THE PROCESS OF STAGE PLAY PRODUCTION OF STUDENTS AT BODINDECHA (SING SINGHASENI) SCHOOL

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ABSTRACT
This research article aims to investigate the process of theatrical production undertaken by students at Bodindecha (Sing Singhaseni) School. A qualitative research approach was employed, with key informants consisting of the teacher supervising the activity and students participating in the school's theatrical production. The findings are presented through descriptive and analytical methods. The findings reveal that the theatrical production process at Bodindecha (Sing Singhaseni) School constitutes a continuous learning process, progressing from the study of dramatic theory in the first semester to practical implementation through a theatrical production project in the second semester. The process comprises five key stages: (1) establishing the concept and selecting the play; (2) production planning and the allocation of responsibilities; (3) rehearsing and developing acting skills; (4) designing production elements, including scenery, costumes, lighting, sound, and props; and (5) presenting the production and conducting a post-performance evaluation. Students actively participate in brainstorming, planning, implementation, and collaborative problem-solving at every stage, while the teacher serves as an advisor and provides close guidance throughout the process. This approach results in tangible student development.
Keywords: Theatrical Production Process, Theatre, Bodindecha (Sing Singhaseni) School

CITATION INFORMATION: Prabphai, P., & Vasinarom, M. (2026). The Process of Stage Play Production of Students at Bodindecha (Sing Singhaseni) School. *Procedia of Multidisciplinary Research, 4*(11), 11.

INTRODUCTION

Theatre is both an art and a discipline that integrates various elements, including acting, directing, playwriting, set design, lighting, sound, costume design, and management. These elements require careful planning, collaboration, and responsibility. Furthermore, theatre promotes creative thinking, communication, problem-solving, and teamwork skills. Therefore, it can be used as a learning process that provides students with opportunities to develop their knowledge and skills through hands-on experience.

Bodindecha (Sing Singhaseni) School recognizes the importance of performing arts by providing upper secondary school students with opportunities to learn about and participate in theatre production. The students have also presented their works in competitions and received awards at the national level. Theatre education has been continuously implemented at the school. During the first semester, students study theatre theory, history, types of theatre, playwriting, and the theatre production process. They then apply the knowledge and skills they have acquired to create theatrical productions in the second semester.

During the second semester, students develop theatre productions as project-based learning activities. The process includes developing concepts and selecting scripts, planning and assigning responsibilities, rehearsing, designing sets and costumes, managing lighting and sound, preparing props, presenting the performance, and evaluating the outcomes. Throughout this process, teachers serve as advisors and provide close guidance to the students (Chayaphat Wongchanchokchai, 2019). This approach allows students to participate in thinking, planning, practicing, and solving problems collaboratively.

Theatre is a performing art that combines multiple elements, including scripts, acting, directing, sets, costumes, lighting, and sound. It requires systematic planning and cooperation among all individuals involved. In an educational context, theatre serves as an activity that enables students to learn through practical experience while developing creativity, responsibility, and interpersonal collaboration skills.

Bodindecha (Sing Singhaseni) School is an interesting case study because it organizes theatre production activities for upper secondary school students. One notable production, Phanthai Norasing, received a gold medal at the national level in the Student Arts and Crafts Competition. This achievement is a significant reason why the researcher is interested in investigating the behind-the-scenes process of theatre production at this school.

However, the success of a theatrical production does not depend solely on acting. It also involves concept development, planning, rehearsals, the design of performance elements, and evaluation, as well as the roles of teachers and collaboration among students (Chayaphat Wongchanchokchai, 2019).

Therefore, this study aims to investigate the theatre production process undertaken by students at Bodindecha (Sing Singhaseni) School in order to gain a systematic understanding of the production stages and the roles of the individuals involved. The findings may also serve as a guideline for other educational institutions seeking to develop theatre activities and promote learning through the performing arts.

LITERATURE REVIEWS

In this study entitled “The Theatre Production Process of Students at Bodindecha (Sing Singhaseni) School,” the researcher reviewed relevant concepts, theories, documents, and previous studies to establish a foundation for examining and analyzing the theatre production process undertaken by students. The literature review is divided into five sections as follows.

Theatre Theatre is a performing art that combines storytelling, acting, and various art forms to convey narratives and communicate meaning to audiences. It relies on collaboration among various creative professionals, including playwrights, directors, actors, and individuals responsible for artistic and technical elements (Carlson, 2014).

Carlson (2014) explains that theatre has developed in diverse ways according to social and cultural contexts, incorporating elements such as literature, music, dance, and visual arts into theatrical productions. Based on this concept, theatre is not limited to actors performing on stage but also encompasses concept development, playwriting, directing, and the design of elements that support the presentation of a story.

This concept enables the researcher to understand theatre as a creative work produced through coordination among individuals with different responsibilities. It also serves as a foundation for examining the theatre production process undertaken by students within an educational setting.

The Theatre Production Process

The theatre production process involves a series of systematic steps, beginning with concept development and scriptwriting, followed by production planning, rehearsals, the design of performance elements, the presentation of the production, and post-performance evaluation (Chayaphat Wongchanchokchai, 2019).

This study involves a total of 45 participants, consisting of 40 students and five teachers. The teachers and their respective responsibilities are as follows: Teacher Chayaphat Wongchanchokchai supervises theatre rehearsals; Teacher Wilawan Wiko oversees student welfare and budgeting; Teacher Suphakit Kaewduangdee is responsible for historical information; Teacher Samaporn Seesaikham manages rehearsal venues and overnight accommodation; and Teacher Wachira coordinates related activities.

The researcher applies this concept as a framework for analyzing the five stages of the theatre production process. This framework is used to explain the sequence of activities, the allocation of responsibilities, and the collaboration between teachers and students in creating a theatrical production.

Elements of Theatre Production

Theatre production requires several interrelated elements, including content, personnel, production management, and artistic design. Carlson (2014) describes theatre as an art form that integrates different performance styles and artistic disciplines. Meanwhile, Jarunee Areerungruang (2023) demonstrates the scope of research on design for performance, which encompasses set design, costume design, art direction, and the use of performance space.

Based on the review of relevant concepts and studies, the researcher identifies five key elements of theatre production to serve as the framework for this study, as follows.

1) Playwriting and Performance Concepts

Playwriting and performance concepts form the starting point of the creative process. They establish the themes, objectives, and approaches to storytelling, including the selection or development of a script that is appropriate for the performers and available resources (Carlson, 2014). 2) Directors and Actors The director interprets the script, establishes the performance approach, and provides guidance to the actors. Meanwhile, actors study the script, develop an understanding of their characters, and practice using their voices, bodies, and emotions to communicate the story to the audience. 3) Production Planning and Management Production planning and management involve establishing timelines, rehearsal schedules, budgets, materials, and equipment, as well as assigning responsibilities to ensure that all members can work collaboratively and achieve the established objectives (Hodge & McLane, 2010). 4) Artistic and Technical Elements Artistic and technical elements include sets, costumes, lighting, sound, music, and stage props. These elements help establish the atmosphere, convey emotions, and support the meaning of the story presented on stage. 5) Presentation and Evaluation Presentation and evaluation involve performing the production for an audience, collecting feedback, reflecting on the production process, and identifying potential improvements for future productions. These five elements are interrelated and require continuous coordination, particularly in terms of assigning responsibilities, maintaining

communication, and monitoring progress. In an educational setting, these elements also enable the researcher to examine the areas in which students participate and how supervising teachers support the production process at each stage (Chayaphat Wongchanchokchai, 2019). This framework leads to an analysis of the theatre production process based on the actual context of the school.

The Importance of Theatre in Educational Institutions

Theatre in educational institutions is an activity that connects theoretical knowledge with practical experience. Students learn not only acting techniques and script memorization but also backstage operations, planning, problem-solving, and coordination with members who have different responsibilities. Creating a production collaboratively therefore promotes both artistic knowledge and practical working skills. In terms of creativity, students develop their ability to generate ideas for presentation, interpret stories, and select appropriate methods of communicating with audiences. Regarding communication, students are required to exchange ideas, explain their reasoning, listen to feedback, and improve their work collaboratively. Toyvanen (2011) discusses the importance of these processes in supporting learning and collaboration. At the same time, the allocation of responsibilities helps students understand the importance of discipline, punctuality, and accountability to the group. Furthermore, theatre provides opportunities for students to discover their individual strengths and interests, whether in acting, playwriting, directing, set design, costume design, lighting and sound operation, or production management. The variety of roles enables students to participate according to their interests and abilities without requiring everyone to become an actor. Teachers responsible for theatre activities play an important role in organizing learning experiences and supporting the creative process. Their responsibilities include providing foundational knowledge, offering advice, monitoring progress, and helping students address problems appropriately. Encouraging students to participate in decision-making and carry out tasks independently promotes experiential learning, while teachers continue to ensure that the process remains appropriate and provide guidance when students require assistance (Erikson, 2014).

Therefore, theatre activities in educational institutions should emphasize both the quality of the final production and the learning that occurs throughout the creative process. Success should not be evaluated solely on the basis of competition results or audience responses. It should also take into account students' ability to collaborate, develop skills, demonstrate responsibility, and apply their knowledge in practical situations.

Learning Management and the Role of Teachers in Theatre Production

Theatre production in educational institutions provides opportunities for students to apply theoretical knowledge in practical situations through creative thinking, planning, task allocation, rehearsals, and collaboration. At the same time, teachers provide guidance, support learning, and help resolve problems that arise during the production process (Lang, 2007; Toyvanen & Halkila, 2014). This approach allows students to participate actively and take responsibility for the tasks assigned to them. In the context of Bodindecha (Sing Singhaseni) School, fieldwork findings indicate that theatre education is divided into two major phases. The first semester focuses on the theoretical foundations of theatre, while the second semester emphasizes the creation of theatrical productions. Teachers serve as advisors, provide guidance, and closely monitor the production process, while students undertake creative tasks according to their assigned responsibilities. These aspects provide a framework for analyzing the relationship between theoretical knowledge and practical application, as well as the role of teachers in supporting the theatre production process. However, specific information regarding the school's learning management practices should be supported by interviews or fieldwork data from the present study rather than being presented as findings derived from external academic literature.

Related Research

Yutthana Bunarchathong (2017) studied the production process of modern Thai theatrical scripts, focusing on creative thinking processes, playwriting methods, and the individual techniques employed by playwrights. The findings highlighted the importance of inspiration, information gathering, plot development, and experimenting with scripts in actual performances. This body of knowledge helps explain the process of developing a theatrical script before it enters the actual production stage. An article published in the Dhurakij Pundit Communication Arts Journal by Jarunee Areerungruang (2023) examined and analyzed research on design for theatrical performances in Thailand between 2001 and 2020. The study collected and analyzed research related to costume design, set design, art direction, as well as the use of performance spaces and multimedia. The findings reflected the diversity of knowledge in performance design and emphasized the importance of artistic elements in theatrical production. Based on a review of these two studies, Yutthana Bunarchathong's research provides insights into script development and creative thinking processes, while Jarunee Areerungruang's study explains knowledge related to the design of performance elements. However, these studies primarily focus on playwriting processes and design-related knowledge. Therefore, the present study aims to investigate the theatre production process within an educational setting, emphasizing the sequence of production activities, student participation, and the roles of supervising teachers. This approach seeks to provide a systematic explanation of the theatre production process undertaken by students at Bodindecha (Sing Singhaseni) School.

Integrating Theoretical Knowledge into Practice in Theatre Production

Theatre production in educational institutions is a learning process that can effectively connect theoretical knowledge with practical application. Producing a theatrical performance requires more than acting skills; it also involves knowledge of playwriting, textual interpretation, directing, artistic design, and production management. Students therefore have opportunities to apply what they have learned to solve problems and develop their productions in accordance with established objectives. This approach to learning helps students understand the relationship between theoretical knowledge and practical work while facilitating meaningful learning through concrete experiences. Wells, Sandretto, and Tilson (2023) discussed the potential of drama-based processes to connect theoretical knowledge with experiential learning through practical engagement. They highlighted how learning through dramatic experiences can help students develop a deeper and more meaningful understanding of the subjects they study. This concept can be applied to the study of theatre production in educational institutions, beginning with learning theatrical theory and subsequently applying that knowledge to the creation of actual productions. Students have opportunities to experiment, make revisions, and develop their skills through practical experience. In addition, theatre production requires collaboration among actors, directors, and backstage personnel responsible for sets, costumes, lighting, sound, and stage props. Therefore, systematic communication, task allocation, and collaborative planning are essential. Gobble (2021) synthesized research on student participation in drama activities from kindergarten through upper secondary education. The findings indicated positive trends in the development of theatrical skills, self-confidence, and interpersonal social skills. These findings demonstrate that theatre activities provide value not only in terms of the final production but also in terms of students' learning experiences. Such activities allow students to think critically, make decisions, take responsibility, and solve problems collaboratively. At the same time, teachers serve as advisors and facilitators, supporting students throughout the production process while allowing them to take action and make decisions independently. Based on these concepts and previous studies, the researcher adopts the concepts of the theatre production process, experiential learning, and collaborative work as the framework for investigating the theatre production process undertaken by students

at Bodindecha (Sing Singhaseni) School. The study focuses on the relationship between theoretical learning, creative production, and the roles of supervising teachers within the educational context.

RESEARCH METHODOLOGY

This study employed a qualitative research approach to investigate the theatre production process undertaken by students at Bodindecha (Sing Singhaseni) School. Data were collected through interviews with key informants, observations, and a review of relevant documents. Purposive sampling was used to select key informants, including teachers responsible for the production, the director, actors, and students working behind the scenes. The data were analyzed using Qualitative Content Analysis. The process involved collecting and verifying the data, repeatedly reading the information, identifying key issues, categorizing the data, and comparing information obtained from different sources. The findings were then descriptively analyzed and synthesized into five stages of the theatre production process: (1) concept development and script selection; (2) production planning and assignment of responsibilities; (3) rehearsals and development of acting skills; (4) design of performance elements; and (5) performance presentation and post-performance evaluation. This analytical process was conducted to ensure that the findings aligned with the research objectives.

RESEARCH RESULTS

The theatre production process undertaken by students at Bodindecha (Sing Singhaseni) School consists of five stages. First, concept development and script selection, in which students collaboratively establish the concept and select a script that aligns with the objectives of the performance. Second, production planning and assignment of responsibilities, in which students organize the production process, establish timelines, and allocate tasks according to individual strengths and abilities. Third, rehearsals and development of acting skills, during which students practice script reading, acting techniques, and revise the progression of the story to ensure continuity. Fourth, design of performance elements, in which students collaboratively prepare sets, costumes, lighting, sound, and stage props in accordance with the storyline. Fifth, performance presentation and post-performance evaluation, in which students present their work to an audience, review the production process, and identify areas for future improvement. The findings also indicate that the production process emphasizes student participation. Teachers serve as advisors, provide guidance, and assist in resolving problems throughout the process, while students carry out the assigned tasks themselves. Theoretical learning before practical production provides students with foundational knowledge of theatre and helps them understand their respective responsibilities in collaborative creative work (Chayaphat Wongchanchokchai, 2019). Theatre is therefore both a performing art and a space for social and cultural learning. Studying the development of Thai theatre helps explain the relationship between performance styles, dramatic scripts, and social contexts. It also provides a foundation for examining theatre production in educational institutions, where theatrical knowledge is applied to students' practical work. This study of the theatre production process at Bodindecha (Sing Singhaseni) School aims to understand how students apply theatrical knowledge to create performances, divide responsibilities, coordinate their work, and carry out activities from preparation to the final presentation. Studying the process in its actual context provides insights into aspects of production that may not be apparent from examining the performance alone. Based on preliminary information about the school's learning management practices, the relationship between theoretical learning and practical theatre production can be examined. Knowledge of theatre history, theatrical genres, playwriting, and the responsibilities of production personnel provides a foundation for students to understand the production process before applying their knowledge to actual performances under the guidance and supervision of

teachers. The theatre production process can be organized into five stages as follows: Concept Development and Script Selection Establishing the themes and objectives of the production and selecting a story and script that are appropriate for the performers and the school's context. Production Planning and Assignment of Responsibilities Establishing production schedules, rehearsal plans, resource requirements, and responsibilities for actors and backstage personnel. Rehearsals and Development of Acting Skills Practicing script reading, interpreting characters, developing vocal and physical expression, rehearsing individual scenes, and revising performances. Design of Performance Elements Preparing sets, costumes, lighting, sound, and stage props in accordance with the concept and storyline. Performance Presentation and Post-Performance Evaluation Presenting the production to an audience, reviewing problems, receiving feedback, and evaluating team performance. The findings of the study indicate that the theatre production process at Bodindecha (Sing Singhaseni) School consists of five interrelated stages: concept development and script selection; production planning and assignment of responsibilities; rehearsals and development of acting skills; design of performance elements; and performance presentation and post-performance evaluation. These stages are not entirely separate from one another. Instead, they require ongoing coordination and collaborative revision to ensure that the final production remains consistent with the original concept. The findings further indicate that theatre education at the school is organized into two phases. The first semester focuses on theoretical learning, including theatre history, theatrical genres, playwriting, and the theatre production process. The second semester focuses on project-based theatre production, in which students apply their knowledge to create an actual performance. This process emphasizes students as the primary practitioners, while teachers provide advice, review the work, and monitor progress at regular intervals. Teachers also evaluate rehearsals at the 50% and 80% completion stages, as well as during a full-scale dress rehearsal. Students are responsible for both onstage and backstage work and coordinate activities among the different production teams. Furthermore, the use of live voices without sound amplification in the production demonstrates the practical application of vocal techniques in performance. In the play Phanthai Norasing, the story begins with a grandmother taking her grandchild to a commemorative event before transitioning to the historical period of King Sanphet VIII. The production emphasizes the values of loyalty, sacrifice, and commitment to one's duties. This process illustrates the connection between theoretical learning, practical training, teamwork, and storytelling through theatre. Regarding learning management, the findings show that students participate in thinking, planning, and carrying out the theatre production process. Supervising teachers provide guidance, assess the appropriateness of the work, and help identify solutions to problems that arise during production without taking over all the students' responsibilities. This working approach gives students opportunities to make decisions, take responsibility for their assigned tasks, and learn to coordinate with team members who have different roles. Theatre production is therefore not limited to completing a performance; it also provides a learning environment in which students develop collaboration skills and learn through practical experience. In addition, the school's learning structure, which begins with theoretical theatre studies in the first semester and progresses to the creation of a theatrical production in the second semester, demonstrates the relationship between these two phases of learning. Foundational knowledge of theatre history, theatrical genres, playwriting, and the responsibilities of individuals involved in production supports students in carrying out each stage of the process. Practical experience then enables students to apply their knowledge and understand the limitations and challenges encountered during actual production. Supervising teachers play an important role in connecting theoretical knowledge with practical application through continuous guidance and support. In summary, the theatre production process undertaken by students at Bodindecha (Sing Singhaseni) School consists of five stages: concept development and script selection; production planning and

assignment of responsibilities; rehearsals and development of acting skills; design of performance elements; and performance presentation and post-performance evaluation. This process reflects the integration of theoretical knowledge and practical experience, with students actively participating in the creation of the production and supervising teachers providing close support throughout the process. The findings may serve as an initial guideline for other educational institutions seeking to develop theatre activities into systematic learning processes that promote sustained student participation. A systematic examination of theatre production should consider the activities undertaken at each stage, the roles of students and supervising teachers, coordination among production teams, and the problems encountered and solutions developed during the process. As noted by Chayaphat Wongchanchokchai (2019), the five-stage framework can be used to organize the analysis; however, its specific details should be verified and adjusted to reflect the actual data obtained from interviews, observations, and school documents before being presented as the final research findings. In conclusion, the history and development of theatre demonstrate its importance as an art form that integrates creativity and collaboration, from script development to presentation before an audience. Within an educational context, theatre serves both as an artistic production and as a learning process that can develop students' creativity, communication skills, and sense of responsibility. These qualities provide an important foundation for studying the theatre production process undertaken by students at Bodindecha (Sing Singhaseni) School. The theatre production process at Bodindecha (Sing Singhaseni) School consists of five main stages, each characterized by distinct procedures, techniques, and outcomes.



Figure 1 Behind-the-Scenes Rehearsals for the Historical Play Phanthai Norasing for the National Student Arts and Crafts Competition, Illustrating the Rehearsal Process, Character Portrayal, and Students' Preparation Before the Performance.
Source: Chayaphat Wongchanchokchai (2019)

Work Process and Responsibilities: The process involved studying the content, establishing the performance concept, and selecting a script appropriate for the intended performance format. Teacher Suphakit Kaewduangdee was responsible for providing historical information to ensure the accuracy of the content and relevant details presented in the performance.
Techniques Used: Historical research, script analysis, and group discussion. Analysis Results: Historical information helped ensure the accuracy of the content and provided a foundation for developing the performance concept.



Figure 2 Production Planning and Assignment of Responsibilities During Rehearsals for the Historical Play Phanthai Norasing for the National Student Arts and Crafts Competition.
Source: Chayaphat Wongchanchokchai (2019)

Work Process and Responsibilities: The process involved planning production activities and preparing the necessary resources. Teacher Wilawan Wiko was responsible for student welfare and budgeting; Teacher Samaporn Seesaikham managed rehearsal venues and overnight accommodation; and Teacher Wachira coordinated communication among the individuals involved. Techniques Used: Work planning, budget and resource allocation, task assignment, and coordination. Analysis Results: Assigning responsibilities according to specific roles helped ensure that budgeting, student welfare, venue arrangements, and coordination were managed clearly and systematically.



Figure 3 Rehearsals and Skill Development during rehearsals for the historical play Phanthai Norasing for the National Student Arts and Crafts Competition.
Source: Chayaphat Wongchanchokchai (2019)

Work Process and Responsibilities: Students rehearsed according to their assigned roles and scene sequences, developed their acting skills, and refined their performances as needed. Teacher Chayaphat Wongchanchokchai was responsible for supervising the theatre rehearsals. Techniques Used: Role-based rehearsals, scene-by-scene rehearsals, instructional feedback, and performance refinement. Analysis Results: Supervision of the rehearsal process supported the development of students' acting skills and helped prepare them for the actual performance.

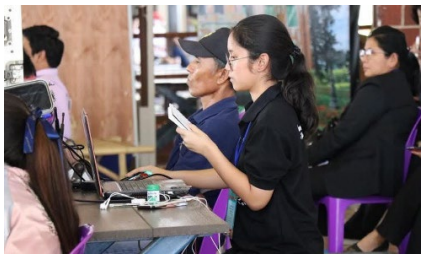

Figure 4 Design of Performance Elements behind the scenes of rehearsals for the historical play Phanthai Norasing for the National Student Arts and Crafts Competition, reflecting the rehearsal process, character portrayal, and students' preparation before the performance.
Source: Chayaphat Wongchanchokchai (2019)

Work Process and Responsibilities: The process involved preparing performance elements, including sets, costumes, lighting, sound, and props. Students and relevant production teams

carried out these tasks in accordance with the script and coordinated with the teachers responsible whenever necessary. Techniques Used: Creative design, equipment testing, and coordination among production teams. Analysis Results: Performance elements must be designed and prepared in accordance with the content of the play, requiring collaboration among the individuals involved in the production process.



Figure 5 Performance Presentation and Post-Performance Evaluation of the historical play Phanthai Norasing at the National Student Arts and Crafts Competition, held at Matthayom Thanbin Kamphaeng Saen School, Kamphaeng Saen District, Nakhon Pathom Province.
Source: Chayaphat Wongchanchokchai (2019)

Work Process and Responsibilities: The process involved ensuring readiness before the performance and coordinating various aspects of the production. Teacher Chayaphat Wongchanchokchai supervised rehearsals;Teacher Wilawan Wiko was responsible for student welfare and budgeting; Teacher Samaporn Seesaikham managed the venue and overnight accommodation; Teacher Wachira handled coordination; and Teacher Suphakit Kaewduangdee provided relevant historical information. Techniques Used: Readiness checks, coordination, on-site problem-solving, and reflection on work performance.
Analysis Results: Support from teachers in their respective areas helped ensure comprehensive preparation across multiple aspects of the production and served as an important mechanism for supporting students throughout the production process.

DISCUSSION & CONCLUSION

The theatre production process undertaken by students at Bodindecha (Sing Singhaseni) School is a learning process that provides students with opportunities to develop their knowledge and skills through hands-on experience. The process encompasses concept development and script selection, production planning, rehearsals, the design of performance elements, and performance presentation and evaluation. Through these activities, students develop analytical thinking, problem-solving, time management, responsibility, and communication skills when working with group members. Furthermore, the division of responsibilities between actors and backstage personnel promotes teamwork and helps students recognize the importance of every role in contributing to the success of a performance (Chayaphat Wongchanchokchai, 2019).
These findings are consistent with Kolb's (1984) theory of experiential learning, which explains that learning occurs through concrete experience, reflective observation, the formation of understanding, and the application of knowledge through experimentation. Applying this theory to theatre production demonstrates that students learn not only theatrical theory but also how to apply their knowledge in practice, learn from problems encountered during the production process, and use feedback to improve their work. Therefore, theatre production provides a learning environment that develops both performing arts skills and life skills, particularly responsibility, teamwork, and experiential learning. Teachers responsible for theatre activities play an important role in establishing foundational knowledge and supporting students' learning. During the first semester, students study the theoretical foundations of

theatre, including theatre history and genres, significant figures in theatre, playwriting, and the production process. During the second semester, students apply this knowledge to create an actual theatrical production. Teachers serve as advisors, provide guidance, assess the appropriateness of the work, and help resolve problems that arise during the production process without performing the tasks on behalf of the students (Chayaphat Wongchanchokchai, 2019). This approach demonstrates that teachers do not merely transmit knowledge but also encourage students to think independently, make decisions, and take responsibility for their work. It is consistent with studies emphasizing collaborative theatre production between teachers and students, as well as the relationships and learning experiences developed through theatrical creation. In addition, research on collaboration among upper secondary school students during theatre rehearsals has emphasized the learning process and the construction of shared meaning during character development. When considered alongside the findings of the present study, these perspectives suggest that providing appropriate guidance while allowing students to engage in independent practice is an important approach to promoting independent thinking, decision-making, and collective responsibility. Beyond the benefits for students and teachers, theatre production also provides educational institutions with an opportunity to promote performing arts education and allow students to demonstrate their potential through collaborative creative work involving multiple participants. This finding is consistent with Gobble's (2021) research on the effects of participation in drama activities among learners from kindergarten through upper secondary education. The study reported outcomes related to learner development, social skills, interpersonal interaction, and performing arts skills. Parents may also support students' learning by providing encouragement, helping them access time and resources when appropriate, and attending performances. However, this point should be treated as an analytical recommendation if the present study did not collect data directly from parents. Therefore, schools should continue to support theatre activities by providing adequate time, resources, and appropriate guidance to ensure that the creative process contributes to both performing arts education and the development of students' skills.

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Data Availability Statement: The raw data supporting the conclusions of this article will be made available by the authors, without undue reservation.

Conflicts of Interest: The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

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