appropriately. Not too much, to the point of monotony and fruitlessness. The composer and lyrics must work closely with the composer and director to know the meaning and mood of each scene. The composer should read the entire play carefully and study the main and secondary concepts and all concepts. The director must identify his or her style of presentation and the musical style he wants. If it is a period play, the director must study the music of the time and that of the right people, and know what kind of music is used on what occasion. For example, Shakespeare's play should use Elizabeth's reign British music, which includes royal music. villager Various sonnets, sounds of instruments used in

those days, such as flutes, recorders, percussionists, trumpets that blow when the master passes, drums accompanying battles. These dance songs, melodies and rhythms are available in the Library of the British Council. (The British Council), which can request permission to record tapes, even if only 1-2 pieces. It can be played like a whole band of all peoples. Some composers may be creative in using various materials to percussion, beat, or blow as musical accompaniment. It must be in harmony with the genre and colors of the story. In the case of showing Thai stories, the Pi Path circle may be used. Some folk bands or instruments play in a new genre. In addition to performing dances with fixed facial traditions such as Khon and Nok, Thai traditions should be maintained.

For newly composed international musicals, thematic music should be used. Music should not be plagiarized. From another movie or drama that listeners are familiar with. If performing musicals brought from abroad, the music and songs of the original Chabab tree should be translated into Thai. Some directors may have the dialogue spoken in Thai but sung in a foreign language because of translation problems. High Noise If the note goes against the word, it may mean something else, such as the word "come". "Horse" or "dog" should be changed to another word, not translated literally, these are techniques that need to be studied and solved well in order to eliminate the problem. Some directors may rewrite it entirely in Thai as well.

Some plays that don't include music or songs at all. If the director wants to keep the original, it doesn't need music. Taking music from the wrong genre or era to play It may spoil the taste of that talking drama. This is at the discretion of the theatrical director. Some dramas may require silence as an atmosphere.

1.6 Spectacle: The play is written to show the audience, so the drama can be outstanding by relying on both dialogue and the acting role of the characters who break the rules on stage . A good playwright must understand this element well. In other words, while writing a play, The role of the character must also be visible when performing on stage, either with or without dialogue, which makes it possible to create

a play that, when presented on stage, will have a beautiful and realistic "image" (Piyamas Montha, 1993, pp. 6-7).

Theatrical images refer to all the things that the **viewer sees** during the play, including the scene, lighting, **costumes, makeup, props**, as well as **gestures** and **things that the actors do on stage**, such as drinking water, praying clothes, smoking, coughing, sweating, etc. Character, thought and language (Noppamas Waewhong, 2007, p. 13)

The art of spectacle or visual presentation is a scene, light, color, costume, makeup as an important element of a drama. Each part has a role and function to complete the drama and must be consistent with the theme of the story. Presentation style The main concept, colors and atmosphere in the story in harmony. The director of the show must consult closely with the designer of each section. To understand each other correctly. These are components, not conductors, but important reinforcements. The designer must understand the drama and not design to show his work as a protagonist. Regardless of the ease of operation. Performance and Budget (Matni Ratnin, 2003, p. 48)

A summary of the six elements of the play can be summarized in the following diagram.

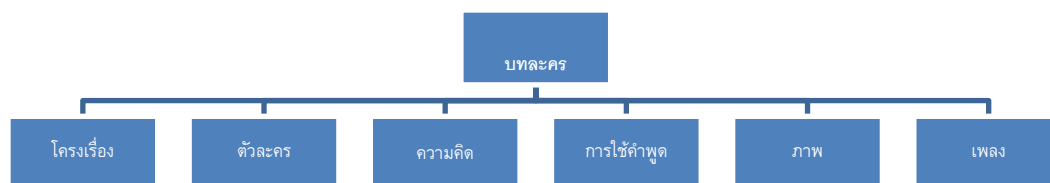


Figure 3.3 Chart showing the structure of the composition of the play.

2. Principles of Interpretation of Plays for Directing

Directing an interpretation is the interpretation of words and narration in a play into actions of characters that are real and understandable. It is about figuring out what the characters do, why, with whom, what the goal is. What are obstacles, how does the achievement or failure of the characters affect the meaning of the story? How do the actions of the characters compare or mean in real life? In the society in which the

theatergoers live. Producers can use this interpretation themselves as a tool to work with parties, both directing the actors' "acting" and creating an overall picture on stage with the designer (Dankamol Na Pompetch, 2007, p. 71).

The interpretation of the director of the show can be divided into subtopics. as follows

2.1 Interpretation of the main idea (message) For the director, analyzing the main idea or message of the drama is considered the most important because directing is to convey the idea of the story to the audience through artistic theatrical performance. The director should agree or feel in line with that idea until he wants to let his audience know and see along with him. In other words, a good director should convey his thoughts through drama in order to persuade his audience to feel included and amenable to it. He will certainly not be able to convey the drama to the audience.

The "main idea" makes one drama have a clear goal. Unbreakable Once the director of the show has captured the main idea, it has already captured the truth of the story. The presentation genre follows that because this drama "speaks" like this, it has to be presented like this, it needs to have such a scene and stage, so it must have music and music. There are clothes like this. Arrange light fries and techniques like this. Presentation comes after the main idea of the drama and must always be a tool to convey the "message" of the drama (Dangkamol Na Pompetch, 2550, 72-75).

Interpretation of the main idea of the subject This is done by analyzing the elements of the play to look for the theme, including the motifs and symbols that appear in the story (as mentioned in the previous section), which the director synthesizes this main idea by analyzing the characters' actions. Then consider what problems such actions cause, or if any conflicts hinder the character's needs. And at that point, how did the character choose to make a decision? Victory or defeat as a result of the character's final choice, which is the peak of the story. Whether or not

the characters learn anything is where they say what the drama says and what the main idea of the story is.

To enlarge the guiding picture for the analysis of the main idea of the subject to clarify. The author has created a visual table to understand. as follows

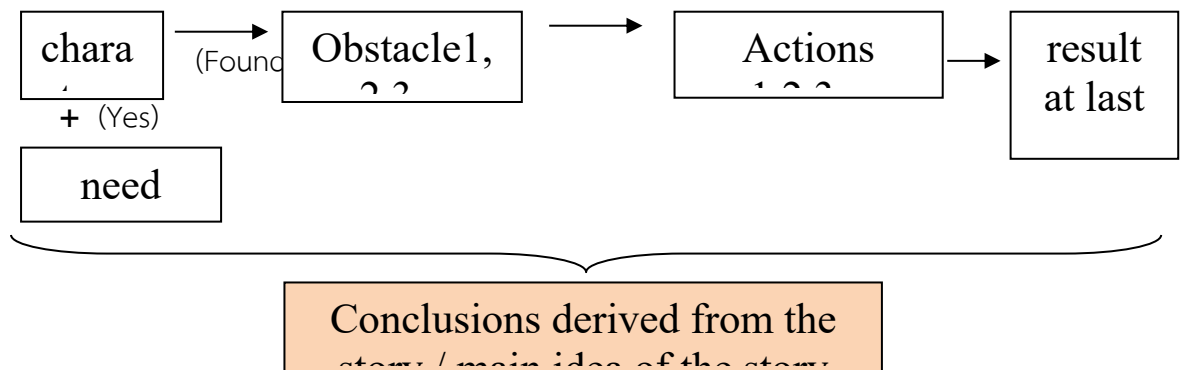


Figure 3.4 Approach to analysis of the main idea of the subject

Source: Author

2.2 Author's objective and tone interpretation In addition to knowing what the main idea of the subject is. The director should be able to interpret that the writer of the play he directs has the purpose of writing that story. How, for example, to instruct, to guide, to question society, to satirize color. To encourage people to think and reflect the reality of life as an observer, etc. Once the director is able to interpret, understand the author's objective. Directors can apply it to their own objectives in creating work. It is not necessary that the director has exactly the same objectives as the author. But directors can adapt their presentations to their objectives. By focusing on the points that the director deems important. To enable the audience to understand the director's thoughts and objectives. However, it is important to note that even directors can adapt the subject to their own presentation objectives. But it must not alter the main idea of the story. If you do so, it will mean not paying attention to the

play and intentionally violating the screenwriter's mind. The director should rewrite the story. To communicate their own thoughts is better.

Once the purpose of the playwright is understood. The director will also understand the tone that the writer conveys through the play. The main tone of the story is that the main atmosphere of the story is serious, terrifying, petty, fun, or humorous, etc. In addition, these tones may also reflect the attitude of the author. Attitude is the "thoughts and feelings" of a person, such as values, events, beliefs, etc. The attitude that appears in the drama is the perspective from which the author presents the characters, which Saowanut Phuwanich (M.O.P., p. 8) has divided attitudes into 3 levels:

2.2.1 Positive attitude refers to looking at the character with thoughts and feelings that side and agree, such as looking at with compassion, sympathy or praise, which is comparable to a romantic drama in which the protagonist is usually a hero to be honored.

2.2.2 Neutral attitude refers to looking with a neutral mind, such as looking as an observer and reporter, or it can be observing and reporting as well as analyzing, which is comparable to a naturalism drama that often presents the life of the characters objectively for the audience to judge for themselves.

2.2.3 Negative attitude refers to looking at thoughts and feelings that disagree, such as looking at reproachfully or reproachfully, while giving instructions and teaching, which is comparable to Brecht's epic drama, where the author sarcastically presents the life of the characters. ridicule

2.3 The interpretation of objective and action as Kamol at Pompetch (2007, p. 75) is mentioned in this section. "Need" and "action" are the main principles that make a show move towards the main idea of action or action that can be expressed in a play, i.e. actions that aim to do this to the opposing character and want to get

something back. Acting is not a behavior, such as eating, telling, slapping, punching, but an objective action that "does" or has a "action". How do you feel and how do you react to the reaction? We call this dramatic action "dramatic action." When an actor believes in the needs of a character and acts purposefully to get what is expected of the actor or the other character in front of him. The actor doesn't have to pay attention to how he or she "acts", "feels", "emotions", but interacts, is fresh, alive, and has reality in acting.

The English word acting, meaning acting, comes from the Greek root word *do* or *"I do"*. So staging is about expressing action, i.e. "I do it with purpose," what I do, with whom, for what, not pretend, or not just how "I feel." The goal of this character is controlled by a play that wants to communicate the main idea or message, so the director of the show must have a clear understanding of what the play wants to say. To be able to define the needs and actions of the characters in the big umbrella of the "main idea". When everything can be reviewed back and forth. Being able to control each other like this will give one drama a clear goal. Unbreakable, non-off-topic, and unified.

2.4 Interpretation of beats / motivational units and through line of action In a drama, the author often creates a story line to move forward, up to the end, **and** eventually unravel back down. Inserted in a big ball, in every scene and every episode. In addition to the director having to understand the main structure of the story. He will also need to interpret to distinguish each subunit in the story in detail. In this scene breakdown, the director sees what motives or impetus each unit have that make the characters act, feel, think, react or decide to do something, relate to whom, and how the events are connected. We call these subunits beats or motivational units. If the director can interpret these subunits in detail, it shows that the director has understood the smallest units of the story. It can be used to direct the drama in a variety of details, lively and fun.

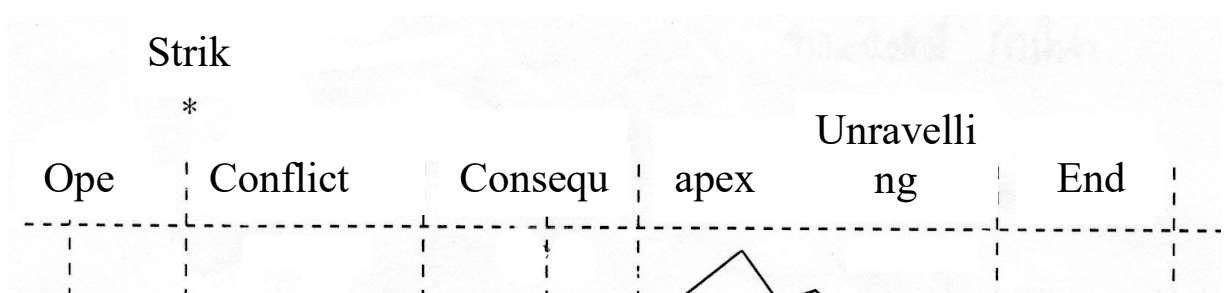


Figure 3.5 The curve shows the level of emotions and feelings.

Source: Matni Ratnin, 2003, p. 84

A drama can be divided into acts, each act can be divided into scenes, and one scene can be subdivided into smaller beats. The division of acts, settings, and periods is based on the events in the drama that follow the needs and actions of the main character. And when that need is fulfilled, a new need arises. A new action occurs, or if it fails, changes the method. Change the action, until a new phase occurs as well. The needs of successive small moments in one scene must be logically consistent and stringuated with the needs of the scene. And the needs of every scene are in line with the most demands of the characters. This ultimate need will keep the characters' actions consistent in a straight line throughout the story. It is called a through line of action, as explained in the following diagram.

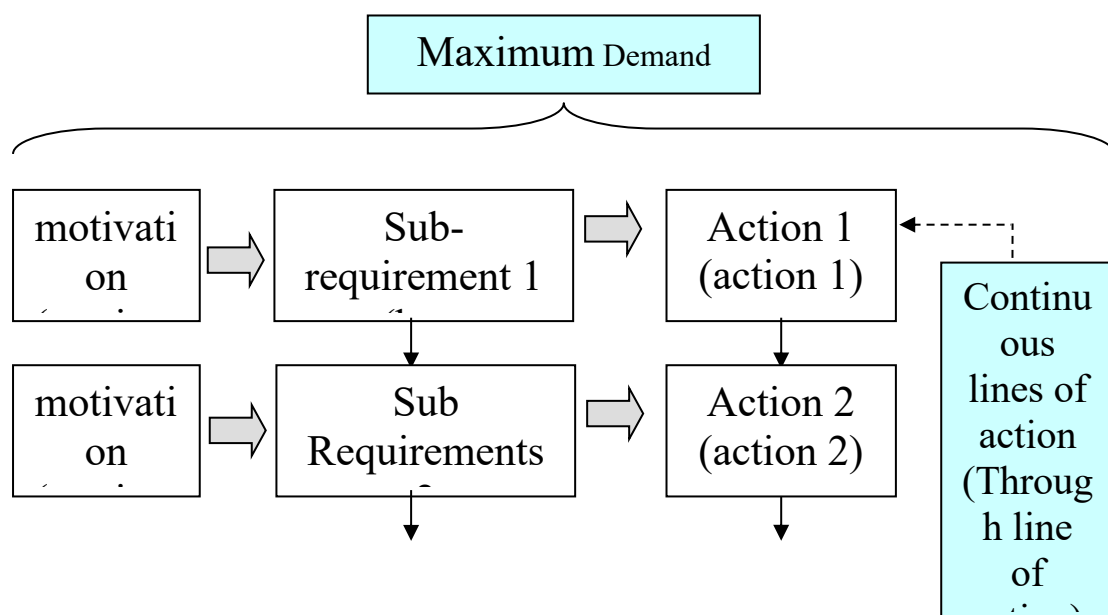




Figure 3.6 Diagram showing the relationship of motivation in demand, action.

And a continuous line of action.

Source: Author

2.5 Interpretation of the character's subtext Saowanut Phuwanich (M.O.P., pp. 19-20) states that the characters' words, whether they speak their minds alone or in dialogue, are part of revealing the character's personality and are a tool in the story. In considering the dialogue in terms of the character's personality, Determining **what** the characters say It's more important than just **saying something**. Because saying something is something that the author has already determined, but how to perform it is something that the director must analyze for himself. How the actor speaks is the way in which the character conveys the meaning underneath the words (subtext). But in fact, the meaning beneath the words is "get out of here."

What determines the meaning beneath a character's words is 1) the character's attitude towards the interlocutor and the situation at the time, 2) the character's mental drive (why is it said so), and 3) the character's desire or intention (what do they want to say so)? The director must carefully consider the meaning beneath the characters' words. Otherwise, the true purpose of the character may be misunderstood. This can be seen in the following example.

utterance (text)	Mental drive (motivation)	Requirements (objective)	Meaning under words (subtext)
You can take them all.	pity	Need Help	Oh, that's pathetic. Take it. Take them all.
You can take them all.	allow	Need Help	Here you go. I really do.

You can take them all.	to be careful	Want to be sarcastic.	Cheeky. That's all you're not happy about. How about you take it all?
You can take them all.	to cut	Need sympathy from the interlocutor.	Apparently that's all there is to it. There's no sympathy.
You can take them all.	fear	Want to protect your own life.	Take as much as you want, but don't hurt me.

Table 3.1 Examples of differences in meaning beneath speech as a result of mental drive

And the needs of the characters.

Source: Saowanut Bhuvanich, M.P.O., page 20

The director must also consider the character's personality from the "silence" phase, or during punctuation, and when the character does not have a dialogue. Thus, readers will be able to better understand the character's personality. In other words, analyzing the meaning beneath the words in this play is one of the most difficult tasks for the director because these things are not told honestly in the script, so it takes experience and proficiency to read the play himself.

summarize

The first and foremost task of being a director is to "fully understand the subject matter of the play." Before depicting it as a picture of the stage performance. so Therefore, the director needs to have knowledge of the principles of analyst reading and interpretation of the meaning in the play. They should also practice both of

Teaching Material

Directing 1

Compiled by Asst. Prof. Chutima Maneewattana

these skills to become proficient. In this lesson, the author presents various guidelines on the analysis of plays. The main principles for interpreting a play include the interpretation of the main idea, the interpretation of the purpose and tone of the author's voice. Interpret needs and actions, interpret subunits in performance, and continuous lines of actions, and interpret beneath characters' words. All of this will guide learners. Understand the literary work of the play well before directing it further.

Review Questions

1. Explain the 6 elements of the play, as you understand them.
2. Pick a play for 1 and practice analysis based on the 6 elements.
3. Explain the principles of interpreting the 5 points of the play as you understand it.
4. Choose 1 play and practice interpreting all 5 points.
5. Find any known plays, short stories, or fiction and write the way you will present them in accordance with the analyzed and interpreted guidelines.

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