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<p>This thesis investigates three elements which affect directing a play and which the story teller has to know. Those effecting elements are as follows: text analysis; group dynamics; and creativity. The theoretical background is in the literature of the field and in my own experiences of acting and being a member of a theatre group. In 2008, I directed Hella Wuolijoki ´s play called Niskavuoren Heta. The focus is on how I payed attention as a director to those three above mentioned elements during the process.</p> <p>I review how I ended up choosing the play and what kind of tools I used to in the text analysis. I also review how I build a group. I will go through my main goals, how I defined rules for group work and what kind of tools I gave to the group in order to achieve the goals. When I talk about creativity, I investigate what creativity is by the authorities. Then review what kind of creativity there appeared during our process. Finally, I observe the things that are affecting both director ´s and the actor ´s creativity. In the end, I process how those three elements are going to affect my future work as a drama instructor.</p> <p>I have come to the conclusion that one wishes to direct a play creatively and dynamically I have to manage every these three affecting elements. The text analysis is a base of construction of a group work. It is the language of the rehearsals, namely a dialog between director and the actors. The tools analysis consist of the tools for actors to create a role. To be a creative, one needs the tools and the material to work with, and finally courage. All the substance for creativity comes from the analysis. When you know what your story is you will know where you have to be a creative. Both the courage and creativity need time and a secure space to evolve.</p>		
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