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## APPENDICES

## APPENDIX A

### HISTORY OF THAI THEATRE

#### The Early Stage of Thai Theatre

The history of Thai theatre has generally been treated as a part of the study of Thai literature, culture, and customs. The earliest literary references to Thai performing arts appeared in the stone inscription of Phor Khun Ramkhamhaeng, the third king of the Sukhothai Kingdom. The monarchy has played an important role in the development, enrichment, and patronization of dramatic arts in Thailand. According to the study of related literatures, Thai theatre was influenced by external and internal factors, as described below:

1) External Factor - There are many researches regarding the ancestral of Thai nation, who had developed Thai Kingdom and its identity, which has been passed on from generations to generations. It was similarly mentioned that Thai people originated from regions in China including Yunan, Hunan, Guangdong and Guangzhi. Some troupes of Thai people migrated to southeastern regions of China; and finally installed themselves in South East Asia, which became present Kingdom of Thailand.

Regarding Thai performing arts, it can be assumed that Thai performing arts based on spiritual belief as what ancestors retrieved from Indian; because Indian performing arts had been created ceremonies to pay respect to supernatural powers and performing arts were included. (Surapone V., 2004: 12)

Thanit U-pho stated in *Thai Performing Arts (1967)* that according to archaeological evidence such as paintings on handicrafts, the Kingdom of

Dhavaravati and Lopburi which had located on territory of Thailand at present, had accepted and adopted performing arts directly from Indian gurus. Their citizen had been to India and studied Indian arts and culture, when they returned to their Kingdom; they disseminated what they had learned to local people.

There were two kinds of Thai performing arts. The first belonged to local people such as Ram-len-mae-sri and Ram-pleng-keo-kao of ancient Thai nation. The second was shown in important ceremonies and other kinds of dance and theatre taught by India gurus, since the early period of Thai Kingdom, who believed that the performing arts created by God and disseminated to mankind by God himself, in order to bring good fortune to people who performed the arts according to God's regulations.

2) Internal Factor - In early periods, the development of Thai performing arts might originate from local people together with external influence; but when local regions were formed as one kingdom, they created cultural exchange throughout the territories, during 16<sup>th</sup>-18<sup>th</sup> B.E., including Nakornsrihammarat from the south, Uthong from the central, Sukhothai and Lanna from northern regions and the northeastern was Lanchang. This kind of exchange was the grass-root of the diversity in Thai performing arts and other forms of cultures in Thailand.

### Evolution of Thai Theatre

In order to understand the panoramic view, the evolution of Thai theatre will be classified according to the historical period: Sukhothai, Ayutthaya, Thonburi and Rattanakosin.

### 1) Sukhothai Period (1249 - 1463)

When Thai people appeared in the Suvarnabhumi Kingdom (Kingdom of Thailand at present), Mon and Khmer troupes had firmly built their kingdom and power in the territory; also, some regions were occupied by Mon or Khmer. By the time that Thai people became stronger, they built their own kingdom and established Sukhothai, which had been a center of Khmer cultures, as a capital of Thai community. Thai performing arts during Sukhothai era, then, were performed according to Khmer belief, influenced by Hinduism, considering Shiva as the god of performing arts; the way they paid respect to the god was, therefore, traditional dances.

According to the royal chronicle from the Department of Fine Arts, by the time that King Ramkhamhaeng had developed Thai alphabets; the way of life of Thai people had then been recorded in the Inscription of King Ramkhamhaeng. However, the detail related to development of Thai performing arts during Sukhothai period was only mentioned about the amusing atmosphere of traditional procession including music, chanting and dancing.

### 2) Early Ayutthaya Period (1350 - 1569)

During this period, Thai theatre pattern was formed more delicately than Sukhothai period. Many forms of performing arts were initiated and presented in significant occasions, especially, in royal ceremonies. The most outstanding ceremony that theatre played important role was “Indrabhisek Ceremony”, the celebration of his majesty the king’s immortality as virtual god on earth. This ceremony was strictly organized according to Hinduism belief; the variety of performances was conducted after official ceremonies. It was mentioned in the



archive that there were hallowed marionettes performed by royal pages. This ceremony was considered as the origin of “Khon” at present; as it had presented the grandeur of theatre including huge scene and main actors of “Khon” performed only a part of the episode.

During 1424 – 1448, Ayutthaya had won a great battle with Kmer and brought a great deal of Khmer captives back to Ayutthaya including royal actors and actress and cultural experts. Therefore, Thai people had indirectly absorbed Khmer cultures such as, political concept: King is virtural god, which was presented in a form of performance for paying respect to the god. Since the establishment until the termination of the reign of King Mahachakrapad, in 1569, Ayutthaya had lost its dependence beneath Hongswadee, Thai people were caught as Hongswadee’s captives. Therefore, theatre and performing arts of Thai Kingdom at that time were disappeared.

Final period of Ayutthaya was dated from the reign of King Mahadhammaraja until 1569, when Ayutthaya had, once again, lost its independence to Burma. This was the time that Ayutthaya had refreshed its own arts and cultures, which had been lost after the battle with Burma.

### 3) Final Ayutthaya Period (1569 - 1767)

Since Crown Prince Naresuan, the son of King Mahadhammaraja, had declared independence of Ayutthaya from Burma, he therefore succeeded the throne as Somdej Phra Sanphet the Second. Ayutthaya, at that moment, had rebuilt its own cultures and traditions, especially during the reign of King Prasatthong; great ceremonies had been arranged such as, the cerebration of the Model of Angkor-Thom in which the performing arts had been elaborated. During the period of King Narai Maharaj, Khon dance and theatre had been appeared in Thai performing arts.



According to the above information, His Royal Highness Prince Narathipraphanphong had translated the characteristics of Khon, Lakhon and Rabam from the record of De Lalubaire, French diplomat during King Narai's period. (Ploenpit Kamran and Tiensiri Talalak, 1979: 10) Khon was a man, dancing along with rhythm of Thai orchestra, wearing mask and handling virtual arms, which represented a soldier rather than being an actor. Also, each Khon representative danced with a strong and exaggerated posture. All Khons had to be deaf that they could not say any words because of the mask covering their mouths. Lakhon was the poetry praising courage integrated with performing arts. It was shown during 3 consecutive days from 8 a.m. until 7 p.m.. The dialogue was performed into poetry; the actors would sing the lyric out loud according to their turns; the others whose turns were not yet performed would be the chorus. Only men who had right to sing the dialogue; none of women would sing. Rabam was a dance performed by men and women without action scenes, but only flirting without touching. They danced together singing without tiring; because they danced in group of round shape with a little movement of their hands and bodies. From the above informing, it is noticeable that Thai theatre during final Ayutthaya was very simple; but strict in terms of the posture during the performance and the gender of main actors. In the most end of final Ayutthaya during the reign of King Borommakote (1732 - 1758), the female court dance had existed, performed by court ladies. The glory of Ayutthaya's performing arts was terminated when Ayutthaya had, once again, lost its independence to Burma in 1767, under the reign of King Aekatas of Baan Phlu Luang Dynasty.

#### 4) Thonburi Period (1767 - 1782)

Thonburi period was ruled by King Taksin Maharaj, the only one King in the Kingdom who was occupied with the battles throughout his reign to straiten Thonburi as a capital city as well as to restore and revive arts and cultures of Ayutthaya in his Kingdom. The King had achieved his resolution in very short moment because of his royal bravery and the cultural support from Thai provinces, which were still in peace such as Nakornsrihammarat, including the support from minority troupes living along Chao Phraya River who associated their traditional performance with Thonburi. Therefore, the glory of Thai performing arts of Thonburi was lightened up as Ayutthaya. The performing arts existing in this period were male-actor plays, Khmer theatre, Chinese opera, Mon opera, Java dance, including many dialogues of Ramayana Epic for royal play written by King Taksin Maharaj, court-lady theatre, theatre all performed by men, Thai shadow theatre, etc., which always performed in royal ceremonies of Thonburi periods.

#### 5) Rattanakosin Period (1782 - Present)

The researcher would like to separate the summary of the evolution of Thai performing arts into 3 sub periods: Thai performing arts between the reigns of King Rama I-III, King Rama IV-V, and King Rama VI-IX.

##### Thai Performing Arts between the Reigns of King Rama I-III (1782 - 1851)

The early Rattanakosin period was the restoration era of Thai arts and culture. Even though, the kingdom had confronted many battles, King Rama I still contributed his royal resolution to the restoration and reformation of Thai arts. A particular factor that supports prosperity of Thai performing arts was King's interest.

It influenced advancement of many forms and many kinds of Thai performing arts. In the reign of King Rama I, the King showed his kindness on his royal patronage toward compositions of plays such as, Ramayana, Unarut, Dalahng, I-nohw, etc. as for the heritage of Thai kingdom; which later became the master of the traditional Thai theatre and play. The most outstanding characteristic of performing arts in this period was the variety of multicultural plays and performances from minority troupes living in capital city such as Chinese, Laotian, Mon and Khmer who had used their own plays as the community entertainment, traditional ceremonies or joined the ceremonies of the royal court, for instance, Chinese Opera, Mon Opera, Khmer theatre, and traditional folk songs. These influenced on Thai theatre development afterward.

In the latter reign, King Rama II, who had good background in performing arts since his childhood, had been interested in arts and culture. Therefore, in this reign, Thai performing arts and theatre were improved and perfectly refined. The King had paid his attention to creation of more new playscripts, and new version of all male dancing troupe called the royal version of Lakhon Noke, the mixture of all male and all female dancing troupe; in order to let the court ladies perform the public dance. However, King Rama II adjusted some formats to fit with royal taste and the capacity of court ladies.

In terms of theatre management during this period, the King in each reign had conducted royal policies to control discipline in management without western concept. The factor that caused those policies was construction of theatre building. In the reign of King Rama I, after the King had established some technical books of Thai classical dance format in order to be the reference of reserving and continuing Thai classical dance since Ayutthaya period, he had the Khon theatre built in the court

which became the model of building theatre in palace or in noblemen's residences. His royal policies towards performing arts became guideline for noblemen and citizen. The noblemen arranged their own Khon troupe called Khon Lakhon Bandasak, whereas the citizen arranged Khon Lakhon Chaloeysak, which were totally performed by males. These arrangements influenced ideas of management in Thai society vary from different places of production. Under the reign of King Rama II, there were two significant sites established in the royal palace which highly influence toward Thai performing arts and theatre management, called the Chinese Pavilion Mansion Theatre and Ronglakhon Ton Son (Pine Tree Theatre). The Chinese Pavilion Mansion Theatre was the center of court-lady plays; as this was the place where King Rama II preferred watching and invited royal relatives participating court-lady performance. Whereas Ronglakhon Ton Son was considered as the first performing arts college of Rattanakosin period; because this was the venue for training traditional performing arts to court ladies. Students from Ronglakhon Ton Son, then, became expert in traditional performing arts and they had responsibility to serve royal policies in theatre management. All of the background above reflects that theatre building enhances the idea of theatre management in Thailand based on royal policies but not with western concept combination yet. Theatre management during this period was not changed as long as there were policies led by King.

Unlikely, the development of royal court performing arts under the reign of King Rama III seemed very low: as the King had been personally interested in religion. The King had the Chinese Pavilion Mansion Theatre removed, and built a lot of temples instead. However, the development of performing arts of the public was widespread, especially, court-lady performance and the royal version of Lakhon Noke. According to the immigration of citizen of Laos, Pattaloong and Saiburi into

Bangkok, they also applied their performing arts for making a living in Bangkok. The most popular performance, at that moment, was Norah, the performance regarding incantations which Thai people called Lakhon Chatri from the troupes of Pattaloong. Also, the performing arts of Saiburi troupe called Suad Kaek or Yeekae was so popular that it inspired new patterns in Thai theatre. During this reign, the publishing house for Thai language had been established in the Kingdom. It was considered as the important media for educating and disseminating plays. Therefore, the traditional Thai performing arts gained more attention from the public afterward.

In terms of theatre management under the reign of King Rama III, the idea of theatre management seemed to spread to public more than previous reign. Performing arts was not supported by royal policy; hence, it became famous among citizen instead. In the same time, there were many women who acted clandestinely in playing performances. There was the origin of Lakhon Phuying (Women Plays). It affected many directions of theatre management in that moment such as how to treat women in troupes; actresses were more famous than actors, or how to create performances by using actors or actresses. These changes outside the court turned to grow little by little without royal permission. Then, the popularity of performing arts among citizen led to new evolution of Thai performing arts when it was famous in entertainment industry such as casinos. It was the first time that performing arts was treated as commercial and was clearer in the latter reign.

#### Thai Performing Arts between the Reigns of King Rama IV-V (1851-1910)

The royal achievement of King Rama IV, which created a great evolution toward Thai theatre, was “The Official Announcement regarding The Plays Performed by Actresses”. This announcement legally permitted female to liberally



perform as actress in the plays. When the plays performed by actresses were widely operated, the plays performed by actors were gradually unpopular since then. The plays performed by actresses were popular especially among the theatre in casinos that hired the troupe of actresses to attract more customers to casinos. In this regards, the producers of the troupe earns good benefits, so that King Rama IV issued Government tax for Khon and Lakhon. This was considered as the first step of entertainment business in Thailand.

When the theatre grew, new versions of Lakhon had been initiated: Lakhon Sepha, Lakhon Chatri, Lakhon Chatri of the Royal court, Lakhon Nahjaw and Lakhon Phanthang.

In terms of theatre management, there was the great change of Thai performing arts. Theatre management was more significant to run play production in entertainment business. There was more Ngan Chang (hired jobs). Production management was more concerned for each hired job. In this period, the King Rama IV agreed and supported Lakhon Phuying by encouraging his royal concubines to play in many productions. In addition, the official announcement regarding the plays performed by actresses caused theatre troupes new theatre management and organization concept into more western style by concerning public relations, advertisement, ticketing, and promotion gradually. This change differentiated male and female performances by separating women for Lakhon and men for Khon. Anyway, Lakhon Phuying was more popular than performances played by males.

According to the abolition of slavery system by King Rama V, the noblemen could no longer preserve the manpower as their Khon actors. Anyone who preferred having their own troupes had to arrange as business, in order to gain the budget for operation processes. Therefore, the entertainment business became more

and more competitive. Many Khon theatres had been established, together with the creative patterns, to attract public interest the most. So the patterns of Lakhon were varied. In the former periods, the performances had been created to support the taste of noblemen, the patterns and contents, therefore, were slow, neat and elegant. When the target audiences had been changed to the general public, who paid for watching the performances; the taste had to develop accordingly. So, the permanent plays arranged in public theatres had to be smooth, compact and easy for general public to understand; the content and pattern had been westernized. The original Thai theatre, therefore, had been integrated with dialogue and became more realistic. During this period, new performances, which had been developed as alternatives for target audiences, were Dialogue plays, Lakhon Pood Salub Lam, Lakhon Duek Dam Ban, Likay and Opera. Accordingly, the above alternatives had gradually replaced the original Thai performances, which were still remained only in the royal ceremonies.

In addition, theatre management in this reign was clearer in terms of public relations, advertisement, ticketing, and promotion. The other word is marketing was more powerful in Thai performing arts since that time. The main factor that caused marketing concern was there were many permanent theatre constructions. After the King repealed the slavery system, theatre managers could identify the target audiences that most of them were merchants and middle class because people could independently earn their living and could collect more money enough to pay for performance tickets.

#### Thai Performing Arts between the Reigns of King Rama VI-IX (1910-Present)

Thai performing arts in this period had great evolution with the reason of royal interest, so, it was revived and had more prosperous. Since the reign of King



Rama VI, performing arts in Thailand gradually had proper organized and put into educational system. In terms of organization, performing arts was set under government sector and was developed reign after reign. In the same way, it was involved into education system and still keeps expanding to many education institutes in all level. Once again, royal support influenced smoothness of theatre management in both government sector and educational institute, which will be clarified below.

Under the reign of King Rama VI, the expansion and development of the capital city was slow down because of the influence of European colonialism including the European wisdom imported by new generations graduated from Europe. Also the rebellion of Rattanakosin Era 130 had occurred in order to gain the new governmental system in the kingdom. Therefore, the idea of nationalism had been implemented even in the performing arts field. King Rama VI used various kinds of theatres to promote the ideal of the nation as well. The female court dance had been revived as the royal performing arts to be performed in the royal ceremonies. This reign was considered, once again, as the era of Khon master play as King Rama VI had kindly developed and supervised closely by himself the Department of Entertainment and Festival which supported every kind of Thai performing arts including Thai classical dances and Thai music. The royal interest and policies influenced theatre management smoother in this reign. Here the movements of Thai performing arts were categorized:

Musical Comedies - There were two types of musical comedies under the period of King Rama VI, divided by the content and format: Thai musical theatre and Minority troupe musical comedies (such as Chinese, Arabian and Burmese troupe). Thai musical comedies reflected the life of Thai people of the period; whereas Minority troupe musical comedies presented the play according to the story line

derived from the minority nations living in Thailand. The musical comedies could be generated a lot of new plays; some were newly composed; some were derived from the published novels. Also, many lyrics and music were composed for playing and chanting in the theatres. Furthermore, from scene to scene, Thai classical dances called Rabam-Salab-Chak were performed to kill the time while changing the scenes.

Likay - Likay was one of the popular performances of the period. It also had received the culture of Thai dance theatre; therefore the dancing gestures were widely performed in Likay and performed as theatre without Likay chanting. Moreover, Likay was widespread through the upcountry especially, among the central province of Thailand. However, it still conserved the traditional way to welcome the audiences and play one-faced round and short drum.

Chinese Opera - Thai audiences enjoyed Chinese Opera since the early Rattanakosin. Although they did not understand Chinese language, they could follow the story because they had read the Chinese chronicles translated in Thai. Thai artists had applied Chinese opera in Thai performances in terms of stage management. Moreover, there were some similarities in the dancing gestures of Thai theatre and Chinese opera. Therefore, it could be noticed that Chinese opera might have some disregarded influence upon Thai theatre.

Music - King Rama VI was interested in western music. Therefore, the king promoted both western and Thai musical shows among Thai audiences. Therefore, Thai citizen became familiar with western music. The musical bands with 2-3 western instruments were widely created for playing with silent movies. Also, many Thai lyrics were sung with western melodies which had later been considered as the significant influences in the evolution of Thai musical theatres and movies in the period of King Rama VII.

Performing arts in casinos - The performing arts in casinos began since the period of King Rama III, highly developed in the period of King Rama IV. This performance was gradually diminished in the reign of King Rama V and totally finished in the period of King Rama VI.

Thai movies - Resulted from the improvement of technologies, the quality of movies was gradually developed. Therefore, people in capital city preferred movies to musical theatres and Likay. The previous venue for musical theatres and Likay had been little by little changed to movie-picture theatres. During the end of King Rama VI period, Thai movies were created. From then on, the movies were included in Thai performing arts as Thai people acknowledged the movies as theatre on the movie screen.

In addition, there was expansion of traveling troupes in this reign because the transportation was more convenient. This caused new style of theatre management in Thailand. Each troupe had main station at home, in the same time, each traveling troupe wandered into main provinces in each part of the country, and stayed there for a season, then, moved to other provinces. This made people in other provinces could appreciate performing arts from the city although there was no theatre building in those provinces.

In the reign of King Rama VII, the King was in his reign only seven years when the kingdom had been in the economic and governmental crisis. The Department of Entertainment and Festival had been temporarily stopped and finally had been united with the Department of Fine Arts, which had later been re-established in the late of this period. However, the movement in Thai performing arts still existed as described below.

Soundtrack Movies - Soundtrack movies were the new evolution that existed in this short and difficult period of Thailand. King Rama VII loved composing the movie scripts and directed by himself. There were three movies produced by King Rama VII show in the movie-picture theatres. Moreover, the King had built Chalemkrung Theatre which was the modern and enormous theatre of Bangkok at that time.

Musical Theatre - Musical theatre was developed from musical comedy; but integrated with violin, then developed as singing Thai songs without descriptive dialogue. This initiated lifelines in musical theatre which extended the popularity towards theatre for a while. The songs from musical theatre also became popular because the initiation of the radio station.

As King Rama VIII had reigned only 12 years since he was young and was studying abroad, the government had been assigned as the authorized party to administrate the kingdom. Some leaders used the centralization strategy and conservative idea; which affected Thai performing arts in many aspects. Finally, when the king was 21 years old, he had been relocated in Thailand to rule the kingdom, according to the solicitation of Thai government, until his demise in the 9<sup>th</sup> of June 1956. This period was considered as the period of initiative Thai performing arts. The political and cultural crisis including the effect of World War II generated direct and indirect results towards Thai performing arts. Gradually, the audiences preferred musical movies to musical theatres, as the former presented more beautiful sound and scenery. However, the developments of these performing arts were represented in different aspects.

- The Performing Arts of The Department of Fine Arts - The performing arts produced by the Department of Fine Arts had been developed as subjects for

school students both from music schools and dancing art school, in order to increase the numbers of students to support various kinds of performing arts. In terms of the minor traditional performances, the Department of Fine Arts had developed as the full version of classical Thai drama and Khon master play. Accordingly, the Theatre of the Department of Fine Arts had been built for presenting and producing many pieces of performing arts, which become national treasures.

- Performing Arts of The Public Section - Gradually, the traditional musical comedies became less popular; whereas, musical theatres and Likay continued. Rabam or dances were required in both theatres and movies. Accordingly, the theme dances had been created. The clowns were strongly needed between each scene. Also, the famous Thai literature had been made as a movie with music arrangement to be shown in the movie-picture theatres including the intervening-act show. Moreover, the radio drama had widely reached the local audiences and played more important role.

- Performing Arts in The Period of Field Marshal Por Phibulsongkram - Field Marshal Por Phibulsongkram, the prime minister of the period, maintained the nationalism idea in governmental system. He had established the Cultural Council and issued the royal decree regarding the direction of arts and culture 1942. Accordingly, general performances had to be produced as mentioned in the direction; the composition had to be changed to fit the direction, which followed the western format; any performances belonging to others nations were abolished such as Chinese puppet. Moreover, the Thai folkdance had been implemented in this period. In order to reduce the tension and fear of World War II, the field marshal created the Thai folkdance for the civil officers to practice during every Wednesday evening. Since then, Thai folkdance became one of Thai cultural symbols.



Since King Rama IX has been in the throne, Thailand has been in peace; therefore, Thai arts and cultures have been well conserved and developed. His Majesty and his royal family have accomplished many royal achievements towards the traditional and modern Thai performing arts. Accordingly, Thai performing arts has been intensively developed in various aspects as described below.

- Education in Performing Arts - In Thailand, parents preferred not to let their children learn performing arts because it was considered as the insignificant and disgrace subjects. However, when Their Majesty the King and Queen Sirikit let the crown prince and princesses study Thai performing arts at Rongrian Chitlada, this attitude had been changed and also influenced noblemen let their children to study performing arts. Starting from small performing arts school and the course conducted by the Department of Fine Arts, more and more parents have encouraged their children to practice performing arts both classical Thai dance and ballet. Performing arts have been a part of course syllabus in public and private school; therefore, the needs of instructors and lecturers have been increased. Consequently, the Suan Sunandha College of Education has been established to teach Thai performing arts. In 1963, Faculty of Arts Chulalongkorn University had new subject "Introduction to Theatre", which was the first time in Thailand that university teach western theatre. It led to the establishment of the Department of Dramatic Arts teaching Bachelor of Arts in dramatic arts since 1971. In the same decade, the College of Education in performing arts expanded to the provinces. Chiang Mai was the first province of the campus of Performing Arts College.

- Traditional Performing Arts - The traditional performances had divided in two aspects: conservation and modernization. The conservation aspect focused on restoring the opera-oriented dance drama, in terms of playwriting and acting; whereas

the modernization focused on developing and including more western compositions in performing arts. In this regard, the local performing arts for commercial purposes became more “modern”, in order to survive. The local performances of each province, therefore, integrated international musical instrument and modern costumes in their show.

The musical comedy, musical theatre, dialogue play and contemporary theatres were presented in various formats. To conserve the Thai performing arts, the musical comedy “Sao-Krua-Fah” from the period of King Rama V became popular once again. Many musical comedy troupes were formed and presented.

Regarding musical theatre of this period, it was the dialogue play integrated with songs, which were promoted through radios station to attract audiences to see the show. In this period, the musical theatres were successfully produced, especially, at the Chalermtai Theatre. Moreover, the dialogue play started broadcasting through television and become “T.V. series.” The themes for theatre and drama production were divided in 2 types: dramatic and comedy which were difficult to adjust playwright and meet the success. Therefore, the interested and attractive stories become more successful and reached more audiences, as Thai people would like to be relaxed and entertained by the show.

- Contemporary Performing Arts - The contemporary performing arts were produced in order to fit audience’s behavior: relaxing while watching the show. The mixed-media theatre was created by reinterpreting playwrights, mixing contemporary dance with classical Thai dance and integrating audio-visualization technique.

Moreover, the international performing arts and cultural festivals become the point of interest among new generations, because of the initiative compositions



adjusted in performances and equipped with light and sound techniques, which matched with their test.

- Performing Arts and Media Channels - Mass media including movie, radio and television played significant role in this period. Many theatres have been renovated as movie-picture theatre because the audience would like to see the movie as promoted by dialogue play broadcasted from radio. However, the movie was not the only cause of declination of theatres. The key factor was the artists, themselves, who could not maintain the quality of acting.

Television became the new stage, which supported theatres in early period, since television had only been able to broadcast the theatre play to audiences at home. When the techniques were developed, the stories were made scene by scene including sound recording to be broadcasted. However, television helped promote Thai culture as many producers adjusted local Thai literatures as one of their productions. Accordingly, audiences became more familiar with local performances and better-recognized cultural identity of Thailand.

#### Thai Theatre in Educational Institutes

This section, the researcher would like to specify evolution and significance of Thai theatre in education institutes, especially in universities, to reflect university theatre management in Thailand. According to evolution of Thai theatre, it shows that King Mongkut was the first king who introduced arts of music and drama to new academic system. Formerly, music and performing arts study were provided only in gurus' houses. These people are persons who had reputation or expert in each field, or were trained from gurus in royal residence. The King comprehended dramatic arts in western way; it was drama with main point, which communicated both entertainment

and knowledge to the audience. He realized the significance of encouraging thinking development so that it would be changed in society and the country. King Mongkut gave permission to other members of the royal family and nobles to train and perform the Lakhon Phuying and also to consorts and Fai Nai ladies who wished to leave the royal service and reside outside the royal palace. This gave opportunity to some Lakhon Luang dancers and teachers to train and teach in other lakhon troupes, some of which became very successful in the Fifth and Sixth Reigns.

In the Fifth Reign, King Chulalongkorn encouraged freedom of expression among writers and poets, though it was absolute monarch. The most significant act of King Rama V, which represented the philosophy of his reforms and reorganization, was his gift of freedom to the Thai people in the abolition of slavery. It affected the noblemen could no longer preserve the manpower as their Khon actors. Anyone who preferred having their own troupes had to arrange as business, in order to gain the budget for operation processes. Therefore, the entertainment business became more and more competitive. The King used Thai theatre arts education as a medium to show the western that Siam had civilization. Hence, his lifelong efforts and endeavors to modernize Siam through education, social, political, and cultural reforms, his great tolerance towards the press and the extremists, and his modern concept of freedom, confirmed the statement "the essence of the greatest value system of this reign was the acceptance of the Western concept of human dignity for Thai people."

In the Sixth Reign, King Vajiravudh was a main force behind the upsurge of literary creations in the first quarter of the twentieth century. He specified arts, drama, and music in new academic system, which combined traditional Thai arts and western style together. He reorganized the Krom Mahorasop towards the end of the first year of his reign. He set up a special school called Thahan Krabi Luang School to train

children of officials and good families in the art of Khon and Lakhon, as well as in formal education and military training. When the King established the Krom Sua Pa Phran Luang Raksa Phra-Ong (Department of Wild Tigers Royal Guards), which was developed from the Wild Tigers Corps, he promoted the status of the school to Rongrian Phran Luang Nai Phra Borom Rachupathum (School of Royal Scouts under Royal patronage). There were about one hundred students, selected from all walks of life. They were taught six years of formal education in ordinary subjects and could pursue their artistic interest in receiving further training in music and classical dance-drama. The objectives of establishing the school were to train juveniles to have skill of performing arts, and to preserve arts and culture of Thailand in performing arts, dramatic arts, and music. With the setting up of this school, which was attached on the one hand to the Krom Mahorasop, and on the other to the Wild Tigers Corps, which was the King's personal political instrument in the movement he set up to propagate nationalism and a support of the absolute monarchy, the King was able to implement, instruct, and propagate his political schemes and policies through dramatic activities, and to create among these close associates, a strong sense of loyalty to the throne, patriotism and group spirit which he realized vital to the unity of the country.

The researcher would like to describe evolution and significance of each performing arts education institute in Thailand as below.

#### 1) The College of Dramatic Arts

In 1934, a school for training in music and classical dance, the Rongrian Natadurayangkhasat, was found after the French model of L' École des Beaux Arts

and l'Académie de Danse et Musique, through the suggestion of Luang Wichitwathakan, an enthusiastic admirer of French culture, who became Director of Krom Silapakon and later Ministry of Culture. In 1935, the dancers and musicians of the Kong Mahorasop, Piphat Luang, and Khon Luang, were transferred to Krom Silapakon to teach a new generation of artists, musicians, and dancers in the high forms of arts of the royal court. Royal properties for khon, lakhon, and its orchestras were also brought under the administration of Krom Silapakon and were used in this school. The school went through a few changes of name: from Rongrian Nataduriyangkhasat to Rongrian Silapakon, to Rongrian Sangkhitsin in 1942, to Rongrian Natasin in 1945, to the present Witthayalai Natasin (The College of Dramatic Arts) after its promotion to the status of a college of higher education. The professional training of classical dancers and musicians, which had long been in the control of the royal court, now came under the responsibility of the government through the administration of the Ministry of Culture. It is precisely this change in the structure of ministration that causes the change in the nature of classical dance-drama, in that educational value and purposes have become the essence of all arts engaged in some degree of public entertainment.

The College of Dramatic Arts has 12 campuses; Bangkok, Chiang Mai, Nakhonsithammarat, Ang-Thong, Roi-Et, Sukhothai, Kalasin, Lopburi, Chanthaburi, Phatthalung, Suphanburi, and Nakhonratchasima.

The objectives of the college are:

- 1) To produce teachers, artists, and workers who can preserve, develop, encourage, and promote arts and culture in terms of music and dance.
- 2) To study, analyze, research, and integrate information for preservation of developing arts and culture in terms of music and dance.

3) To educate local communities and societies in terms of music and dance.

4) To make the College of Dramatic Arts an organization, this is able to promote arts and culture in terms of music and dance of the Fine Art Department both in provincial and metropolitan part.

The college provided curriculums only in certificate level since 1960. It, then, provided curriculums in bachelor degree level between 1976-1998 by initiate an affiliated institute in Rajamangala Institute of Technology. In 1999, Bunditpatanasilpa Institute was found. It provides bachelor degree curriculum in music and dance, and it is in the process of developing the curriculums and education management.

The College of Dramatic Arts has 4 problems; the quality of education, financial problem, lacking of experts in music and dance, and crisis of executive. (Sirichaicharn Fakchamroon, 1996: 244-248)

The first problem is about the quality of education. The college has objectives in education management, which is not clear, because the college combines 4 types of school in the same time; secondary school, vocational college, teaching-practice institute, and university education. Hence, it affects the direction and standpoint of developing the college to be not clear and too general. Moreover, the college increased its campus too fast affecting to annually budget from government. The college still needs lots of money to spend for management system. This main problem shows the following results: (1) the output is still less of quality. There is poor amount of students who continue the study in higher level in music and dance. Many graduates get other jobs in other field because the college's output is not suitable for demand at present (2) lacking of personnel in executive level because of poor-quality output especially in term of leader in creative thinking (3) education in



music and dance is poor famous. It is because, if poor quality outputs go to teach music and dance in every level of school, quality of teaching must be poor also. All of these make the value of music and dance decrease.

The second problem is that the government's budget is not enough to develop music and dance. Because the government gives money to the college too less, there is lacking of both manpower and basic needs, for example, maintenance cost for building, classroom, lab, library and equipments, operation cost for stuff, payment, etc. The results from this problem are: (1) there are not enough workers to manage quality of education and it is not enough budget to pay for these personnel to make more motivation in developing academic creativity (2) there are not enough budgets to support student in term of scholarship, which is important for developing music and dance (3) it is lacking of developing environment, workshop lab, and academic equipment in the college. It lacks of environment and system, which support active working.

The third problem, there are not enough academic people and artists in music and dance. This causes performing arts in Thailand quite unsuccessful.

Lastly, the management system is going crisis because: (1) it is not clear in vision and policy in academic and other important factors such as policy which supports the objectives of the college (2) it is not efficient in finance management and there is not enough money affecting the quality of academic in both music and dance, which need to be up-to-date and suitable for changing of society and crisis of culture (3) it is not effective project and plan to develop human resource management system, which is important in managing academic institute.

Sirichaicharn Fakchamroon (1996) indicates using developing process from every-level workers' participation can solve these problems above. Co-operation in planning of preserving, promoting, and developing will conduct the key strategy to the right way in developing the college and also can preserve Thai arts and culture in the bigger scale.

## 2) Rajabhat Universities

Rajabhat Universities are the institutes aiming to develop local areas. Their purposes are to provide education, encourage higher academic and professional interest, research, supply academic knowledge, improve technology, support cultural activities, and produce teachers with their solid status.

Rajabhat Universities were developed from the Teachers College beneath the Department of Teacher Education, Ministry of Education. They were set up some provincial areas. In the past, the Teachers College was the institute for producing teacher career in bachelor degree. In 1984, the Teachers College was changed from teaching only educational program into adding other kinds of careers, which are science and arts. When the duty of the college was changed, the King Bhumiphol named this institute that Rajabhat Institute in 1995.

Nowadays, the department of dramatic arts is in 36 Rajabhat Universities, offering bachelor degree. 14 of them operate the dramatic arts as major subject; the others operate it as minor subject. When many of Rajabhat Universities formed the Faculty of Arts, the departments of dramatic arts were transferred to faculties.

In 1972, Rajabhat Suan Sunandha University is the first university where operates the dramatic arts in diploma degree in order to produce teachers for

primary and secondary school. Afterwards, the dramatic arts were formed in other Rajabhat Universities upon their abilities. After the institutes changing in 1984, the dramatic arts were opened in 24 arts faculties and in two education faculties. Moreover, the dramatic arts program was divided into two ways of teaching: Thai dance, and Thai dance and western dramatic arts. The purposes of the two ways of teaching are:

(1) The purposes of Thai dance in bachelor of education (4 year)

- to produce teachers in dramatic arts for primary and secondary school
- to promote, preserve, support, and create dramatic arts
- to develop, practice, experience, and criticize stage performance
- to adapt dramatic arts knowledge and experience to develop their lives and Thai society

(2) The purposes of Thai dance in bachelor of education (2 year)

- to produce teachers in dramatic arts for primary and secondary school
- to promote, preserve, support, and create dramatic arts

(3) The purposes of Thai dance and dramatic arts in bachelor of arts (4 year)

- to produce personnel in dramatic and performing arts for working in state, and private sections
- to develop knowledge of Thai dance and dramatic arts in order to create, develop, and produce the production

- to promote, preserve, support, and create Thai dance and dramatic arts

(4) The purposes of Thai dance and dramatic arts in bachelor of arts (2 year)

- to produce personnel in dramatic and performing arts for working in state, and private sections

- to develop knowledge of Thai dance and dramatic arts in order to create, develop, and produce the production

- to promote, preserve, support, and create Thai dance and dramatic arts

(5) The purposes of Thai dance and dramatic arts in diploma of arts (2 year)

- to produce personnel in dramatic and performing arts for working in state, and private sections efficiently

- to develop the quality of personnel in Thai dance and dramatic arts, which impact to developing and producing of Thai dance and dramatic arts

- to promote, preserve, support, and create Thai dance and dramatic arts

Concisely, the purposes of five dramatic arts programs of Rajabhat Universities are divided into two objectives. One of them is to produce teachers in Thai dance and dramatic arts for primary and secondary school. Another is to produce dramatic artists as professional career.

### 3) Universities

Associate Professor Sodsai Panthumkomol had introduced modern Western drama to Thailand. She put modern drama in curriculum in Faculty of Arts, Chulalongkorn University in 1963 by first providing subject “Introduction to Theatre”, and then initiated the Department of Dramatic Arts teaching Bachelor of Arts in Dramatic Arts since 1971.

Theatre studies in Thailand at that time were receiving increasingly more attention among college and university curriculum development advisors. Modern drama at that time was a new trend of new generation and intellectuals who looked for and was ready to develop their idea. In 1978, Professor Dr. Mattani Rutnin, Ph.D. found the Department of Drama, Faculty of Liberal Arts, Thammasat University. The department now is up to the Faculty of Fine and Applied Arts.

At present time, there are many universities, which provide bachelor level in theatre, drama, and performing arts. They are:

#### (1) Chulalongkorn University

Chulalongkorn University provides three departments in this field they are:

- The Department of Dramatic Arts, Faculty of Arts – It is the first department in Thailand which initiated bachelor degree in dramatic arts. It was founded in 1972. Different from the college of Dramatic Arts, the department emphasizes on dramatic literature and modern theatre. The department aims to make students have knowledge and be expert at dramatic arts broadly and deeply as a composite artist. The curriculum covers drama literature, acting, directing, playwriting, and backstage crew both in theory and practical parts. Finally, students can take this knowledge to broadly use in their profession.



- The Department of Speech and Performing Arts Communication, Faculty of Communication Arts – It was founded in 1974. It emphasizes on applying all kinds of performing arts as a medium to communicate to public. It provided the major in 1986 and then minor for students in other major in the faculty. The department aims to teach performing arts for communication both in theory and practical parts to encourage students to have ability in being spokesman, master of ceremonies, public relations personnel, and actor, successfully applying science and arts of performance in communication.

- The Department of Dance, Faculty of Fine and Applied Arts – It was founded in 1984 offering some subjects in this field and then first provided major in 1988. It is emphasized in Thai dance, and western dance (ballet). The department aims to produce graduates in fine arts as follow: (1) produce graduate artists in Thai performing arts for actors and actresses or graduate artists in western performing arts to be expert at advanced dance skill (2) produce graduates in both fields to have ability in research including producing quality performing arts products both in local and national levels.

## (2) Thammasat University

In 1978, Thammasat University provided subjects about Thai dance in the Department of Drama, Faculty of Liberal Arts. Then, the department provided dramatic major in 1986, emphasizing in three fields; drama literature, dramatic arts, and drama-in-education and drama for social development. At the present, the department is changed to be in the Faculty of Fine and Applied Arts. The department aims to make students are enthusiastic and practice in drama activities, be expert, and have guideline to develop themselves creatively and properly. The students will be taught dramatic theories, dramatic literature of the West, the East, and Thai, plays on

stage, tv, drama-in-education, and children theatre. Moreover, they have to have ability in thinking, creating, and producing plays in fields of directing, design, stagecraft, etc. to prepare to work in real life.

(3) Silpakorn University

The Department of Theatre, Faculty of Arts was founded in 1983. It emphasized in two fields; theatre, and music. The department aims to: (1) educate student fundamental of understanding in dramatic arts and music so that they have ability in criticism (2) produce academic people in the field of dramatic arts (3) provide guideline for students to reach truth of life (4) create knowledge, ability, and experience in performing arts and all kind of production (5) provide guideline of profession in the future (6) encourage students ability of making creative art product to encourage tradition of drama and music in Thailand.

(4) Bangkok University

Bangkok University is the first private university in Thailand, which initiated bachelor degree in performing arts. The Department of Performing Arts, Faculty of Communication Arts was founded in 1987. The department aims to: (1) produce graduates with ability of performing arts (2) let students take knowledge and experience in performing arts to apply in communication tasks which help country development (3) promote professional ethics and have responsibility for society.

(5) Srinakharinwirot University

The Department of Performing Arts, Faculty of Fine and Applied Arts was founded in 1993. It provides four fields: theatre design, acting and directing, Thai dance, and western dance. The department aims to: (1) produce graduates in performing arts with knowledge and ability for development of performing arts in society (2) produce graduates in performing arts with knowledge and ability of

research in performing arts (3) produce graduates in performing arts with virtue, conscious of responsibility for society, and personality of leader in culture (4) produce graduates in performing arts with good taste and creative behavior and also realize significance of preserving and developing national arts and culture.

(6) Prince of Songkla University

The Department of Performing Arts, Faculty of Fine and Applied Arts was founded in 2002. The department aims to produce graduates to acknowledge in performing arts with morals in profession, realize in unique of performing arts, which reflect national custom and culture, and collaborate performing arts with society and environment effectively.

(7) Kasem Bundit University

This private university provides bachelor degree in performing arts in the Department of Performing Arts Communication and New Media, Faculty of Communication Arts. Its objectives are to (1) provide academic in the field of mass communication and performing arts communication (2) produce qualified graduates with knowledge and basic skill in profession of performing arts communication (3) promote the department to be center of academic exchange both idea and experience between students and professors in the field of performing arts communication.

(8) Rangsit University

The university provides bachelor degree in performing arts in The Department of Performing Arts Communication, Faculty of Communication Arts. Its objectives are to produce graduates with these qualifications 1) have knowledge and ability in acting and entertainment with Eastern and Western principle, understand and have ability to apply various medium to express these entertainment arts effectively 2) have ability to apply knowledge, ability, and skills suitable for new

areas of working, have skill of working as team 3) have personality in seeking knowledge and creativity, could be academician, thinker, practical worker who can do various tasks with endeavor and ideology in working for society with responsibility, have fundamental knowledge to study in higher level.

(9) Dhurakij Pundit University

The Department of Applied Performing Arts, Faculty of Fine and Applied Arts was founded in 2004. The department aims to produce graduates with the capability to: (1) apply knowledge and ability in profession of performing arts (2) be able to take knowledge of performing arts to be their profession (3) have knowledge and ethics so that they can be qualified citizen of the country (4) employ fundamental business knowledge.

(10) Assumption University

The university provides bachelor degree in performance communication (international program) in the Faculty of Communication Arts since 2004. The main objective of the curriculum is to provide training in the development and creation of all stage performance.

(11) Ubon Rajathanee University

The Department of Performing Arts, Faculty of Liberal Arts was founded in 2006. The department aims to produce graduates to acknowledge in terms of performing arts and/or Thai instrument studies. The mission of the department is to have ability to be the fountain of language, social, and cultural wisdom in Southern Isan and the Mekong Region.

(12) Mahasarakham University

The Division of Performing Arts, Faculty of Fine and Applied Arts was founded in 2007. The division grants bachelor degree in stage and screen

performance. It aims to enhance personnel in the field of performing arts to become both scholars and professional artists. Students are expected to efficiently apply their artistic knowledge to the preservation and development of the society's and country's art work.

(13) Huachiew Chalermprakiet University

The university will provide bachelor degree in performing arts in the Faculty of Communication Arts in the coming academic year 2008. The curriculum aims to focus on arts of acting and playwriting to feed graduates to entertainment industry which is lacking of high-quality performing arts workers.



## APPENDIX B

## EXAMPLES OF THEATRE ARTS CURRICULUM IN THAILAND

## 1. Performing Arts Curriculum, School of Communication Arts, Bangkok University

หลักสูตรนิเทศศาสตรบัณฑิต สาขาวิชาศิลปะการแสดง		
จำนวนหน่วยกิตรวมตลอดหลักสูตร	135	หน่วยกิต
โครงสร้างหลักสูตร		
หมวดวิชาศึกษาทั่วไป	30	หน่วยกิต
หมวดวิชาเฉพาะ	96	หน่วยกิต
กลุ่มวิชาบังคับนอกสาขา	15	หน่วยกิต
กลุ่มวิชาบังคับในสาขา	21	หน่วยกิต
กลุ่มวิชาเอก-บังคับ	30	หน่วยกิต
กลุ่มวิชาเอก-เลือก	15	หน่วยกิต
กลุ่มวิชาโท	15	หน่วยกิต
หมวดวิชาเลือกเสรี	9	หน่วยกิต
รายวิชาที่เปิดสอน		
วิชาเอกบังคับ (๓๐ หน่วยกิต)		หน่วยกิต
ศส. 200 การศึกษาศิลปะการแสดง		๓
PA 200 Performing Arts Studies		
ศส. 300 พื้นฐานการแสดง 1		๒
PA 300 Fundamental Acting I		
ศส. 301 พื้นฐานการแสดง 2		๒
PA 301 Fundamental Acting II		
ศส. 302 การสร้างฉากและเวที		๒
PA 302 Stagecraft		
ศส. 303 แนวคิดและภาพรวมในงานออกแบบเพื่อการแสดง		๓

PA 303 Theatre Design Concepts and Visualization

ศส. 304 พื้นฐานการเขียนบทละคร ๒

PA 304 Fundamental Dramatic Writing

ศส. 305 วรรณกรรมละครสากล ๓

PA 305 World Dramatic Literature

ศส. 306 การฝึกปฏิบัติงานศิลปะการแสดง 1 ๑

PA 306 Performing Arts Laboratory I

ศส. 307 การฝึกปฏิบัติงานศิลปะการแสดง 2 ๑

PA 307 Performing Arts Laboratory II

ศส. 308 ละครสำหรับนิเทศศาสตร์ ๓

PA 308 Drama for Communication Arts

ศส. 309 การบริหารงานศิลปะการแสดง ๒

PA 309 Performing Arts Management

ศส. 310 ทฤษฎีและการวิจารณ์การแสดง ๓

PA 310 Theory and Criticism for Performing Arts

ศส. 311 โครงการสารนิพนธ์ศิลปะการแสดง ๓

PA 311 Degree Project in Performing Arts

วิชาเอกเลือกการแสดงและการกำกับการแสดง (๑๕ หน่วยกิต)

ศส. 430 การฝึกเสียง ๑

PA 430 Voice Training

ศส. 431 การเคลื่อนไหวบนเวที ๒

PA 431 Stage Movement

ศส. 432 การแสดงละครเวที PA 432 Stage Acting	๒
ศส. 433 การแสดงละครโทรทัศน์และภาพยนตร์ PA 433 Television and Film Acting	๒
ศส. 434 การกำกับการแสดง PA 434 Directing	๒
ศส. 435 การกำกับการแสดงขั้นสูง PA 435 Advanced Directing	๒ หรือ
ศส. 436 การแสดงขั้นสูง PA 436 Advanced Acting	๒
ศส. 437 สื่อประเพณี PA 437 Traditional Media	๒
ศส. 438 ละครเพลง PA 438 Musical Theatre	๒
วิชาเอกเลือกการเขียนบท (๑๕ หน่วยกิต) ศส. 440 งานเขียนบทร่วมสมัย PA 440 Contemporary Dramatic Script	๓
ศส. 441 ละคร ภาพยนตร์ นวนิยาย: ศิลปะเปรียบเทียบ PA 441 Theatre, Film, Narrative: Transformation of Style	๓
ศส. 442 การเขียนบทละคร 1 PA 442 Playwriting I	๒

ศส. 443 การเขียนบทละคร 2 PA 443 Playwriting II	๒ หรือ
ศส. 444 การเขียนบทละครโทรทัศน์ PA 444 Script Writing for Television Drama	๒ หรือ
ศส. 445 การเขียนบทภาพยนตร์ PA 445 Script Writing for Screen	๒
ศส. 446 การดัดแปลงบทละคร PA 446 Script Adaptation	๒
ศส. 447 ละครไทยในสังคมร่วมสมัย PA 447 Thai Drama in Contemporary Society	๓

## 2. Dramatic Arts Curriculum, Faculty of Arts, Chulalongkorn University

## หลักสูตรอักษรศาสตรบัณฑิต สาขาวิชาศิลปการละคร

จำนวนหน่วยกิตรวมตลอดหลักสูตร	147	หน่วยกิต
โครงสร้างหลักสูตร		
หมวดวิชาศึกษาทั่วไป	30	หน่วยกิต
หมวดวิชาเฉพาะ	111	หน่วยกิต
วิชาพื้นฐานอักษรศาสตร์	40	หน่วยกิต
วิชาเฉพาะสาขา	71	หน่วยกิต
วิชาบังคับเอก	28	หน่วยกิต
วิชาบังคับไม่นับหน่วยกิต	3	หน่วยกิต
วิชาเลือกเอก	23	หน่วยกิต
วิชาเสริมเอก	20	หน่วยกิต
หมวดวิชาเลือกเสรี	6	หน่วยกิต
รายวิชาที่เปิดสอน		
รายวิชาบังคับ	28	หน่วยกิต
*2208 112 Fundamentals of Acting	3 (2-2-5)	
*2208 202 Play Analysis	3 (2-2-5)	
*2208 212 Acting I	3 (2-2-5)	
*2208 214 Directing I	3 (2-2-5)	
*2208 244 Visualization	3 (2-2-5)	
*2208 246 Stagecraft	3 (2-2-5)	
*2208 248 Theatre Production	3 (3-0-6)	
*2208 305 Hist Theatre I	3 (3-0-6)	
*2208 306 Hist Theatre II	1 (0-3-1)	
*2208 397 Theatre Workshop	3 (2-2-5)	
รายวิชาบังคับไม่นับหน่วยกิต		
2208 Theatre Practicum I	1	หน่วยกิต
2208 Theatre Practicum II	1	หน่วยกิต
2208 Theatre Practicum III	1	หน่วยกิต
รายวิชาเลือก		
*2208 207 World Dramatic Literature II	3 (3-0-6)	
*2208 208 World Dramatic Literature III	3 (3-0-6)	



2208 226 Voice Train	2 (1-2-3)
*2208 312 Acting II	3 (2-2-5)
2208 313 Thai Theatre Arts	2 (2-0-4)
2208 315 Asian Theatre	2 (2-0-4)
*2208 328 Singing for Thetre	2 (1-2-3)
*2208 337 Playwriting	3 (2-2-5)
2208 342 Theat Make-up	2 (1-3-2)
2208 356 Mask and puppet	3 (2-2-5)
*2208 361 Scene Design I	3 (2-2-5)
*2208 362 Costume Design	2 3 (2-2-5)
2208 365 Stage Lighting I	2 (1-3-2)
2208 370 Musical Theatre	2 (1-3-2)
*2208 373 Music and Sound fo Thetre	2 (1-2-3)
2208 430 Crit Thea Film TV	2 (1-2-3)
*2208 437 Playwriting 2	3 (2-2-5)
*2208 461 Scene Design 2	3 (2-2-5)
*2208 462 Costume Design 2	3 (2-2-5)
*2208 465 Stage Lighting 2	2 (1-3-2)
*2208 487 Writ Flm TV 3	(2-2-5)
*2208 481 SP TOPIC DRAMA I	2
*2208 482 SP TOPIC DRAMA II	2
*2208 483 SP TOPIC DRAMA III	2
*2208 489 SP INDEPT STUD DRAMA	2
2208 492 Senior Project : Playwriting	4 (2-4-6)
2208 493 Senior Project : Acting	4 (2-4-6)
2208 495 Senior Project : Design	4 (2-4-6)
2208 496 Senior Project : Directing	6 (3-6-9)

3. Applied Performing Arts Curriculum, Faculty of Fine and Applied Arts, Dhurakij  
Pundit University

หลักสูตรศิลปกรรมศาสตรบัณฑิต สาขาวิชาศิลปะการแสดงประยุกต์		
จำนวนหน่วยกิตรวมตลอดหลักสูตร		135 หน่วยกิต
โครงสร้างหลักสูตร		
หมวดวิชาศึกษาทั่วไป		30 หน่วยกิต
หมวดวิชาเฉพาะ		99 หน่วยกิต
กลุ่มวิชาแกน		39 หน่วยกิต
กลุ่มวิชาเอกบังคับ		45 หน่วยกิต
กลุ่มวิชาเอกเลือก		15 หน่วยกิต
หมวดวิชาเลือกเสรี		6 หน่วยกิต
รายวิชาที่เปิดสอน		
กลุ่มวิชาเอกบังคับ		
AP 301	ศิลปะการแสดงเบื้องต้น	3 (3-0-6)
AP 302	พื้นฐานการใช้เสียง	3 (2-2-6)
AP 303	การแสดง 1	3 (2-2-6)
AP 304	ประวัติการละคร	3 (3-0-6)
AP 305	งานด้านฉากและเวที 1	3 (2-2-6)
AP 306	การวิเคราะห์บทละคร	3 (3-0-6)
AP 307	วรรณกรรมการละครสากล	3 (3-0-6)
AP 308	เทคนิคการออกแบบเบื้องต้น	3 (2-2-6)
AP 309	การกำกับการแสดง 1	3 (2-2-6)
AP 310	การเขียนบทละครเวที 1	3 (2-2-6)
AP 311	การฝึกปฏิบัติทางการแสดง	3 (2-2-6)
AP 312	การกำกับเวที	3 (2-2-6)
AP 313	การบริหารงานศิลปะการแสดง	3 (3-0-6)
AP 401	สัมมนาศิลปะการแสดง	3 (3-0-6)
AP 402	การฝึกงานหรือสารนิพนธ์	3 (3-0-6)
AP 410	สหกิจศึกษา*	6 (600 ชั่วโมง)

## กลุ่มวิชาเลือก

AP 350	การแสดง 2	3 (2-2-6)
AP 351	การแสดง 3	3 (2-2-6)
AP 352	วรรณกรรมละครสากล 2	3 (3-0-6)
AP 353	งานด้านฉากและเวที 2	3 (2-2-6)
AP 354	การเขียนบทละครเวที 2	3 (2-2-6)
AP 355	การกำกับการแสดง 2	3 (2-2-6)
AP 356	การเตรียมน้ำสำหรับการแสดง 1	3 (2-2-6)
AP 357	การเตรียมน้ำสำหรับการแสดง 2	3 (2-2-6)
AP 358	การออกแบบเครื่องแต่งกาย	3 (2-2-6)
AP 359	การออกแบบฉาก	3 (2-2-6)
AP 360	การออกแบบแสง	3 (2-2-6)
AP 361	การเขียนบทภาพยนตร์	3 (2-2-6)
AP 362	การอ่านและการตีความหมาย	3 (2-2-6)
AP 363	การเคลื่อนไหวบนเวที	3 (2-2-6)
AP 364	มิวสิคัลเรียเตอร์	3 (2-2-6)
AP 365	การละครไทย	3 (3-0-6)
AP 366	การละครเอเชีย	3 (3-0-6)
AP 367	การละครยุโรป	3 (3-0-6)
AP 368	การละครอเมริกัน	3 (3-0-6)
AP 369	การศึกษาเฉพาะเรื่องทางศิลปะการแสดง	3 (3-0-6)

4. Performing Arts Curriculum, Faculty of Fine and Applied Arts, Mahasarakham University

หลักสูตรศิลปกรรมศาสตรบัณฑิต สาขาวิชาศิลปะการแสดง			
จำนวนหน่วยกิตรวมตลอดหลักสูตร	ไม่น้อยกว่า	139	หน่วยกิต
โครงสร้างหลักสูตร			
หมวดวิชาศึกษาทั่วไป	ไม่น้อยกว่า	30	หน่วยกิต
หมวดวิชาเฉพาะ	ไม่น้อยกว่า	100	หน่วยกิต
กลุ่มวิชาแกนคณะ		6	หน่วยกิต
กลุ่มพื้นฐานวิชาเอก	ไม่น้อยกว่า	49	หน่วยกิต
กลุ่มวิชาเอก	ไม่น้อยกว่า	30	หน่วยกิต
กลุ่มวิชาโท	ไม่น้อยกว่า	15	หน่วยกิต
หมวดวิชาเลือกเสรี	ไม่น้อยกว่า	6	หน่วยกิต
ฝึกประสบการณ์วิชาชีพ	ไม่น้อยกว่า	3	หน่วยกิต
รายวิชาที่เปิดสอน			
หมวดวิชาเฉพาะ			
0600 101	ศิลปะและวัฒนธรรมอีสาน Arts and Culture of Isan		3(3-0-6)
0600 102	ศิลปกรรมศาสตร์ปริทัศน์ Introduction to Fine and Applied Arts		3(3-0-6)
กลุ่มวิชาพื้นฐานวิชาเอก			
0603 101	ทฤษฎีศิลปะการแสดง Theory of Performing Arts		3(3-0-6)
0603 102	พื้นฐานการละคร Basic in Drama		2(2-0-4)
0603 107	ประวัติศาสตร์ศิลปะการแสดง History of Performing Arts		3(3-0-6)
0603 108	พื้นฐานนาฏศิลป์ไทย Basic in Thai Dance		2(1-2-3)
0603 201	การเคลื่อนไหวในศิลปะการแสดง Movement in Performing Arts		3(3-0-6)
0603 202	การออกแบบเครื่องแต่งกายและแต่งหน้า		3(1-4-4)

	Costume and Make-up Design	
0603 203	พื้นฐานนาฏศิลป์พื้นเมือง	2(1-2-3)
	Basic in Folk Dance	
0603 212	การเขียนบทการแสดง	3(1-4-4)
	Script Writing	
0603 213	อุปกรณ์ประกอบในศิลปะการแสดง	2(1-2-3)
	Crafts and Property in Performing Arts	
0603 214	พื้นฐานนาฏศิลป์ตะวันตก	2(1-2-3)
	Basic in Western Dance	
0603 301	พื้นฐานการออกแบบท่าการแสดง	2(1-2-3)
	Basic in Choreography	
0603 302	การออกแบบฉากสำหรับศิลปะการแสดง	3(1-4-4)
	Scene Design for Performing Arts	
0603 303	การออกแบบแสงสำหรับศิลปะการแสดง	3(1-4-4)
	Lighting Design for Performing Arts	
0603 304	สุนทรียศาสตร์ทางศิลปะการแสดง	2(2-0-4)
	Aesthetics in Performing Arts	
0603 305	พื้นฐานนาฏศิลป์ตะวันออก	2(1-2-3)
	Basic in Oriental Dance	
0603 314	การวิจัยทางศิลปะการแสดง	3(2-2-5)
	Research in Performing Arts	
0603 315	สัมมนาศิลปะการแสดง	3(2-2-5)
	Seminar in Performing Arts	
0603 316	การบริหารจัดการศิลปะการแสดง	3(2-2-5)
	Administration and Management in Performing Arts	
0603 401	การกำกับการแสดง	3(1-5-3)
	Directing	
<p>กลุ่มวิชาเอก ให้นิสิตเลือกเรียน 1 กลุ่มวิชาเอก จากกลุ่มวิชาเอกต่อไปนี้</p> <p>ก. กลุ่มวิชาเอกนาฏศิลป์ไทย</p>		
0603 103	ทักษะนาฏศิลป์ไทย 1	3(1-4-4)
	Thai Dance Skills 1	

0603 109	ทักษะนาฏยศิลป์ไทย 2 Thai Dance Skills 2	3(1-4-4)
0603 204	ทักษะนาฏยศิลป์ไทย 3 Thai Dance Skills 3	3(1-4-4)
0603 215	ทักษะนาฏยศิลป์ไทย 4 Thai Dance Skills 4	3(1-4-4)
0603 306	ทักษะนาฏยศิลป์ไทย 5 Thai Dance Skills 5	3(1-4-4)
0603 317	ทักษะนาฏยศิลป์ไทย 6 Thai Dance Skills 6	4(2-4-6)
0603 402	ทักษะนาฏยศิลป์ไทย 7 Thai Dance Skills 7	4(2-4-6)
0603 410	ศิลปนิพนธ์นาฏยศิลป์ไทย Thesis in Thai Dance	7(2-10-9)
ข. กลุ่มวิชาเอกนาฏยศิลป์พื้นเมือง		
0603 104	ทักษะนาฏยศิลป์พื้นเมือง 1 Folk Dance Skills 1	3(1-4-4)
0603 110	ทักษะนาฏยศิลป์พื้นเมือง 2 Folk Dance Skills 2	3(1-4-4)
0603 205	ทักษะนาฏยศิลป์พื้นเมือง 3 Folk Dance Skills 3	3(1-4-4)
0603 216	ทักษะนาฏยศิลป์พื้นเมือง 4 Folk Dance Skills 4	3(1-4-4)
0603 307	ทักษะนาฏยศิลป์พื้นเมือง 5 Folk Dance Skills 5	3(1-4-4)
0603 318	ทักษะนาฏยศิลป์พื้นเมือง 6 Folk Dance Skills 6	4(2-4-6)
0603 403	ทักษะนาฏยศิลป์พื้นเมือง 7 Folk Dance Skills 7	4(2-4-6)
0603 411	ศิลปนิพนธ์นาฏยศิลป์พื้นเมือง Thesis in Folk Dance	7(2-10-9)



## ค. กลุ่มวิชาเอกนาฏยศิลป์ตะวันตก

0603 105	ทักษะบัลเล่ต์ 1 Ballet Skills 1	3(1-4-4)
0603 111	ทักษะบัลเล่ต์ 2 Ballet Skills 2	3(1-4-4)
0603 206	ทักษะบัลเล่ต์ 3 Ballet Skills 3	3(1-4-4)
0603 217	ทักษะบัลเล่ต์ 4 Ballet Skills 4	3(1-4-4)
0603 308	ทักษะบัลเล่ต์ 5 Ballet Skills 5	3(1-4-4)
0603 319	ทักษะบัลเล่ต์ 6 Ballet Skills 6	4(2-4-6)
0603 404	ทักษะบัลเล่ต์ 7 Ballet Skills 7	4(2-4-6)
0603 412	ศิลปนิพนธ์นาฏยศิลป์ตะวันตก Thesis in Western Dance	7(2-10-9)

## ง. กลุ่มวิชาเอกการแสดงละครเวทีและภาพยนตร์

0603 106	การแสดงละครเวทีและภาพยนตร์ 1 Stage and Screen Performance 1	3(3-0-6)
0603 112	การแสดงละครเวทีและภาพยนตร์ 2 Stage and Screen Performance 2	3(2-2-5)
0603 207	การแสดงละครเวทีและภาพยนตร์ 3 Stage and Screen Performance 3	3(2-2-5)
0603 218	การแสดงละครเวทีและภาพยนตร์ 4 Stage and Screen Performance 4	3(3-0-6)
0603 309	การแสดงละครเวทีและภาพยนตร์ 5 Stage and Screen Performance 5	3(2-2-5)
0603 320	การแสดงละครเวทีและภาพยนตร์ 6 Stage and Screen Performance 6	4(2-4-6)
0603 405	การแสดงละครเวทีและภาพยนตร์ 7 Stage and Screen Performance 7	4(2-4-6)

0603 413	ศิลปนิพนธ์การแสดงละครเวทีและภาพยนตร์ Thesis in Stage and Screen Performance	7(2-10-9)
กลุ่มวิชาโท ให้นักศึกษาเลือกเรียน 1 กลุ่มวิชาโท จากกลุ่มวิชาโทต่อไปนี้		
ก. กลุ่มวิชาโทนาฏศิลป์ไทย		
0603 208	นาฏศิลป์ไทยปริทัศน์ Introduction to Thai Dance	3(3-0-6)
0603 219	วรรณกรรมนาฏศิลป์ไทย Literature for Thai Dance	3(3-0-6)
0603 310	การละเล่นไทย Thai Plays	3(1-4-4)
0603 321	การละครไทย Thai Drama	3(2-2-5)
0603 401	นาฏศิลป์ไทยสร้างสรรค์ Creative in Thai Dance	3(1-4-4)
ข. กลุ่มวิชาโทนาฏศิลป์พื้นเมือง		
0603 209	นาฏศิลป์พื้นเมืองปริทัศน์ Introduction to Folk Dance	3(3-0-6)
0603 220	วรรณกรรมนาฏศิลป์พื้นเมือง Literature for Folk Dance	3(3-0-6)
0603 311	การละเล่นพื้นเมือง Folk Plays	3(1-4-4)
0603 322	การละครพื้นเมือง Folk Drama	3(2-2-5)
0603 407	นาฏศิลป์พื้นเมืองสร้างสรรค์ Creative in Folk Dance	3(1-4-4)
ค. กลุ่มวิชาโทนาฏศิลป์ตะวันตก		
0603 210	นาฏศิลป์ตะวันตกปริทัศน์ Introduction to Western Dance	3(3-0-6)
0603 221	วรรณกรรมนาฏศิลป์ตะวันตก Literature to Western Dance	3(3-0-6)
0603 312	แจ๊ซแดนซ์ Jazz Dance	3(1-4-4)

0603 323	นาฏศิลป์พื้นเมืองตะวันตก Western Folk Dance	3(1-4-4)
0603 408	นาฏศิลป์ตะวันตกสร้างสรรค์ Creative in Western Dance	3(1-4-4)
ง. กลุ่มวิชาโทการแสดงละครเวทีและภาพยนตร์		
0603 211	ละครเพลงอเมริกัน American Musical Theatre	3(3-0-6)
0603 222	จิตวิทยาเบื้องต้นในการละคร Basic Psychology in Drama	3(2-2-5)
0603 313	การพูดและออกเสียงสำหรับนักแสดง Speech and Voice Training for Actor	3(2-2-5)
0603 324	ละครเวทีและภาพยนตร์สมัยใหม่ Contemporary Theatre and Modern Film	3(2-2-5)
0603 409	การออกแบบเครื่องแต่งกายละครยุคสมัย Period Costume Design	3(2-2-5)
หมวดวิชาเลือกเสรี		
0603 001	นาฏศิลป์ร่วมสมัยเบื้องต้น Elementary Contemporary Dance	2(1-2-3)
0603 002	การละครเบื้องต้น Elementary Drama	2(1-2-3)
0603 003	เต้นละตินเบื้องต้น Elementary Latin Dance	2(1-2-3)
0603 004	เต้นแจ๊สเบื้องต้น Elementary Jazz Dance	2(1-2-3)
0603 005	บัลเลต์เบื้องต้น Elementary Ballet	2(1-2-3)
0603 006	การเคลื่อนไหวสำหรับนักแสดงเบื้องต้น Elementary Movement for Actor	2(2-0-4)
0603 007	หมอลำเบื้องต้น Elementary Mo – Lam	2(1-2-3)
0603 008	การฝึกพูดและออกเสียงสำหรับนักแสดงเบื้องต้น Elementary Speech and Voice Training for Actor	2(1-2-3)

0603 009	การออกแบบเครื่องแต่งกายและแต่งหน้าเบื้องต้น Elementary Costume and Make-up Design	2(1-2-3)
0603 010	การออกแบบฉากเบื้องต้น Elementary Scene Design	2(1-2-3)
0603 011	ศิลปะการแสดงกับบริบททางสังคม Performing Arts and Social Context	2(1-2-3)
0603 012	กฎหมายทรัพย์สินทางปัญญาในศิลปะการแสดง Law and Intelligent Intellectual Property in Performing Arts	2(1-2-3)
0603 013	ธุรกิจบันเทิงเบื้องต้น Elementary Entertainment Business	2(1-2-3)
0603 014	การออกแบบแสงสำหรับศิลปะการแสดงเบื้องต้น Elementary Lighting Design for Performing Arts	2(1-2-3)
0603 015	การละเล่นไทยเบื้องต้น Elementary Thai Plays	2(1-2-3)
0603 108	พื้นฐานนาฏศิลป์ไทย Basic in Thai Dance	2(1-2-3)
0603 203	พื้นฐานนาฏศิลป์พื้นเมือง Basic in Folk Dance	2(1-2-3)
0603 213	อุปกรณ์ประกอบในศิลปะการแสดง Crafts and Property in Performing Arts	2(1-2-3)
0603 214	พื้นฐานนาฏศิลป์ตะวันตก Basic in Western Dance	2(1-2-3)
0603 305	พื้นฐานนาฏศิลป์ตะวันออก Basic in Oriental Dance	2(1-2-3)
ฝึกประสบการณ์วิชาชีพ		
0603 414	ฝึกงานวิชาชีพ Professional Practice	3(1-4-4)

5. Performing Arts Curriculum, Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University

หลักสูตรศิลปกรรมศาสตรบัณฑิต สาขาวิชาศิลปะการแสดง		
จำนวนหน่วยกิตรวมตลอดหลักสูตร	132	หน่วยกิต
โครงสร้างหลักสูตร		
หมวดวิชาศึกษาทั่วไป	30	หน่วยกิต
หมวดวิชาเฉพาะด้าน	96	หน่วยกิต
กลุ่มวิชาแกน	50	หน่วยกิต
กลุ่มวิชาเฉพาะด้าน	27	หน่วยกิต
กลุ่มวิชาภาษาอังกฤษสำหรับวิชาชีพ	6	หน่วยกิต
กลุ่มวิชาการจัดการสำหรับวิชาชีพ	6	หน่วยกิต
กลุ่มวิชาฝึกประสบการณ์วิชาชีพหรือสหกิจศึกษา	7	หน่วยกิต
หมวดวิชาเลือกเสรี	6	หน่วยกิต
รายวิชาที่เปิดสอน		
(1) วิชาพื้นฐานทางศิลปะการแสดง 32 หน่วยกิต บัณฑิตเรียน 32 หน่วยกิต		
PER 1101	พื้นฐานนาฏศิลป์ไทย Fundamental for Thai Dance	3(1-4-4)1
PER 1102	พื้นฐานนาฏศิลป์สากล Fundamental for western Dance	3(1-4-4)
PER 1103	พื้นฐานการแสดงและกำกับการแสดง Fundamental of Acting and Directing	3(1-4-4)
PER 1301	ทัศนศิลป์เพื่อศิลปะการแสดง Visual Arts for Performing Arts	3(2-2-5)
PER 1501	หลักการสร้างงานแสดง Production Management	3(2-2-5)
PER 1601	ปริทัศน์ศิลปะการแสดง Introduction to Performing Arts	3(3-0-6)
PER 1602	ประวัติศิลปะการแสดง History of Performing Arts	3(3-0-6)
PER 2601	ปริทัศน์วรรณกรรมการแสดง Introduction to Performing Arts Literature	3(3-0-6)

PER 3601	หลักการวิจารณ์ศิลปะการแสดง Performing Arts Criticism	3(3-0-6)
PER 3901	การวิจัยด้านศิลปะการแสดง Performing Arts Research	3(3-0-6)
PER 4901	ศิลปนิพนธ์ Degree Project	5(2-6-7)

(2) วิชาพื้นฐานทางวิชาชีพ 18 หน่วยกิต บัณฑิตเรียน 18 หน่วยกิต ตามแผนงวิชาที่เรียน ดังนี้

1. แผนงวิชานาฏศิลป์ไทย

PER 1104	นาฏศิลป์ไทยเบื้องต้น (ตัวพระ) Basic Thai Dance (Male Character)	3(1-4-4)2
PER 1105	นาฏศิลป์ไทยเบื้องต้น (ตัวนาง) Basic Thai Dance (Female Character)	3(1-4-4)
PER 1106	ระบำมาตรฐาน (ตัวพระ) Thai Classical Group Dance (Male Character)	3(1-4-4)2
PER 1107	ระบำมาตรฐาน (ตัวนาง) Thai Classical Group Dance (Female Character)	3(1-4-4)
PER 2101	กลวิธีการรำตามขนบของการแสดง (ตัวพระ) Aesthetics of Thai Dance Movement (Male Character)	3(1-4-4)3
PER 2102	กลวิธีการรำตามขนบของการแสดง (ตัวนาง) Aesthetics of Thai Dance Movement (Female Character)	3(1-4-4)
PER 2103	รำเดี่ยว และ รำคู่ (ตัวพระ) Thai Classical Solo	3(1-4-4)
PER 2104	รำเดี่ยว และ รำคู่ (ตัวนาง) Thai Classical Solo and Duo Dance (Female Character)	3(1-4-4)
PER 2105	การแสดงละครรำ 1 (ตัวพระ) The Classical Dance Theatre 1 (Male Character)	3(1-4-4)
PER 2106	การแสดงละครรำ 1 (ตัวนาง) The Classical Dance Theatre 1 (Female Character)	3(1-4-4)
PER 3101	รำหน้าพาทย์ (ตัวพระ) Nah Paht Dance (Male Character)	3(1-4-4)
PER 3102	รำหน้าพาทย์ (ตัวนาง) Nah Paht Dance (Female Character)	3(1-4-4)



## 2. แขนงวิชานาฏศิลป์สากล

PER 1108	บัลเลต์ 1 Ballet 1	3(1-4-4)
PER 1109	บัลเลต์ 2 Ballet 2	3(1-4-4)
PER 2107	บัลเลต์ 3 Ballet 3	3(1-4-4)
PER 2108	นาฏศิลป์ร่วมสมัย 1 Contemporary Dance 1	3(1-4-4)
PER 2109	นาฏศิลป์ร่วมสมัย 2 Contemporary Dance 2	3(1-4-4)
PER 2110	แจ๊สดานซ์ 1 Jazz Dance 1	3(1-4-4)

## 3. แขนงวิชาศิลปะการละคร

PER 1110	การแสดง 1 Acting 1	3(1-4-4)
PER 1302	งานฉากและเวที Stagecraft	3(1-4-4)
PER 2111	การแสดง 2 Acting 2	3(1-4-4)
PER 2201	การกำกับการแสดง 1 Directing 1	3(1-4-4)
PER 2602	หลักการวิเคราะห์บทละคร Play Analysis	3(3-0-6)
PER 3201	การกำกับการแสดง 2 Directing 2	3(1-4-4)

## กลุ่มวิชาเฉพาะด้าน 27 หน่วยกิต

PER 1111	ศิลปะการแสดงหุ่นไทย Thai Puppetry	3(2-2-5)
PER 1112	ทักษะการแสดงหุ่นละครเล็ก 1 Puppetry Skill 1: Leading Role in Hun Lakon Lek Performing	3(2-2-5)
PER 1701	การฝึกเสียง	3(1-4-4)

	Voice Training	
PER 1702	การแต่งหน้าเพื่อการแสดง	3(1-4-4)
	Make-Up for Performance	
PER 2112	ระบำเบ็ดเตล็ด 1	3(1-4-4)
	Miscellaneous Dance 1	
PER 2113	นาฏศิลป์พื้นเมืองของไทย	3(1-4-4)
	Applied Thai Folk Dance	
PER 2114	การแสดงเพลงพื้นบ้านของไทย	3(1-4-4)
	Thai Folk Performance	
PER 2115	นาฏศิลป์ตะวันออก	3(1-4-4)
	Eastern Dance	
PER 2116	นาฏศิลป์ตะวันตก	3(1-4-4)
	Western Dance	
PER 2117	ลีลาศ 1	3(1-4-4)
	Social Dance 1	
PER 2118	บัลเลต์ 4	3(1-4-4)
	Ballet	
PER 2119	ทักษะการแสดงหุ่นละครเล็ก 2	3(2-2-5)
	Puppetry Skill 2	
PER 2120	ทักษะการแสดงหุ่นละครเล็ก 3	3(2-2-5)
	Puppetry Skill 3: Leading Role in Hun Lakon Lek Performing	
PER 2301	การออกแบบฉากและแสง 1	3(1-4-4)
	Lighting and Scene Design 1	
PER 2302	การออกแบบและการแต่งกายละครไทย	3(2-2-5)
	Costume and Costume Design for Thai Theatre	
PER 2303	การออกแบบเครื่องแต่งกายเพื่อการแสดง 1	3(1-4-4)
	Costume Design for Performance 1	
PER 2401	ศิลปะการแสดงสำหรับเด็ก 1	3(1-4-4)
	Child Performing Arts 1	
PER 2501	การกำกับเวที	3(1-4-4)
	Stage Management	
PER 2603	การตัดต่อบทละครไทย	3(2-2-5)

	Script Editing for Thai Theatre	
PER 2604	ประวัตินาฏศิลป์ตะวันตก	3(3-0-6)
	A Survey to the History of Western Dance	
PER 2605	ประวัตินาฏศิลป์ไทย	3(3-0-6)
	A Survey to the History of Thai Theatre	
PER 2606	ประวัติและวรรณกรรมละครตะวันตก	3(3-0-6)
	A Survey to the History of Western Theatre and Dramatic Literature	
PER 2607	นาฏยศัพท์ และภาษานาฏศิลป์	3(3-0-6)
	Thai Dance Vocabulary and Dance Language	
PER 2701	เพลงสำหรับการแสดงละครไทย	3(1-4-4)
	Music for Thai Performance	
PER 2702	การเคลื่อนไหวเพื่อการแสดง	3(1-4-4)
	Movement for Performance	
PER 2703	การพูดและการอ่านตีความหมาย	3(1-4-4)
	Speech and Oral Interpretation	
PER 3103	ระบำเบ็ดเตล็ด 2	3(1-4-4)
	Miscellaneous Dance 2	
PER 3104	การแสดงละครรำ 2 (ตัวพระ)	3(1-4-4)
	The Classical Dance Theatre 2 (Male Character)	
PER 3105	การแสดงละครรำ 2 (ตัวนาง)	3(1-4-4)
	The Classical Dance Theatre 2 (Female Character)	
PER 3106	การแสดงละครรำ 3 (ตัวพระ)	3(1-4-4)
	The Classical Dance Theatre 3 (Male Character)	
PER 3107	การแสดงละครรำ 3 (ตัวนาง)	3(1-4-4)
	The Classical Dance Theatre 3(Female Character)	
PER 3108	บัลเลต์ 5	3(1-4-4)
	Ballet 5	
PER 3109	บัลเลต์ 6	3(1-4-4)
	Ballet 6	
PER 3110	แจ๊สดานซ์ 2	3(1-4-4)
	Jazz Dance 2	
PER 3111	แจ๊สดานซ์ 3	3(1-4-4)

	Jazz Dance 3	
PER 3112	นาฏศิลป์ร่วมสมัย 3	3(1-4-4)
	Contemporary Dance 3	
PER 3113	นาฏศิลป์ร่วมสมัย 4	3(1-4-4)
	Contemporary Dance 4	
PER 3114	พื้นฐานการแสดงละครเพลง	3(1-4-4)
	Fundamental of Musical Theatre	
PER 3115	ละครใบ้	3(1-4-4)
	Mime	
PER 3116	การแสดง 3	3(1-4-4)
	Acting 3	
PER 3117	การแสดง 4	3(1-4-4)
	Acting 4	
PER 3118	ทักษะการแสดงหุ่นละครเล็ก 4	3(2-2-5)
	Puppetry Skill 4: Leading Role in Hun Lakon Lek Performing	
PER 3119	กระบี่กระบอง	3(1-4-4)
	Martial Arts	
PER 3120	ลีลาศ 2	3(1-4-4)
	Social Dance 2	
PER 3121	ลีลาศ 3	3(1-4-4)
	Social Dance 3	
PER 3202	การกำกับการแสดง 3	3(1-4-4)
	Directing 3	
PER 3203	การจัดการแสดงหุ่นละครเล็ก	3(2-2-5)
	The Principle and Methods for Stage Performance of Hun Lakon Lek	
PER 3204	การสร้างสรรคทำรำเต้น 1	3(1-4-4)
	Choreography 1	
PER 3205	การสร้างสรรคทำรำเต้น 2	3(1-4-4)
	Choreography 2	
PER 3206	การจัดการแสดงเพื่องานวิทยุและวิทยุโทรทัศน์	3(1-4-4)
	Performance for Radio and TV Production	
PER 3207	ผลงานค้นคว้าริเริ่มสร้างสรรค์ด้านศิลปะการแสดง	3(3-0-6)

	Selected Strdy in Performing Arts	
PER 3301	การออกแบบฉากและแสง 2 Lighting and Scene Design 2	3(1-4-4)
PER 3302	การออกแบบเครื่องแต่งกายเพื่อการแสดง 2 Costume Design for Performance 2	3(1-4-4)
PER 3303	โครงการออกแบบเพื่อการแสดง Design Project for Performance	3(1-4-4)
PER 3401	การเขียนสร้างสรรค์สำหรับเด็ก Creative Writing for Children	3(1-4-4)
PER 3402	ละครหุ่น Puppet Theatre	3(1-4-4)
PER 3403	ละครเพื่อการศึกษา Theatre in Education	3(1-4-4)
PER 3404	ละครสร้างสรรค์ Creative Dramatics	3(1-4-4)
PER 3405	ศิลปะการแสดงสำหรับเด็ก 2 Child Performing Arts 2	3(1-4-4)
PER 3501	การประชาสัมพันธ์เพื่องานการแสดง Public Relations for Performance	3(3-0-6)
PER 3602	การเขียนสร้างสรรค์เพื่อการแสดง Creative Writing for Performing Arts	3(1-4-4)
PER 3603	การเขียนบทละครเวที Stage Play Writing	3(1-4-4)
PER 3604	วรรณคดีการละครไทย Thai Dramatic Literature	3(3-0-6)
PER 3605	วรรณกรรมการละครสากล World Dramatic Literature	3(3-0-6)
PER 3606	กายวิภาคของผู้แสดง Anatomy of Performers	3(3-0-6)
PER 3607	การละครเอเชีย Asian Theatre	3(3-0-6)
PER 3608	สังคีตวิเคราะห์	3(3-0-6)

	Critical Analysis of Dance Theatre	
PER 3609	โน้ตนาฏศิลป์เบื้องต้น	3(3-0-6)
	Fundamental Dance Notation	
PER 3701	ดนตรีเพื่อการแสดง	3(1-4-4)
	Music for Performance	
PER 3702	คอมพิวเตอร์สำหรับศิลปะการแสดง	3(2-2-5)
	Computer for Performing Arts	
PER 3703	ความรู้เบื้องต้นเกี่ยวกับวิทยุโทรทัศน์เพื่อการแสดง	3(3-0-6)
	Basic Knowledge of Radio-TV for Performance	
PER 3902	การศึกษานิพนธ์ ศิลปะการแสดง	3(3-0-6)
	Independent Studies for Performing Arts	
PER 3903	สัมมนาศิลปะการแสดง	3(3-0-6)
	Seminar on Performing Arts	
PER 4601	โน้ตนาฏศิลป์ขั้นสูง	3(2-2-5)
	Advance Dance Notation	
กลุ่มวิชาภาษาอังกฤษสำหรับวิชาชีพ 6 หน่วยกิต		
PER 1703	ภาษาอังกฤษเพื่อการแสดง 1	3(3-0-6)
	English for Performance 1	
PER 3704	ภาษาอังกฤษเพื่อการแสดง 2	3(2-2-5)
	English for Performance 2	
กลุ่มวิชาการจัดการสำหรับวิชาชีพ 6 หน่วยกิต		
PER 2502	การบริหารธุรกิจการแสดง 1	3 (3-0-6)
	Performance Business Management 1	
PER 3502	การบริหารธุรกิจการแสดง 2	3(2-2-5)
	Performance Business Management 2	
กลุ่มวิชาฝึกประสบการณ์วิชาชีพ 7 หน่วยกิต		
PER 1801	ปฏิบัติงานการแสดง 1	1 (60)
	Theatre Workshop 1	
PER 2801	ปฏิบัติงานการแสดง 2	1 (60)
	Theatre Workshop 2	
PER 4801	การฝึกประสบการณ์วิชาชีพศิลปะการแสดง	5 (450)
	Professional Practice in Performing Arts	



**BIOGRAPHY**

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