

The creation of Bang Sai Kai Mon's folks creative dancing artwork: Luapoai Kwan Mon Skai

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Received: 12 December 2023, Revised: 7 May 2025, Accepted: 7 July 2025, Published: 18 July 2025

Abstract

The study of the creation of Bang Sai Kai Mon's folks creative dancing artwork: Luapoai Kwan Mon Skai was purposed to make a creative dancing artwork that reflected the identity of Mon Community at Wat Praditharam (Mon Bang Sai Kai), Hiranruchi, Thon Buri, Bangkok. The research methodology was the combination of qualitative and quantitative research studies. The qualitative method was about the data collections from documents and field studies; and the creation of the creative dancing artwork. The quantitative method employed in the study was about the evaluation of the work performance by the experts who watched the show before distributing to public. The population for data collection was from the purposive sampling, selecting from the local philosophers, music and creative dancing experts, and community historical experts.

The results of the study reveal that the creation of Bang Sai Kai Mon's folks creative dancing artwork: Luapoai Kwan Mon Skai included 8 elements of performance which were listed as following. 1) the performance plots were divided into 3 phases: migration, traditions and cultural arts, enjoyment. 2) The music was designed with Mon language. There were 4 phrases newly written which were produced with Mon Musica ficta based on Thai Music Theory. 3) The performers were 6 females and 3 males who were professional and experienced in Thai dancing art and creative dancing art. 4) The costume design was according to the Mon people's dressing which combined between the original and the re-designed ones. 5) The performance props design included using the female performer's breast clothe as the story telling props. 6) The design of creative dancing gestures were based on Mon dancing gestures which were in regard to Thai creative dancing (Mon-language Dancing), Thai creative dancing, and everyday movements. 7) the design of performance settings or the use of the stage has been created in several patterns, including layer the rows to illustrate, line formation to perform readiness and clarity of the gestures, line-grouping between the male and female performers to illustrate the differences, the main character going to the front line to emphasise its importance, and the creation of arch at the end of the performance. Finally, 8) lights designs were about using glimmer growing to become off-white. The evaluation of the creative artwork by the 5 experts who watched before public distribution was found in the "Highest" level, with the meaning value of 4.67, 93.45 percentage, and standard deviation of 0.31.

Keywords: Luapoai Kwan Mon Skai, Creative dancing artwork, Bang Sai Kai Mon

Introduction

Mon is an ancient nationality. It is one of the flourish civilization nationalities. According to the Myanmar annuals, it's said, "Mon was the initial nationality that settled in Myanmar for centuries before Christian Era". It was believed that they had moved

from Central Asia and relocated at the southern of Salween River and Sittang River. This place, according to Chinese and Indian histories, was called "Suvarnabhumi Land". Mon was the one of the first nationalities that had relocated into Thailand. The book

“Siamese Melting Pot: Koh Rang Pen Bangkok” has said about the Mon’s immigration that the 9 times of Mon’s immigration (the number of immigration times depended on the resources) consisted of 6 times of relocating into Thailand, in Ayutthaya period which had been since 1500- 1760 (2040- 2300 BE) ; 1 time in Thonburi Kingdom; and 2 times in Bangkok era (Mukdavichit, 2022).

In the era of Thonburi Kingdom, Mon had escaped from the Myanmar war because they were the rebel. They escaped into Thailand from several ways. The King of Thonburi had supported the Mon’s immigration. The leader of Mon, Chief Maha Yotha (Jeng), had been permitted to settle in Sam Khog, Nonthaburi City. In addition, Mon had settled in Thonburi, along the river called “ Mon River” (Office of Art and Culture, Bansomdejchaopraya Rajabhat University, 2007). Both sides of the river were the habitat of Mon people whom The King of Thonburi allowed to live since the beginning of Thonburi Era. Therefore, the river has been called “Klong Mon” since then.

Wat Praditharam Mon Community, or initially called “Ban Mon” , was located in front of Bansomdejchaopraya Rajabhat University. The reason why it was called Ban Mon was because they were from Twai and Marid cities who had immigrated since the reign of King Rama II. These people were skilled at sailing. When they settled in Thailand, men were asked to work as the royal oarsman. Later, the boathouse had been moved to Klong Bangkok Yai or Klong Bang Luang, which was the area from the canal entrance, Wat Bubpharam or Wat Dokmai to Bang Sai Kai canal entrance. Twai and Marid Mon people had to move to the new royal boathouse. Therefore, it was the beginning of Mon Community around Wat Praditharam or Sai Kai town (Rojanawipat, 2022). The culture, tradition and belief had been practiced since then.

Nowadays, the society has been changed so that the Mon Community was changed too. Wat Praditharam Mon Community has adapted themselves into the modern society, so the lifestyles have been changed into a city society which causes the reduction of some traditions and cultures. Furthermore, some plays in which were found only in Wat Praditharam Mon Community, e.g. Saba Dance and Som Pin Dance, have been less inherited. Thus, the Wat Praditharam Mon Community’s identity has been blended with the

modern society and disappeared at the end. The creator emphasized the importance of the Wat Praditharam Mon Community’s identity, so the concept to create a dance work to reflect the Wat Praditharam Community’s identity has been conducted in order to preserve the history of the valuable lifestyle, traditions, and arts and cultures.

Objective

To create the dance work which reflects the Wat Praditharam Community’s identity, Hiranruchi, Thon Buri, Bangkok

Method

The process to create the work consists of data collection from documents, interviews, observations, and field study. The data are employed to design the work, which are described below.

Tools

The team applied these following tools to the study

1. Semi- structured interview, which were both individual and focus- group interview: the questions covered the community history, culture, Mon/ community creative dancing, Mon/ community music, and the creative dancing design based on the identities of the Wat Praditharam Community’s lifestyles.

2. Data recorders, used for recording the designs information for five times. The data were categorised into 3 parts: the responsible person’s information, the performers’ information, and the steps to design the creative dancing based on the Wat Praditharam Community’s lifestyles.

3. The evaluation form, used by the experts/professionals to evaluate the creative dancing work as well as the developments due to the suggestions prior to public distribution. The evaluated topics included concept, plot, sound, performer, costume, props, choreography, acting area, lighting.

Data collection

1. Data from documents

The researcher collected the data from published documents such as research studies, thesis, research articles, academic articles, books, and textbooks, for the basic information about the community history,

concepts and theories concerning ethnical identities, semiotics, creative thoughts, and creation of a dancing work.

2. Interview

The researcher had in-depth interviews with the community people and philosophers, and some academicians for the insights about the community traditions and cultures from the past up to now. There was also the interview of the music and experts of Mon music and creative dancing about Mon performing arts by the community and related Mon creative dancing.

3. Observation and field study

The researcher went to the area to observe and collect information about the community lifestyles, area identity, and creative dancing works related to Mon.

4. Data analysis

The data were analyzed from the collection of documents, interviews, and field study. Then the researcher designed the 8 elements of the performance.

The process to create the work

“The creation of Bang Sai Kai Mon’s folks creative dancing artwork: Luapoai Kwan Mon Skai”, the researcher designed the performance based on each element of the work creation principles as described below.

1. Plotting and scriptwriting

Plotting and scriptwriting is considered the most important component as it sets the direction of a performance to meet the objectives of a creator. Plotting and scriptwriting makes the creation clear as it is the main structure for expressing the ideas of the creators, specifies components in different aspects, and gives the created piece unity and cohesion. Wanasa Padungsestakit gave an opinion towards the importance of scripts that “a script is of vital importance. It is a blueprint for creating a piece of work out of different components to perfection. For example, performers have to interpret the script, memorize it, and convey the message of it on stage. Stage designers also need to understand the script and search for settings and situations to design the stage including scenery, costumes, and lights as set by a director. Therefore, a script is not just an entertaining piece to read, but it has to communicate and functionally creates an actual performance. Modern scripts should be flexible and allow adjustments of certain components to conform

with an artist’s creation procedure (Padungsestakit, 2018). In creating this work, the researcher has studied about the Wat Praditharam Mon Community’s history, lifestyle, tradition, and arts and culture, in order to apply them into the design of the plot and style of the performance.

2. Composition of an accompaniment

Music is the component that makes a performance complete. Its role is to determine the rhythm of styles and movements and to give aesthetic sense to the performance. It is conformed with the point of view of Jeromy Hopgood who explained that “sound design for a dance performance requires understanding of dance operation and technology and the knowledge of how a variety of performances are made to connect with sound. To sum up, a sound designer should be knowledgeable and is an important person for a dance crew as every aspect of dance is connected to sound. A choreographer and a sound designer should work together closely in order to create a piece of work” (Hopgood, 2016).

3. Performer selection

Selecting performers is very important for creating a dance performance. It is necessary to select performers who are able to convey ideas, patterns, or characteristics of the performance based on the objectives. Sun Tawalwongsri explained that “there are many ways to select performers to take the role in performing arts, but the three main methods are 1) Audition, 2) Casting, and 3) Tryout. Audition is a way to select performers out of a big number. The selectors have never seen the ability of performers before. The performers are given a script to follow and rehearse and those who fail will be eliminated. Casting involves picking up those with specific features or wanted characteristics. This is a smaller group and the number of performers is usually specified beforehand. For tryout, the selectors have already known the ability and potential of the performers, but the performers may show off further for seeking a suitable role or ways to create a performance. This method is widely-used among the designers and performers who used to work together or known one another before (Tawalwongsri, 2016).

4. Costume design

Costumes are not only clothes that cover the body of each performer, but they also tell the roles of each character and reflects the conceptual framework which the creator would like to communicate to audience to

perceive. According to Joan Schlaich and Betty Dupont, “costumes are what extend a dancer’s movements. They are not just accessories but a medium which a choreographer uses on the body of the dancer. Therefore, costume designers and dancers should work together, and there should be flexibility and preparedness for contradictions. Costumes communicate the ideas of a creator; therefore, they should be designed according to the dance. In addition, there should not be large investment in costume design. Instead, costume design should focus on entertainment that responds to certain ideas. For example, in the 18th century, costume design was mainly concerned with nature, beauty, and aesthetics in body lines. During that time, clothes were meant to support free body movement. Later, in the early 19th century, costume design was emphasized on creativity and innovation which represents the identity of a choreographer. The costumes are consistent with the dancer’s body shape as much as possible. Colors are another important part which should be considered together with the complexion of a dancer. The choreographer should be able to think of how the movements and styles would be represented. The representation should go along with other aspects such as textile, operation, and adjustment (Schlaich & Dupont, 1998).

5. Prop design

Props help increase pleasure and understanding in the performance. They also portray the pictures which the creator would like to present. Props make the performance more complete and communicate the message to the audience. The role of props used in a performance is important for communicating the message to the audience in both a direct and interpretational ways. Props also symbolically communicate the message in the performance. Yutthana Akkaradechanat explained the significance of props including their relationship with performance design that “props are considered an important support for a performance. To select the props, one should choose those that can present the feelings which the creator would like to communicate. Proper props should also reinforce the movements and make them complete, and they should be used worthily. Props have a great impact on choreography. Therefore, the creator should be aware of designing movements that are in harmony with the

props like the props are a part of the body” (Akkaradechanat, Interview, 11 September 2018)

6. Choreography

Choreography or designing movements and styles, described by Butterwort Wildschut, consists of four steps: Improvisation, Development, Evaluation, and Resemblance. The steps are used for a start, selection, collection, and specification of what is wanted.

Step 1 Improvisation this step, the performers are in trial for their movement following their feelings and emotions at the moment without a director directing the movements. The performers must initiate their movements immediately following what happens at the moment of the performance.

Step 2 Development is when the details in the movements are changed, choreographic design takes place, and various movements are developed such as extending movements, contracting them, highlighting them, or changing their speed and directions.

Step 3 Evaluation The choreographer has to evaluate his/her own work regularly and immediately once the work is complete. It is necessary to find alternatives to solve or stop the problems that may occur in every piece of creation. The choreographer has to keep going or sometimes pause to restart.

Step 4 Resemblance Resemblance is categorizing things that are similar to each other in terms of styles, movements, feelings of movement, and feelings affected by a combination of movements to conform with the intended content or issue (Sunvaraphiph & Charrassri, 2018).

In this matter, the researcher saw that an experiment in finding an approach to designing a dance following the four steps may suggest interesting styles and movements. Improvisation requires a performer’s experience and sagacity that is conveyed through different styles and movements. This step opens to experience sharing and it allows the creators to select the movements which are suitable for the intended topic following the concept. It also includes self- and heuristic evaluation which leads to creative work development that can communicate clearly and in unitedly.

7. The design of the acting area

The design of the acting area or the stage has been conducted in relation to the concept of conveying a message and the number of the performers. As explained by Pukkaporn Pimsarn, the acting area design

meant “the design of the performing area should consider the relation to the concept that the creator wanted to present. Also, there should be a consideration of the characteristics of the area, for example, the wideness and length of the area and the environment. Those would effect on the performers’ movements. The size of the area also effected on the identification of the number of the performers” (Pimsarn, 2018).

8. Light design

Lights were the element that enhanced the performance to become more completed and interesting. There should be an emphasis on designing to be related to other performing elements, especially the performers who were the media of the creator’s message conveying. As described by Noppadol Inchan, “the performance lights design were about applying imagination and creativity. The creator created an atmosphere and phenomena by using the lights. The performers were the important spot for light designs. Therefore, the creator should identify the amount of lights, colours, light origins, etc. in order to make the performance appropriate to the specific performance”, (Inchan, 2005).

The evaluation of the creative work

The team asked 5 experts and professionals on creative dancing to evaluate and give suggestions on the performance’s quality in order to develop it.

Result

The design of the performance

The creator designed the plot based on the concept and presented through Thai dancing. The performance is divided into 3 phases as follows.

Phase 1: Immigration, the performance conveys the Mon people’s immigration timeline to Wat Praditharam Community, by starting from relocating, inhabitation, and the initial lifestyle since settling down.

Phase 2: Traditions and arts and culture: the performance shows the tradition and culture which are the community’s identity.

Phase 3: Joyfulness: the performance conducts how people live happily in the community.

The design of sound effect and music

The composer has created four entirely new musical sections using the scales BCD FG and the scale

FGA CD, which are suitable for Thai music with Mon influences. This follows the theoretical principles of Thai music scales as described in Theory of Thai Music Scales (Wisutthiphae, 2013). The soundtracks are classified into 3 phases as follows:

Phase 1: The song begins with Mong Sam Bai, Peng Mang, and Tapon Mon sounds, with the annotation on Mon language, mentioning on Mon people in Thailand and their proudness of living in Thailand, slowly followed by the first song by the big Mon Gong without percussion instruments. The rhythm of “Mue Gong” or the method of playing a big Mon Gong and what occurs within the original Mon songs are adapted to become a new song with original Mon tone.

Phase 2: Tapon and Peng Mang start first, followed by the second section which is 2-step faster. After the second song ends, Peng and Tapon Mon will be played and followed with the third song. The third song is 1-step scale with concise and joyful rhythm. When the third song ends, Tapon Mon and Peng Mang will overlap with 1-step scale.

Phase 3: Tapon Mon and Peng Mang change the overlap and speed up the rhythm. Then, the fourth song is played. The fourth song contains joyful rhythm, with the melody instruments and percussion instruments being played together.

The performer selection

Performers were selected by their experiences and ability in creative dancing. The performers included 6 females with similar body shapes, and 3 males with similar body shapes but taller than the females. The selection measurement was based on the movements in each show: 1. the show by female performers alone and the male alone, which emphasised the harmony in dancing so similar body shapes meant to the movements and dancing posts; and 2. the dancing of both males and females together and the pyramid, so the males should be taller and stronger in order to carry the performers. Therefore, skills, abilities, and body shapes were significant for conveying the performance concepts.

4. Custom design

The clothing of Mon people in Wat Praditharam Community was assumed to be like general Mon people in the other regions. However, there was a little change fashionably. The costume design was conducted to be

similar to Mon people clothing, by using red colour in which was the colour of Mon people. The design included both the original and adapted versions.

1) The original version consisted of:

1.1) Male costumes including Long- sleeved turtleneck Mon shirt, tied with roped instead of buttons, white color with red-table lines.

1.2) The Panung for male performers was red Mon Sarong with small stripped white Plus sign (+), which was called by Mon people as a black Pikul flower stripped.

2) The adapted version of costume was all for females, including shirts and breast clothes.

2.1) Long-sleeve round-neck shirt, front slit with buttons like general Mon ladies' clothing; however, the shirrtail was designed to have features on it which was similar to the modern Mon ladies' clothing. Mon breast clothe was considered as the identity of Mon clothing.

2.2) Breast clothe was made from red clothes, 60cm x 180cm, without stripped. This was because the performance was designed to use various clothes in order to emphasise each cloth's importance. So the cloths were used in 2 ways including breast cloths and props.

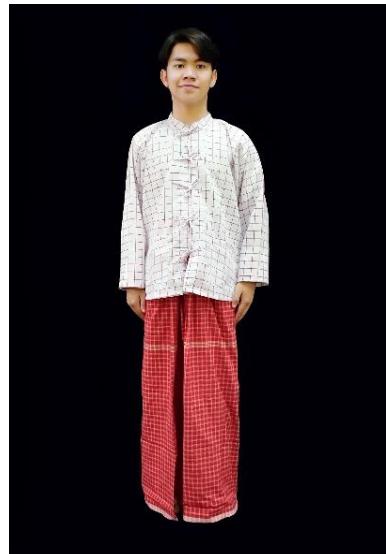


Figure 1 Male clothes

Source: Chitthuam (2023)



Figure 2 Female clothes

Source: Chitthuam (2023).



Figure 3 Mon breast clothes

Source: <https://shorturl.asia/Jymdp>



Figure 4 the design of female shirt based on the Mon breast clothes

Source: Chitthuam (2023)

3) Accessories were designed to have golden colour and less only in order not to make the performers too plain. Head accessories was newly made based on the community identity concepts, including necklace, earrings, beads for bun decoration, and swan hairpin.

3.1) Necklace and earrings were golden and rounded to be in harmony with the beads and the bun.

3.2) The beads were designed based on the colourful beads called “Mae Gaew Pao Sok”, but only made in golden colour to be blended with the other accessories.

3.3) The Swan hairpin was designed and attached with a small Centipede flag, which was originated from a Swan Pole- Centipede Flag, the Mon’s community

symbol. The Centipede Flag parade represented the belief of life after death and gratitude towards the ancestors, connected by religion. It was also for giving a respect and celebrate for the Buddha coming back from second heaven where Indra dwells, which Mon people used the Swan Pole-Centipede Flag.

The design of performance props

The creator had a concept to apply the female breast cloth as the tool to convey the story according to the plots. The performance conveyed in both symbolic and direct messages, e. g. the swan wings, houses, cleaning tools, mats, child cradles, imitated junks, bowls for Song Kran Festival, and the Centipede Flag.



Figure 5 necklace

Source: Chitthuam (2023)



Figure 6 earrings

Source: Chitthuam (2023)



Figure 7 Mae Gaew Pao Sok

Source: Tham Wihan (2005)



Figure 8 Swan hairpin

Source: Chitthuam (2023)



Figure 9 Swan Pole-Centipede Flag

Source: Provost Pariyatti Waranusit (2022)



Figure 10 Swan Hairpin

Source: Chitthuam (2023)



Figure 11 The example of using cloths to symbolise the swan wings

Source: Chitthuam (2023)



Figure 12 the example of using cloths to symbolise the Centipede Flag

Source: Chitthuam (2023)

The design of dancing posts

The team designed the dancing posts by adapting daily routines, Mon creative dancing posts, and Thai dancing posts along the performance. The performance included 4 dancing posts as following. 1) Imitation posts, adapted from the original posts or pictures such as swan, imitated junk, water splashing, Centipede Flag Parade, Centipede Flag hung on the Swan Pole, swan fly and playing with the wings, royal oarsmen paddling, monk food offerings, knee cap dancing, and clothing. 2) Daily routines such as rice harvesting, cleaning, face rubbing, and taking care of a child, etc. 3) Mon dancing posts based on Thai creative dancing, by adapting some

dancing posts such as Mon Gla Dance, 12-post Mon dance, Mon traditional dance, and Som Pin Dance. Finally, 4. Thai creative dancing posts such as Mae Ta, improvisation, and Thai defining dance. In addition, Thai improvisation and Mon's some-part-of-the-body dance were combined for connecting the performance phases.

This performance was also indicated to be in accordance with time aspect, for example 1) Unision, including simultaneous unison, simultaneous complementary and simultaneous contrast; and 2) Cannon, including successive unison and successive complementary.



Figure 13 the example of imitated junk and monk food offerings next to the junk, which represented Simultaneous contrast, meaning there were a group of performers moving and the other group staying still

Source: Chitthuam (2023)



Figure 14 the example of a dance post by female performers using 12 posts, and male performers using the combination of Mon and Thai creative dance, which represented Simultaneous complementary meaning that everyone danced in the same posts and differently in some phases

Source: Chitthuam (2023)



Figure 15 the example of dancing posts using Mae Ta in Thai creative dance, represented Simultaneous complementary meaning that every performer moved in the same posts with partially different ones

Source: Chitthuam (2023)

The design of dancing area

The design of the dancing area or the stage has been conducted based on the relation to the concepts and the number of the performers, in order to mark the dancing spots according to the composition including identity, balance, harmony, and contrast. The movement platform, the space usage, and the direction were designed based on the theory of movement. The performance included various movements in which could be categorized as follows.

1) Rows

1.1) The rows middle of the stage: presenting the height and lowness and the identity. The 3 columns: there were the row in the middle and the balance row on both left and right.

1.2) The lines of troops in the middle of the stage: presenting the unity. The 3 lines of troops all over the stage balanced both left and right sides.

1.3) Three-dot rows and triangle rows: balanced and differentiated both sides of the stage.

1.4) Multiple platforms in a row: diagonal on one side and a line of troops on the other side, moving in a curve way to make it harmonious and go to the same directions.

1.5) Multiple platforms in a row: distributing and moving together of the performers in each platform, in which females and males were separated in order to show the contrast and the balance in both sides.

1.6) Circle rows: with a line of troops and three-dot row in the middle of the circle, and the balance between the two sides.

1.7) Placing arches on both sides of the stage

2) The direction where the performers turned to

2.1) Front: facing the audience

2.2) Back: turning back to the audience

2.3) Left: turning to the left side of the stage, right side to the audience

2.4) Right: turning to the right side of the stage, left side to the audience

2.5) Scrawling left: facing the front left of the stage, turning the right hand side to the audience

2.6) Scrawling right: facing the front left of the stage, turning the left hand side to the audience

2.7) Scrawling back-left: facing the back left of the stage, turning the back to the audience

2.8) Turning to the left circle: standing in a circle with the left side of the body into the circle

3) Movements: to move from one spot to the other

3.1) Moving in parallel to the audience, presenting the harmony and balance space

3.2) Moving forward to the audience or moving forwards, presenting the interesting part of the front

3.3) Moving backward from the audience or moving backward, presenting the reduction of the performer's role to enhance the front performer's role

3.4) Moving diagonally with the audience line, presenting the depth of the line and the light feeling

3.5) Moving in circle, presenting the unity

3.6) Moving in opposite to each other, presenting the fast and the agility

3.7) Lifting up quickly, presenting an interesting part

The design of light

Light was a component to complete the performance. In the design of light should consider the harmony with other elements. This performance concluded a number of row marching and movements. In order to reduce confusing and flashing show, the light was designed to be simple, without flashing light. There was only light growing from dim to become off-white.

Discussion

According to the study of Wat Pradiratharam Mon Community to create a creative Thai dance titled: Luapoai Kwan Mon Skai, the researcher team focused on creativity, which was the important concept to design all elements to be in harmony, related, and interesting. The design was based on ethnical and cultural identity. The data were investigated and analyzed before creating a dancing work. The performance was emphasised on symbolisation in which was important to present an identity and encouraged new things. The performance also focused on the theories of creative dancing, musical arts, and visual arts, which were obviously found in the performance in all 8 elements. The team described the results of the study based on the 8 elements, as follows.

Performance roles

The researcher team was inspired from the identities within Thonburi area, especially Wat Pradirtharam or Bang Sai Kai Mon Community. Those Mon people were from Tawai and Marid, migrating in to Thailand since Ratanakosin Era. The Community had transferred culture, traditions, and belief of ancient Mon people. They also had Loh Sam Phao Sermon, Saba Dance, and Som Pin Dance, which were the community identity. Therefore, the researcher team employed those information into creating a story, focusing on telling a story continuously with the purpose of making the audience follow the story easily. This was in accordance with Charassri (2007) who stated that the show should be concise and add new points while retaining the heart and essence of the original story by communicating content through the form of contemporary dance, taking into account the consistency with the objectives that can be communicated to the new generation to understand from the form of performances that can be accepted in Thai society. This was in consistent with Chantanasaro (2014) stating that creativity was a process that showed the nature of invention, seeking processes, methods, and new approaches to all fields of art and science which the creativity should be something that benefited or contributed to society, community and human culture. However, the results obtained from creativity might be either something new or something close to the original. It also required conservators to preserve the works of creativity in the past for use in developing creativity in the future.

Sound and music

The researcher team wrote Thai songs with Mon rhythm, inspired from Bang Sai Kai Mon Community. The concept of the song writing was to create 4 Thai song with Mon rhythm, played with Mon musical instrument called Mon Orchestra (Wong Piphat Mon) and an original Kong play. The songs creation included Musica ficta analysis including d, r, m, s, l as the main ficta. Some songs would have a different ficta, e.g. s, l, t, r, m, with f as the coming sound to make the original Mon rhythm. The rhythm and the music connected and conveyed the Mon history, tradition, culture, and lifestyle in Bang Sai Kai Community and Wat Pradirtharam since then. The songs and plays were set into 4 songs with different rhythms. Each song

conveyed stories of Mon people as described follows. The first song reflected the Mon people's immigrating into Thailand. The second song reflected the Mon people in the past settling down and living life. The third song referred the outstanding culture and traditions. And the forth song referred to joys from the plays and reflected Mon's lifestyles. It also reflected the modern Mon people's lifestyles. This new songs writing was in accordance with Thai songs writing method. Sirichaicharn Fakchumroon has described that "it was the writing from the writer's creativity. The writer began from researching in order to find the rhythm of the songs. There were several ways to do so such as 1) from walking and running gestures of some animals which could make the song exciting could be applied to writing songs, e.g. Assawa Leela Song; 2) from historical environment in each era would make the song contemporary, e.g. Archaeology; 3) from the important environment and history, including reign and royal ceremonies, in which the songs were written according to such event...".

Performers

The researcher team selected performers by physical appearances, experiences, skills, and abilities to perform creative dancing based on the platforms and purposes. Also, the performers were aimed to be able to convey the researcher's concepts. This performance employed Tryout method to it in order to get the desired performers. It was in accordance with the suggests by Sun Tawalwongsri (2016) that "Tryout method to have desired performers meant that the selectors should have already known the performers' potential. It was to let the performers show more in order to look for the appropriate role or creativity to the character. This was one of the famous methods in which those selectors have already known the background of the performers. This was also consistent with Natayakul (2022) who said that casting was one of the key elements to a successful performance by considering the ability and personality that met the creative ideas of the creators who could present their creative works to the public eyes.

Costume

The researcher team identified and designed the costumes from the study of Mon people dressing at Wat Pradirtharam. According to the study, it was found that

the people in the Community has dressed up like the original Mon people with modern Thai style. Therefore, the team designed the costume based on the original style with the re-design from the original clothes to be new and more interesting. The design also included the adaptation of clothes into performing props. This was in accordance with Schlaich and Dupont (1998), who has explained about clothing design that “clothing was also one of the elements to explain the performer’s show, not only accessories. This was also the media between the dancing gestures and the performers...”. Moreover, Supasetsiri (2002) has stated that “cloths in such performance classified people’s tastes, as well as class, resident, and period. No show had no costumes even though the performers had rehearsal cloths in the show, so those cloths were already the production costume”.

Tools

The team identified the breast cloth of the female costume as the show prop. It was considered for simply things which directly reflected several dimensions, including symbolisation, connecting for harmony, as well as movement encouragement to complete the concepts. As stated by Yutthana Akkaradechanat about the significance of props including their relationship with performance design that “props are considered an important support for a performance. To select the props, one should choose those that can present the feelings which the creator would like to communicate. Proper props should also reinforce the movements and make them complete, and they should be used worthily. Props had a great impact on choreography. Therefore, the creator should be aware of designing movements that were in harmony with the props like the props are a part of the body” (Akkaradechanat, 2018), this corresponded to Jivakanon (2014), mentioning the meaning of performance props that properties or props refer to performance props used by actors in the play to create a relationship between the scene and events, various materials that the characters could move on the stage area. All were parts of creating an overall picture on stage. Performance props played an important role in making the performance world come true, made the audience believe in what they saw on stage and conveyed information about the performance.

Thai dancing art’s choreography

The team designed the choreography based on daily routines, Mon dancing based on Thai creative dancing, and creative Thai dancing. Furthermore, more dancing gestures were added in order to connect the gestures and the performance. There were 5 trials of the design and development of the performance. The team emphasised that the trial to seek for the design method could lead to the new interesting dancing gestures, as well as to select appropriate movements for the conceptual framework. Moreover, the evaluation of the experts could also lead to the performance development for a clearer conversation according to the concept. The trials were in accordance with Butterwort & Wildschut, who have explained that “designing gestures concluded 4 processes: extemporaneous rhyme, development, evaluation, and similarity. Those processes encouraged initiation, selection, collection, and identification the desired point...” (Schlaich & Dupont, 1998). Charassri as cited in Wisedsing (2014). The creation of a Thai dance style was a new style based on the traditional style, that was still based on the old dance moves of the master song by creating dances to have a variety of cultures that enhance the style of Thai dance to stand out by bringing a modern dance style to add to the importance of Thai dance.

Performing area

The team designed the performing area including the row patterns, the directions of the performers, and the movement from one spot to the other. It was focused on composition of the visual art theory, e.g. spot, line, and pattern into the position. Therefore, the performers were identified into the particular spot according to the visual art theory, including unity, balance, harmony, and contrast. Different row patterns led to different feelings of the show. In addition, Rungthanaphirom (2017) also stated that arrangement of elements to achieve balance, Focal Point, Conceptual, Relationship between each element by selecting elements such as points, lines, planes, shapes, sizes, colors, textures, and shadows, and also in line with Saitongkum (2018). The marching process brought the concept of using the stage space both in balanced and asymmetrical forms, using a variety of central stage areas, stage corners, designing rows at the beginning and end in the same row and position, cause emotion in the audience.

Light

The team identified the performance light to start with dim and slowly brighter without light patterns changing. Due to the fact that this performance was focused on telling a story step by step through creative dancing and row patterns movement, lights were only used to illuminate the performers' facial expression. This was considered as another method to create environment. In addition, Inchan (2005) stated that " light adjustment for the show was about using imagination with creativity. The designer was like an environment and phenomena creator using human-made lights. The performers on the stage were the important part for lighting, so the creator should identify the amount of the light, colour, and the origin of the light to be appropriate to the show".

Suggestion

Suggestions for applying the research results

The creation of Bang Sai Kai Mon's folks creative dancing artwork: Luapoai Kwan Mon Skai is the creative performance work which has been created from the studies of history and current community lifestyle, with the concept of Mon people's inhabitation at Wat Praditharam area in Thonburi city, tradition, and arts and culture. The data were analyzed for the community's identity in order to design the 8-element performance. Each element illustrates original Mon; and is supplemented based on the community identity. This could be considered as the creative dancing innovation, which reflected the identity of Mon people from Wat Praditharam. It could also be the media for public relations and tourism encouragement.

Suggestions for future research

According to the study of Mon Community at Wat Praditharam, it was found that there were more interesting culture, tradition and ritual of Mon lifestyle, e.g. worship to ancestors, Mon rice, food, and cloths offerings. It could be further studied via Research and Development Methodology (R&D), which was an action research study aiming to develop or create One Tumpon One Product (OTOP). Therefore, this could be another method to make income from the community culture.

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