Aim and Objective

The journal of Fine Arts: Srinakharinwirot University, focuses on the international exchange of knowledge in arts, art education, music, performing arts, and applied arts. Moreover, the articles, which foster the integration of art and culture, are also included. All articles, original researches, concepts, or thoughts were carefully reviewed by trustful peer review system. From time to time, they will be reviewed by international recognized authors. The articles in this journal are considered a publication of proceedings from symposiums and researches.

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Preface

The Fine Arts International Journal first issue has been published for 18 yrs. There are 2 issues a year. This issue will be the start up of the Fine Arts Journal in English to expand the knowledge of Fine Arts research articles. The editorial board has emphasized on both traditional fine arts research and innovation arts (applied arts/creative research).

The new improvement of the journal will be contained by the social development part from contents of Fine Arts achievement in social concerned. There will be fulfilled of social and community cares which would cause the particular problems through many countries. The researchers have tried hard to solve all those problems and develop the new concept to catch up the new technology in the whole world.

However, the editorial boards of this issue have selected very carefully for the contents and solutions of those articles to publish a high potential knowledge in Fine Arts properly. The introduction of new International Journal would response the curiosity of the academic study people in terms of visualizing how to develop the society in between the high technology rapidly improvement.

Finally, I appreciate all have done by the editorial boards and committees who spent plenty of attentions to the articles and hopefully all those articles will be useful for academic members.

Editor in Chief
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Correction Methods of Organ Posture for Thai Classical Dancing, according to Basic Thai Royal Court Classical Dancing Standard

Supavadee Potiwetchakul

Abstract

This research aims to study correction methods of organ posture for Thai classical dancing, according to basic Thai royal court classical dancing standard, using practice of Thai classical dancing posture of the Fine Arts Department since the establishment of Nataduriyangkasart School (Dramatic Arts College) in 1934 to present. The practice has been accepted as model of Thai royal court classical dancing. The research was performed by studies from documents, interviews of relating persons and observation of the practice of Thai classical dancing classes.

Having studied, the practice of classical dancing postures, according to basic Thai royal court classical dancing standard can be described by 3 main groups of vocabularies as follows:

1. Groups of words representing the correct postures of classical dancing
2. Groups of words representing the incorrect postures of classical dancing
3. Groups of words advising the correction of imperfection in classical dancing postures

There are 4 correction methods of substandard classical dancing postures

1. Correction by the teacher’s pushing, pulling and setting aside organs of the practitioners to be in the correct postures. This is called “Kan Jab Ta” which is the heart for teaching of dancing practice.
2. Correction by using the vocabularies representing incorrect postures of classical dancing and telling the practitioners that their positions and directions are not correct according to the basic standard.
3. Correction by using the vocabularies advising the improvement of classical dancing positions in order that the practitioners can improve their postures.
4. Self-correction by looking at their classical dancing positions in the mirror and practice according to their teachers’ advices.

Keywords: Correction methods of organs, practice of Thai classical postures, Thai royal court dancing art

Introduction

As for the Thai dancing art teaching in practice or “Kan Tor Ta Ram”, teacher uses the method of lecture and demonstration. The teacher leads while the students follow. The important element is that teacher has to set organs of the practitioners in orders, from head to toes to the right and suitable positions according to standard Thai classical dancing postures in order to develop better positionings of the Thai classical dancing, which is called “Kan Jab Ta Tang”. The correction is succeeding from generation to generation by their memory and imitation without imposing the method of setting postures to improve Thai classical dancing postures in any subjects of dancing art studies. The teachers of
dancing art have to pay attention and observe their teachers from the old generation and teach their student. The more they can observe and memorize, the more they can improve their students in practice of Thai classical dancing postures efficiently. In contrast, if the teachers miss to observe and pay attention to those, this kind of teaching method may disappear or be less memorized from generation to generation.

Using of organs that are considered inappropriate in practice is defined by specific groups of vocabularies by ancient dancing art teachers in order to communicate between the teachers and students. Those vocabularies are use as utilities as warning for the students to realize that their present position is not correct. The mentioned vocabularies are important and formally used in this field. However, at present, some vocabularies are fading away due to their rare use. This is gradually considered erosion of wisdom of Thai dancing art artists which might eventually be forgotten. Therefore, related persons should aware and proceed with promotion for the use of vocabularies as well as collect them as precious wisdom property in terms of Thai dancing art.

Correction of Thai classical dancing postures is very essential for dancing art teachers as well as expertises in order to recommend to their students and improve their performances. Especially, students have to realize in order to improve themselves and avoid inappropriate Thai classical dancing postures.

Objectives of the Research

1. To study the practice method of correct and incorrect organ postures in Thai classical dancing, according to Thai royal court dancing art standard
2. To study method of correction of organs in Thai classical dancing postures to meet Thai royal court dancing art standard

Research Method

This research aims to study the use of incorrect organ postures in Thai classical dancing and their correction to meet the Fine Arts Department’s dancing art standard that has been practiced and taught from generation to generation since the establishment of Nataduriyangkasart School (Dramatic Arts College) in 1934 which is recognized as model of Thai royal court dancing art. The research is to study for the enhanced understanding of using organs of Thai dancing art practitioners that are important tools in generation-to-generation arts performances.

This research has consecutive research methods as follows:

First Phase is a historical study through studies mainly from documents and interviews of related person, use of document information, interviews and observation.

Second Phase is a field study with interviews and observations on the teaching of dancing art in practice by using interviews.

Method of Information Collection

1. Information from document aimed to analyze physiology of dancing art students in order to correct Thai classical dancing postures and meet Thai royal court dancing art standard by information collection from primary and secondary documentations such as books, documents, and related researches.

2. Information from field studies are divided into 2 parts as follows:

2.1 Interviews of the following targets:
1) Group of Artists and Thai dancing art teachers: to study the characteristic of use of organs according to Thai dancing art, the calling of organs by specific names according to Thai dancing art and the study of vocabularies groups, characteristics and correction method of the often incorrect positions in Thai classical dancing of students in their early stage of studies, and
dancing art students who cannot set their organs according to dancing art standard. For example, national artists (dramatic performances), dancing art teaching experts, dancing art college, dancing artists of Office of the Music and Drama, the Fine Arts Department

2) *Group of teachers and executives in the field of dancing arts:* to study problems in terms of dancing art teaching at present such as education executives at dean level and head of department.

The principle on the selection of dancing art professor is to select professor both in drama and khon field who studied in Dramatic Arts College, the Fine Arts Department, in which whose works are concerned on Thai dancing including executives, Thai dancing art teachers, artists from the Fine Arts Department and graduate education institutes with dancing art as major subject with at least 25 years of teaching experience in the field.

2.2 Observation of dancing art teaching in college and graduate education institute with dancing art as major subject in the institutes, colleges and universities.

**Analytical Method**

1. Using information from document studies to analyze and interpret in order to explain about physiology concerning teaching and Thai classical dancing positions.

2. Interviews and observations are performed and analyzed by the followings:

2.1 Checking information from voice recording, photos, and note taking.

2.2 Dividing information from document studies, interviews, and observation on several main points.

2.3 Using comments from the interviews and observation to compile and perform research report for the information in terms of Thai dancing art including conservation and succeeding Thai culture in the area of dancing art to the next generation.

**Research Result**

Thai royal court dancing art or drama performances are like one of the King’s royal articles of use. In the past, they are Thai classical dancing, series of dancing (Rabam) and Thai dance theatre (Lakorn Ram) performed by females in the royal court. The first evidence appeared for the first time in the late Ayutthaya Era. There are changes in responsible persons for Thai royal court classical dancing. Finally, drama performances (Lakorn) performed by females under the patronage of masters and government agencies i.e. the Fine Arts Department that is directly responsible for national arts and culture. Thai dancing art is one of the main things to conserve, succeed and develop to maintain the standard of Thai royal court dancing art as treasure of Thai culture comprising 4 quality standards 1) costume standard 2) drama standard 3) practice standard and 4) classical dancing postures standard

In terms of quality of Thai classical dancing postures mean to orderly set organs of practitioners according to Thai royal court traditional dancing comprising organs positions and organ movements in Thai classical dancing, bending of organs such as fingers, arms and body according to popularity of royal court drama performance which has quality standard of Thai classical dancing including

1. Accuracy means organs used in practicing basic Thai classical dancing postures concerning characteristics and ways of moving organs in Thai dancing art including level and direction of organs.

2. Perfection of Thai classical dancing postures mean position accuracy and direction of hands, feet, head and organs that stay still for about a second and take place every time after
changing from one Thai classical dancing posture to another posture during a set of performances.

Sample of perfect Thai classical dancing posture of heroine seen in the illustration on the left hand side comprises body balance, waist pulling and shoulder stretching, front step on the heel at the same spot of the tiptoes of the hind foot slantly to footstep with 20 cm. distance. Weight is on the front foot by bending knee down on front foot. 2 knees are away from each other to make angle at 2 knees. *Wong Bon* is made on left arm. Hand is set with 4 fingers stretching. Thumb stretching to the direction of palm. Fingertips are at the edge of head. Right hand turns over. Stretch arm aside at shoulder level and stretch 4 fingers. Thumb pulling to palm direction. Shoulder pushing down and lean head as required.

Perfect Thai classical dancing posture of heroine seen in the illustration on the left hand side comprises body balance by pushing waist and shoulder to make body upright. Footstep is slanting along to footstep. Stood by bending knees down on 2 legs Knee is behind so that top of hind leg is in the same level of the standing foot. "Wong lang" is made with arm and right hand is in the waist level. Hand is set with 4 fingers stretching. Thumb is pulling back to palm. Left hand *jeeb* turn over aside at shoulder level. Fingertip of thumb touches fingertip of forefinger. The rest of fingers stretching. Wrist pulling back to arm. Shoulder pushed, muscle of the body’s side pushed and head leaning as required.

Connection of Thai classical dancing posture means organs movement according to Thai royal court dancing postures from the first rhythm of perfect posture to another perfect posture to make harmony or body connection from head to toes, rhythm and melody.
Sample of perfect posture connection from perfect posture 1 to perfect posture 2 (Male Character)

Change of Thai classical dancing posture from posture 1 to posture 2 with the following connection:


2. Connection of perfect Thai classical dancing posture 1 to posture 2 by practicing posture number 1 and 2 continuously.
   2.1 Practitioner lifts right foot and place it behind left foot. Move up left tiptoe. Bend right arm with turn over jeeb aside at head level. Move left hand to make a wong glang. In the mean time, move the head back to the right side a bit and lean the head again. Shoulder pushing down. Muscle of the body’s left side pushed.

   2.2 Tensely move right leg that is on weight. Bend down left foot one time and lift up. Then roll hand to make right jeeb and upper wong. Turn over left hand at the side of body at waist level. While rolling hand to make jeeb, look at the hand without moving shoulder. Then lean head, push down shoulder and muscle of the body’s right side. Next, tensely bend down the knee a bit (hom kao) to make rhythm. After that, make a left step that is down to be side step, bend the knee down, balance the body with weight on left foot that steps.

3. Perfect Posture 2 named “Pala”

Sample of perfect posture connection from perfect posture 1 to perfect posture 2 (Female Character)

Change of Thai classical dancing posture from posture 1 to posture 2 with the following connection:

1. Perfect posture 1: practitioner stands with aside step posture. Left hand makes a turn over jeeb with arm stretching at shoulder level. Right hand turning over aside at head level. Bend elbow to make lower arm upright to be right angle Lean head, push down shoulder and muscle of the body’s right side.

2. Connection of perfect Thai classical dancing posture 1 to posture 2 by practicing posture number 1 and 2 continuously.
   2.1 Practitioner moves right foot in front on fully step. Pull up foot edge. Weight is on left foot that stands. Turn over right hand to make a side turn over jeeb at head level and let go left jeeb to be hand position. Bend left arm back at wong glang Lean head, push down shoulder and muscle of the body’s right side.

   2.2 Bend down knee with tense front part of the thigh and make a right quick step and lift up right foot. Then roll hand to make right jeeb and set upper wong. Turn over left hand aside at waist level. While rolling hand, look at hand without moving shoulder. Then lean head, push down shoulder and muscle of the body’s right side. Next, bend down knee a bit (hom khao) with tense front part of the thigh to make rhythm.
After that, make a right step, bend down knee, make balance of body with weight on right foot.

3. Perfect Posture 2 named “Pala”

Thai royal court dancing art consists of 4 main quality components as mentioned above. Quality standard number 4 is Thai classical dancing postures as a result of quality number 3, practice quality which is the most important to differentiate Thai royal court dancing art posture from other nations’ one or even other Thai ones. There are 2 levels as follows:

1. Basic level is the level that practitioner can perform with accuracy and quality as required by the basic standard of Thai royal court dancing art including accuracy and perfect posture

2. High level or “Akatakka” is the level that practitioner can perform excellent Thai royal court dancing art posture above standard level. There are details of use of body over than the one of basic level. Each performer has unique dancing accepted by the field of Thai dancing art due to one’s:

2.1 Practice standard of basic Thai royal court dancing art.

2.2 Development getting from experience to have uniqueness.

Practice of Thai royal court dancing posture is using practitioners’ organs to perform. Students have to learn relevant organs in order to use and communicate quickly without confusion. Organs used in Thai royal court dancing are divided into 2 groups:

1. Body organs that are called and understood well, divided into 4 parts:

   Part 1 Upper part (head–neck) such as head, eye, nose, etc.

   Part 2 Body part (shoulder to groin) such as shoulder, haunch–bone, hip, etc.

   Part 3 Arm part (shoulder–fingertip) such as arm, palm, finger, etc.

   Part 4 Lower part of body (leg to tiptoe) such as front part of the thigh, bend of the knee, toe, etc.

2. Body organs that are called and understood in the dancing art such as Ngae Seesa (edge of head), Teen Pom (hairline), Baihoo (earpinna), Hang Kew (end of eyebrow), Lang Mue (back of hand), Kaen Suan Bon (upper part of arm), Kaen Suan Lang (forearm), Kor New Soot Tai (bistal joint of finger), Langtao (back of foot) and Chamook Tao (proximal joint of big toe).

In studies of Thai royal court dancing art practice at basic level, teachers give lecture and demonstration together with correction of student’s imperfect Thai classical dancing postures, starting from teachers’ selection of students to practice separately according to actors. The teachers consider from suitability of face and body proportion according to actors. Then the practice starts from preparing body for example organs bending according to Thai dancing art such as hand bending, arm bending, back stretching, and body balancing practice. Studies on body weighting for example kradok tao, kao tao. Practice of basic procession of Thai classical dancing for example Pleng Cha, Pleng Rew, Cherd, Samer, and Ram Chai Bot.

As for practice of Thai royal court dancing posture, ancient artists specifically imposed standard in setting body orderly for the late generation as standard of basic Thai classical dancing postures. That is divided into posture practice of hero and heroine about organs used in Thai classical dancing posture practice and organ movement ways in practicing postures according to basic requirement or body movement from one posture to another posture. Names of methods are special terms for understanding of teachers and students. When students can practice or set body orderly in different postures properly, they combine those postures together to be perfect Thai classical dancing, according to Thai royal court dancing.

Problems in practice are that practitioners of Thai classical dancing art cannot use organs to fit characteristics, positions and directions of Thai
classical dancing postures, reducing quality of postures that could not be imposed to the standard requirements. The cause of such problem is that practitioners do not understand the setting and movement of organs while practicing Thai classical dancing postures properly.

- Illustration on the left hand side shows that the practitioner does not properly set body orderly, as required by practice standard of Thai classical dancing art as male character with the following details:
  1. Foot lifting up at wrong position and level. No sharp bending of ankle. No pulling up tiptoes, but let them falling down.
  2. Stand with foot up. No bending down knee causing no angle between 2 legs.
  3. Body balance is not upright since Takak (haunch–bone) is not pushed. Takak is pulling out like twisted waist.
  4. No sharp bending of wrist and stretching of fingertips
  5. No pushing down of shoulder and muscle of the body side

- Illustration shows that the practitioner does not properly set body orderly, as required by practice standard of Thai dancing Thai classical dancing art as female character with the following details:
  1. Right hand not turning over, but place palm up like a sail or called “Mue Lan Bai”. No setting of all fingers attached to each other as seen from some spaces between left and right hands.
  2. No shoulder pulling up like shoulder lifting up
  3. No head leaning along to shoulder and muscle of the body’s side pushing down, making the practitioner lacks flexibility of typical female character.

In practice, the practitioner can properly practice or set organs orderly in several postures and combine those postures to make perfect postures as required by Thai royal court classical dancing art. Meanwhile, some practitioners cannot properly set organs orderly for the practice. Wrong practice of Thai classical dancing postures has taken place since the succeeding of Thai classical dancing postures from the past to present time. Ancient Thai dancing art teachers invented proper correction methods to fit proportion of the practitioners’ bodies. There were vocabularies invented to warn or tell the practitioners that they practiced wrong Thai classical dancing posture or had defects in one part of the body requiring
right correction. There are 2 groups of vocabularies as follows:

1. Vocabularies telling characteristics of incorrect posture practice according to basic standard and is divided into the followings:

1.1 There are 26 vocabularies calling organ setting orderly in incorrect postures that are divided into each body part as follows:

- There are 3 vocabularies of head part such as Kreng Kor/ Kor Duem, Kor Un and Fad Kor
- There are 9 vocabularies of body part such as Kon Yuen, Yok Lai, Mai Kod Kriew Kang / Mai Kod Lai, Mai Kratob Jangwa / Kon Nhug, Mai Tab Na / Ram Ngai, Sapok Bid, Lang Ngor, Ok An and Air
- There are 9 vocabularies of arm to hand part such as Mai Hak Kor Mue, Mue Lan Bai, Wong Kwam, Wong La, Wong Lone, Wong Hak, Wong Neeb, Wong Yiet, Hor new / Hor Mue
- There are 5 vocabularies of leg part such as Mai Kan Kao, Mai Kep Son, Mai Tung Plai Tao, Tao Sob and Liam La

1.2 There are 7 vocabularies calling incorrect body movement in practicing Thai classical dancing postures as required by basic standard due to imperfection of inconsistent rhythm to lyrics and melody as well as familiarity in practicing incorrect postures. For example, Ram Payak Na, Ram Lon, Ram Lam Jangwa, Ram Mai Mee Jangwa / Ram Leuy, Ram Nuang Jangwa, Ram Tid Krajok / Kan Ram Tee Mong Joot Diew and Ram Pak Lak

2. There are 28 vocabularies telling improvement and correction of Thai classical dancing postures that teachers tell the practitioners to correct their postures or practice to correct themselves.

- There are 5 vocabularies of head part such as Kod Kang, Kod Lai/Kod Eaw/ Kod Kriew Kang, Ting Na, Perd Kang/Perd Plai Kang, and Mode Na
- There are 3 vocabularies of body part such as Kod Tak, Dan Eaw/Tueng Eaw /Tueng Lai/Song Tua, Tab Na / Tab Naka / Tab Tua.
- There are 8 vocabularies of arm part such as Kan Kao, Kan Wong, Tueng Mue/ Tueng New Mue, Lod Wong, Song Mue, Mode Mue, Lob Sok / Tok Sok, Hak Kor Mue
- There are 12 vocabularies of leg part such as Kan Kao, Kang Kao/ Kang Naka, Chak Son Tueng New Tao, Dan Plaay Tao/ Hag Kor Tao Kuun-Long, Teep Kao/ Song Kao, Ting Nam Nhug, Perd Son Tao, Yor Kao, Yued Kao/ Yued Tua, Neeb Nong, and Lob Kao.

When there is imperfection in organ setting of practitioner's body, it causes Thai classical dancing postures to be substandard of Thai dancing art postures. Thus, ancient teachers of Thai dancing art imposed 4 correction methods as follows:

1. Correction by teachers through setting postures and order setting of organs, forcing organs of practitioners to the correct position. Teachers will push to force some parts of organs to move down, pull to force some parts of them to move forward or backward as well as avoiding and opening organs to force at least 2 organs to be separated from each other. Body force of the practitioners to the correct position is called “Kan Jab Ta” which is the heart of Thai dancing art teaching. Therefore, teachers should have knowledge in “Kan Jab Ta” as following:

1.1 Knowledge of vocabularies about practicing Thai classical dancing postures together with their meaning and correct and beautiful practice.

1.2 Knowledge of organs order setting in practicing correct Thai classical dancing postures. Organs of practitioners are in correct position, direction and level according to standard of Thai dancing art. Moreover, they should be able to
explain and demonstrate relation of organs in practicing postures according to requirement.

1.3 Difference of personality, characteristics and proportion of each practitioner’s body.

1.4 Explanation method for practitioner to notice and memorize correction in order to help practitioner to correct postures by themselves.

1.5 Knowledge of posture setting and organ relation.

Correction of imperfection of Thai classical dancing postures are divided into the following 2 processes (the order can be switched).

Process 1 Practitioner’s organ setting at imperfect point.

Process 2 Practitioner’s organ setting as relevant.

Teacher’s correction methods of posture setting of students can be seen as follows:

<table>
<thead>
<tr>
<th>Incorrect postures</th>
<th>Posture Correction by Teacher</th>
<th>Explanation on Method of Posture Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fad Kor</td>
<td>Teacher uses one hand to push bottom of chin while uses the other hand stretching fingers to push face beside lower part of ear so that it moves practitioner’s face up and away from shoulder. Ear is at the same level of the same shoulder side.</td>
<td>Thai classical dancing with Kon Yeun Correction has to be made as follows; 1. Teacher uses one hand to push loin while uses the other hand pushing the body backwards to make the body upright.</td>
</tr>
<tr>
<td>Kon Yeun</td>
<td>Teacher uses one hand to push loin whereas the other hand to set the hind foot to step forward properly by moving hind foot away from front foot and lifting up heel with weight on front foot.</td>
<td>2. Teacher uses one hand to push loin of practitioner whereas the other hand to set the hind foot to step forward properly by moving hind foot away from front foot and lifting up heel with weight on front foot.</td>
</tr>
<tr>
<td></td>
<td>Teacher uses one hand to push loin to balance body and uses the other hand to push inner thigh to make Tab Kana which helps upright the body.</td>
<td>3. Teacher uses one hand to push loin to balance body and uses the other hand to push shoulder backward to help body balance.</td>
</tr>
<tr>
<td></td>
<td>Teacher uses one hand to push loin to balance body and pushes to bend knee while uses the other hand to push shoulder backward to help body balance.</td>
<td>4. Teacher uses one hand to push loin to balance body and pushes to bend knee while uses the other hand to push shoulder backward to help body balance.</td>
</tr>
<tr>
<td>Incorrect postures</td>
<td>Posture Correction by Teacher</td>
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<tr>
<td><strong>Mai Tab Na</strong> / <strong>Ram Ngai</strong></td>
<td>Teacher uses one hand to push down inner thigh (Tab Na) and uses the other hand to push middle upper part of the back (connecting part down from the neck) forward to help upright the body. No turning over body backward.</td>
<td></td>
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<table>
<thead>
<tr>
<th>Incorrect postures</th>
<th>Posture Correction by Teacher</th>
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<tbody>
<tr>
<td><strong>Ok An</strong></td>
<td>Correction has to be made orderly as follows: 1. Teacher tells practitioner to release tension of chest as practitioner understands that tense chest will make tense back and push shoulders back forward.</td>
</tr>
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There are 2 opportunities that teacher can set postures to correct Thai classical dancing postures:

1) posture setting of motionless posture
2) posture setting of motion posture

2. There are 33 vocabularies used in correction of incorrect postures to warn the practitioner to be careful in posing organs at correct positions and directions. The practitioner has to understand the meaning of vocabularies so well that she can correct postures when being warned by the teacher according to the teacher’s standard of explanation and posture setting.
2.1 There are 26 vocabularies of incorrect organ order setting:
- vocabularies of head part are Kreng Kor / Kor Duem / Kor Un, Fad Kor
- vocabularies of body part (shoulder–body) are Kon Yuen, Yuk Lai, Mai Kod Kriew Kang / Mai Kod Lai / Mai Kratob Jangwa / Ram Kon Nhug, Mai Tab Na / Ram Ngai, Sapok Bid, Lang Ngor, Ok An and Air
- vocabularies of arm–hand part Mai Hak Kor Mue, Mue Lan Bai, Wong Kwam, Wong La, Wong Lone, Wong Hak, Wong Neeb, Wong Yiet, Hor new / Hor Mue
- vocabularies of leg part are Mai Kan Kao(Kaw Na), Mai Kep Son, Mai Tueng Plaay Tao, Tao Sob and Liam La

2.2 There are 7 vocabularies of incorrect movement such as Ram Payak Na, Ram Lon, Ram Lam Jangwa, Ram Mai Mee Jangwa / Ram Leuy, Ram Tid Krajok and Ram Pak Lak

3. Correction by using vocabularies to warn or tell the practitioner to correct Thai classical dancing postures themselves. In case the practitioner cannot correct postures or still has imperfection in postures, the teacher can use this group of vocabularies to tell the practitioner to correct postures immediately. There are 28 vocabularies:
- There are 5 vocabularies of head part such as Kod Kang, Kod Lai/Kod Eaw/ Kod Kriew Kang, Ting Na, Perd Kang/Perd Plai Kang, and Mode Na
- There are 3 vocabularies of body part such as Kod Takak, Dan Eaw/Tueng Eaw /Tueng Lai/Song Tua, Tab Na / Tab Kana / Tab Tua.
- There are 8 vocabularies of arm part such as Kan Kao, Kan Wong, Tueng Mue/ Tueng New Mue, Lod Wong, Song Mue, Mod Mue, Lob Sok / Tok Sok, Hak Kor Mue
- There are 12 vocabularies of leg part such as Kan Kao, Kang Ka/ Kang Naka, Chak Son Tueng New Tao, Dan Plaay Tao/ Hah Kor Tao Kuan–Long, Teep Kao / Song Kao, Ting Nam Nhug, Perd Son Tao, Yor Kao, Yued Kao/Yued Tua, Neeb Nong, and Lob Kao.

4. Self-correction can be made by posing in front of mirror and practicing as advised and corrected by the teacher for the correct posture setting in the right position, direction, and level.

According to the research on vocabularies used to call incorrect Thai classical dancing postures and to correct postures in practice and Thai classical dancing practice, it is found that vocabularies are used as one of the tools to facilitate the teacher in correction postures. Especially, in case there are so many practitioners that the teacher cannot set postures for all of them or the room is so small that the teacher can conveniently set postures of students. For those cases, the teacher will use vocabularies to warn the practitioners about incorrect practice so that they can correct it as advised by the teacher or use vocabularies to correct the posture immediately.

Conclusion

1. The correction of dance postures by teachers’ guides can be adapted to other royal Thai dramatic arts such as to giant and monkey characters. However, it is important to pose each organ of the body of each character in proper places, levels and directions, considering the standard of the characters.

2. The vocabularies, in this research, about incorrect dance postures of heroes and heroines and those about posture corrections according to the standard of royal court Thai dramatic arts, can
be adapted to other characters such as giant and monkey characters. The reason is that the principles of royal court Thai dramatic arts are called “Ong 5” which involves stretching body, shoulder, waist, fingers and balancing. However, the organ poses of each character are different in terms of places, levels and directions. These are to show obviously the differences of each character.

3. Some vocabularies, in this research, concerning dance postures but excluding vocabularies about incorrect postures according to the standard are used by artists in dramatic arts as practice pattern for practitioners who are expert in many types of dance. They call each kind of dance differently such as Ram Terng, Ram Tee Pra Tee Praya, Ram Poom, Ram Len Tapone, Ram tao Chak, Ram Noong Pa

4. There are many more vocabularies about Thai dramatic arts such as vocabularies about the correct arrangement and the movement of giant and monkey characters’ organs, the costume and the way to dress in Thai dramas, the ways to use weapons and the performance on stage.

The mentioned vocabularies are vital and used by artists in dramatic arts from the beginning, but now some have disappeared because no one use them for communication. This, little by little, ruins wisdom of Thais dramatic arts. Hence, the involved people should be alert in action to bring these vocabularies back as well as collect them as intellectual treasure of Thai dramatic arts.

Usefulness

1. To be documents for Thai dramatic arts teaching, both in self-practice and teaching.
2. To conserve the original and effective ways of teaching succeeded in Thai dramatic arts circle.
3. To conserve and inherit the knowledge of practical Thai dramatic arts, from tale to writing, in order to conserve it permanently.

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Dance for the Hearing Impaired Children

Rawiwan Wanwichai

Abstract

This thesis is a quasi-experimental research with an objective of designing and developing a form of dance arts for hearing impaired children so that their emotional and mental capability can be further improved and developed. The target group included in this thesis consists of 20 male and female hearing impaired high school students attending Year 10 to Year 12 of Setsatian School for the Deaf Under the Royal Patronage of His Royal Highness Crown Prince Maha Vajiralongkorn, who have the hearing levels ranging between 40–55 decibels. These students in the target group voluntarily chose to participate in the experiment themselves.

From the research, it showed that, prior to the experiment, 19 hearing impaired students from the target group had the Thai Happiness Indicator falling in the “Poor” category, meaning that 95 percent of students in the target group had a mental health level below people with normal hearing ranges. Only 1 student in the group had an indicator falling in the “Fair” category, showing an equivalence of 5 percent of targeted hearing impaired students who had a mental health considered to be comparatively the same as that of people with normal hearing ranges. However, after the experiment, all 20 students in the target group, an equivalence of 100 percent, had their mental health level categorized as “Fair”. It was observed that all 20 hearing impaired students, an equivalence of 100 percent, demonstrated a very pleasant level of satisfaction responding to the aesthetic dance arts activities, the sign language with dance arts movement, the dance performance ‘Kaew Kalaya’, the sound-induced instruments activity of the Kuek Kong Peri dance performance, the rhythm learning and creation using a body’s parts activity of the Taree Leela dance performance, the movement and visual learning relation activity of the Kratop Mai dance performance and the dance arts participation activity. Furthermore, all 20 hearing impaired students showed a pleasant level of satisfaction towards the aesthetic dance arts activities participation as performers among themselves and as co-performers with other performers without hearing disability, whereas, only 89 percent of 20 hearing impaired students were pleasantly satisfied as audiences.

Keywords: Hearing impaired children, Dance performances, Emotional and Mental Capability Development

Background of the problem

Hearing impaired children’s the most challenging problem is their ability to communicate with other people verbally since they are unable to use languages to communicate in the same manner as those without hearing disability. As a result, such disadvantage can impact these children’s mentality and emotions as well as their ability to adapt and develop skills. Therefore, the aforementioned reasons were behind the motivation of this thesis in order to conduct a study designed to find the most suitable form of
dances for hearing impaired children’s capability development in which the most emphasis is on emotional and mental capability development.

**For this thesis of Dance for the Hearing Impaired Children**, the researcher has an objective of conducting an experiment to develop a dance form, that is appropriate for the limitations found in hearing impaired children as well as to develop their learning and cognition abilities. The experiment was an integration of a dance principle, therapeutic principle and occupational therapy procedures that can effectively help restore and develop these children’s emotional and mental capability, while providing some entertainment through the dance movements and means.

**The Purposes of the Research**

1. To experiment with different forms and methods of dancing to help develop hearing impaired children’s emotional and mental capability.
2. To develop a dance form, that is appropriate for the limitations found in hearing impaired children as well as to develop their learning and cognition abilities.
3. To be employed as a means to further create or design more forms of activities or dance performances in order to help develop capability of children with hearing and other kinds of disability.

**The Importance of Research**

1. New branch of knowledge used to design a more suitable form of dance performances for hearing impaired children that can help strengthen, improve, and stimulate these children’s mental and emotional capability development, which can be further used in future studies and researches in order to come up with the most suitable means to help develop such capability of children with hearing impairment.
2. Children born with hearing disability will be able to develop their mental and emotional capability through the use of dancing methods.
3. This research can provide new means and concept for a creation of dance performances that can help developing capability of children with other types of disability or impairment.

**Scope of Research**

The study conducted in this thesis is a quasi-experimental research with the following scopes.

**Research Area**

The population of people in this thesis consists of 76 Year 10 to Year 12 hearing impaired students of Setsatian School for the Deaf Under the Royal Patronage of His Royal Highness Crown Prince Maha Vajiralongkorn

**Target Group**

The target group of this research includes 20 male and female hearing impaired high school students attending Year 10 to Year 12 of Setsatian School for the Deaf Under the Royal Patronage of His Royal Highness Crown Prince Maha Vajiralongkorn, who have the hearing levels ranging between 40–55 decibels. These students in the target group were chosen based on their voluntary.

**Research Definition**

**Dance for Hearing Impaired Children** means a form of dance performances that has been specially created in integration with dance principles, therapeutic principles and the hearing impaired children’s emotional and mental capability development principles, with an objective aimed to help develop such capability of children with hearing impairment.

**Research Process and Data Collection**

**Prior to the research**

1. The researcher wrote a letter to the Chairman of the Research Ethic Committee requesting for a permission and approval to conduct a research on human beings.
2. The researcher wrote a letter to Setsatian School for the Deaf Under the Royal Patronage of His Royal Highness Crown Prince Maha Vajiralongkorn, requesting their permission and cooperation in providing data needed for the research and allow their students to participate in the research.

3. The researcher required the hearing impaired students who volunteered to participate in the research to have a mental health test based on the Thai Mental Indicator (New 2004): TMHI–54, pioneered by the Mental Health Department, Ministry of Health in order to be used as a preliminary information on hearing impaired children’s emotion and mental capability before they started participating in the dance for hearing impaired children activities.

**During the experimental research**

1. The researcher created a number of art performance activities suitable for the hearing impaired children’s capability development. Each activity needed to be experimented for 90 minutes, twice a week, for the consecutive 10 weeks, making up the total of 20 experiments. The experiments were conducted between December 2009 and February 2010 in accordance with activity designs and procedures alongside the researcher’s observation of these children’s problems and behavioural, emotional and mental development.

2. The researcher required the hearing impaired students who voluntarily participated in the research to answer a questionnaire about their satisfaction of the “Dance for the Hearing Impaired Children” activities they participated in as well as an in-person interview about their opinions on the activities at the end of each experimental session. The results could be used as an assessment for the activities’ improvement for the following weeks as well as data on the hearing impaired children’s emotional and mental capability development.

3. The researcher conducted an interview with dance teachers who participated in the “Dance for the Hearing Impaired Children” activities’ observation at the end of each session so that the results could be used as an assessment for the activities’ improvement for the following weeks as well as data on the hearing impaired children’s emotional and mental capability development.

**After the experimental research**

1. The researcher required the hearing impaired students who participated in the experiment to have a mental health test based on the Thai Mental Indicator (New 2004): TMHI–54, pioneered by the Mental Health Department, Ministry of Health in order to be used as a preliminary information on hearing impaired children’s emotion and mental capability after they started participating in the “Dance for the Hearing Impaired Children” activities.

2. The researcher required the participated hearing impaired students to answer a questionnaire about their satisfaction of the “Dance for the Hearing Impaired Children” activities.

3. The researcher then started the data analysis by comparing the test scores of The New Thai Mental Health Indicator (TMHI–54) before and after the experiment using the percentage statistics method.

4. After the data analysis, both from the scores comparison and observation, the researcher then reached the conclusion of the research which was written in a descriptive analysis style and the research finding was presented as documentation, performances and exhibitions.

**Research Tools**

1. The complete mental health test based on the Thai Mental Indicator (New 2004): TMHI–54 of the Mental Health Department, Ministry of Health, consisting of 54 questions.
2. The questionnaire on satisfaction of participation in the “Dance for the Hearing Impaired Children” activities consisting of 20 questions in which the questionnaire’s results can be further interpreted and used by the researcher.

3. Variety of activities and dance performances created for the hearing impaired children’s emotional and mental capability development purposes which were designed by integrating dance principles, therapeutic principles and the hearing impaired children’s emotional and mental capability development principles. The conclusive results of each activity would be presented as a creational dance performance by the hearing impaired students who participated in particular activities including the aesthetic dancing art activities, the sign language and dancing activity of the Kaew Kalaya dance performance, the sound–induced instruments activity of the Kuek Kong Peri dance performance, the rhythm learning and creation using a body’s parts activity of the Taree Leela dance performance, the movement and visual learning relation activity of the Kratop Mai dance performance and the aesthetic dancing art activities participation as performers among themselves and as co–performers with other performers without hearing disability.

4. Interviews, behavioural observation and record.

Data Analysis

The researcher conducted the data analysis by comparing the test scores of The New Thai Mental Health Indicator (TMHI–54) before and after the experiment using the percentage statistics method.

Conclusion

1. The complete mental health test based on the Thai Mental Indicator (New 2004): TMHI–54) of the Mental Health Department, Ministry of Health, consisting of 54 questions. Prior to the experiment, 19 hearing impaired students from the target group had the Thai Happiness Indicator falling in the “Poor” category, meaning that 95 percent of students in the target group had a mental health level below people with normal hearing ranges. Only 1 student in the group had an indicator falling in the “Fair” category, showing an equivalence of 5 percent of studied hearing impaired students had a mental health considering to be comparatively the same as that of people with normal hearing ranges. However, after the experiment, all 20 students in the target group, an equivalence of a 100 percent, have their mental health level categorized as “Fair”.

2. The aesthetic dancing art activities: 100 percent of the target group showed a very pleasant level of satisfaction with higher satisfactory level towards the performances that had no lyrics but emphasized on dancing along with rhythms than performing with lyrics.

3. The sign language and dancing activity of the Kaew Kalaya dance performance: 100 percent of the target group showed a very pleasant level of satisfaction in their participation in dance movement choreography that could be used to communicate with other hearing impaired children during the performance.

4. The sound–induced instruments activity of the Bun Tueng Peri dance performance: 100 percent of the target group showed a very pleasant level of satisfaction in their participation in the drum beating dance moves choreography and rhythms creation as well as enjoyment gained from druming.

5. The movement and visual learning relation activity of the Kratop Mai dance performance: 100 percent of the target group showed a very pleasant level of satisfaction in their participation in the bamboo beating rhythms creation and dance moves choreography as well as their enjoyment gained from using the performance instruments.
6. **The rhythm learning and creation using a body's parts activity of the Taree Leela dance performance:** 100 percent of the target group showed a very pleasant level of satisfaction in their participation in the performance's dance movement choreography and enjoyment gained from different movements' creativity using different parts of a body such as arms, legs and hands.

7. **The aesthetic dancing art activities participation:** 100 percent of the target group showed a very pleasant level of satisfaction in their participation as performers among themselves and as co-performers with other performers without hearing disability.

**Discussions**

1. **The complete mental health test based on the Thai Mental Indicator (New 2004) : TMHI-54) of the Mental Health Department, Ministry of Health, consisting of 54 questions, of the Mental Health Department, Ministry of Health.**

   **The pre-experimental test:** the target group of hearing impaired students were asked to have the test priory to the experiment and the findings showed that 19 hearing impaired students from the target group had the Thai Happiness Indicator falling in the “Poor” category, meaning that 95 percent of students in the target group had a mental health level below people with normal hearing ranges. Only 1 student in the group had an indicator falling in the “Fair” category, showing an equivalence of 5 percent of targeted hearing impaired students who had a mental health considered to be comparatively the same as that of people with normal hearing ranges. After the test was conducted, the researcher then started with the experiment with the designed art activities including the aesthetic dancing art activities by having these children as parts of the audiences, the sign language and dancing activity, the sound-induced instruments activity, the rhythm learning and creation using a body's parts activity, the movement and visual learning relation activity and the aesthetic dancing art activities participation as performers among themselves and as co-performers with other performers without hearing disability for 90 minutes a day, twice a week for 10 consecutive weeks.

   **The post-experimental test:** after all the targeted hearing impaired students had participated in the aforementioned dance activities, these students were then asked to have the mental health test again and it was found that all 20 hearing impaired students, an equivalence of 100 percent, had their mental health level categorized as “Fair”. They also demonstrated a very pleasant level of satisfaction responding to the aesthetic dancing art activities in which they participated in as audiences, the sign language and dancing activity, the sound-induced instruments activity, the rhythm learning and creation using a body’s parts activity, the movement and visual learning relation activity and the aesthetic dancing art activities participation as performers among themselves and as co-performers with other performers without hearing disability.

2. **The aesthetic dancing art activities in which the targeted hearing impaired students participated in as audiences:** we found that 100 percent of the target group showed a very pleasant level of satisfaction with higher satisfactory level toward the performances that had no lyrics but emphasized on dancing along with rhythms than performances with lyrics. This is because the ordinary dance movement could not be used to communicate with those children with hearing impairment. On the other hand, the performances that emphasized on the dance movement along with the rhythms but had no lyrics were more effective to be used to communicate with these children since they could visually see the entertaining dance movement of the performers.
3. The sign language and dancing activity of the Kaew Kalaya dance performance: from the research, it was found that 100 percent of the target group showed a very pleasant level of satisfaction in their participation in dance movement choreography that could communicate to other hearing impaired children during the performance. Furthermore, from the additional interviews with students in the target group, these students stated that they were happy and enjoyed their participation in the dance movement choreography that fundamentally had the sign language background especially designed for children with hearing impairment. They also expressed their enjoyment in the Kaew Kalaya performance in which the dance movement were specially created and designed in order to communicate with hearing impaired children so that they could understand the meaning of the song.

4. The sound-induced instruments activity of the Bun Tueng Peri dance performance: the research results showed that 100 percent of the target group showed a very pleasant level of satisfaction in their participation in the drum beating dance movement choreography and rhythm creation as well as enjoyment gained from drumming. The additional interview with the hearing impaired students participated in the experiment and dance teachers of the Setsatian School for the Deaf Under the Royal Patronage of His Royal Highness Crown Prince Maha Vajiralongkorn demonstrated that the students were excited to try drumming since the school thought that hearing impaired children might not be able to learn musical instruments, therefore, had not brought any musical instruments including drums to be used in the school. Thereby, when these students got to experience drumming for the first time with them, they were able to, personally, try different drumming styles created by themselves. They hence felt the sense of joy and had fun learning new things. Additionally, this dance performance allowed hearing impaired children to participate in the drumming with children without hearing disability. As a result, confidence, as well as the sense of pride among the hearing impaired children were built and strengthened.

5. The movement and visual learning relation activity of the Kratop Mai dance performance: it was found that 100 percent of the target group showed a very pleasant level of satisfaction in their participation in the bamboo beating rhythms creation and dance movement choreography as well as their enjoyment gained from using the performance instruments. From the additional interviews with the hearing impaired students participated in the experiment and dance teachers of the Setsatian School for the Deaf Under the Royal Patronage of His Royal Highness Crown Prince Maha Vajiralongkorn, it showed that these students really enjoyed the bamboo beating with the rhythms and were very excited and enjoyed taking part in the performance’s dance movement choreography. Moreover, some of the original “Rum Lao Kratob Mai’s lyrics” were inserted into the performance, in which the special sign language dance movement were cooperated. As a result, the hearing impaired children understood what the song meant, making them think that beside from the fact that it had special sign language dance movement to communicate with them, this performance was also very entertaining and delightful with lively dance movement and beats that could further enhance visual learning with movements.

6. The rhythm learning and creation using a body’s parts activity of the Taree Leela dance performance: it showed that 100 percent of the target group showed a very pleasant level of satisfaction in their participation in the performance’s dance movement choreography and enjoyment gained from difference movements’ creativity using different parts of a body such as
arms, legs and hands. Additionally, from the interviews with the hearing impaired students participated in the experiment and dance teachers of the Setsatian School for the Deaf Under the Royal Patronage of His Royal Highness Crown Prince Maha Vajiralongkorn, the students expressed their enjoyment and excitement during the dance movement choreography using their body parts such as applauding using their own hands, applauding with their partners or making rhythms using their hands and legs that were integration with the Hulu Thai Traditional Dramatic performance ideas. The hearing impaired children might not hear the sounds, however; they could acknowledge the fast and slow rhythms and beats from the rhythms and weights that placed on each part of their body.

7. The dance art participation activity: the experiment showed that 100 percent of the target group showed a very pleasant level of satisfaction in their participation as performers among themselves and as co–performers with other performers without hearing disability breaking into all 20 hearing impaired students, an equivalence of 100 percent, were satisfied to have an opportunity to participate in the activity as performers among themselves and as co–performers with other performers without hearing disability, and 89 percent of 20 hearing impaired students were pleasantly satisfied as audiences. Extra interviews conducted with the hearing impaired students participated in the experiment and dance teachers of the Setsatian School for the Deaf Under the Royal Patronage of His Royal Highness Crown Prince Maha Vajiralongkorn demonstrated that these students were pleased to participate in the activity as performers since they took parts in the dance movement choreography for each performance, which were different from that of the conventional dance performance that students were given the dance movement directly from teachers and usually allowed no participation of students in the dance movement choreography. Furthermore, some performances included in the experiment emphasized on the dance movement using instruments rather than lyrics. However, for the performances that had lyrics, the dance movement using the special sign language were created in order that the hearing impaired children could comprehend the performances. This type of performance is unconventionally different from the normal dance performances that emphasize on dance movement based on the dance principles. Consequently, the hearing impaired children were really delighted and happy to participate in the activities since they were also parts of the performances and could also understand them through the specially created sign language dance movement.

Recommendations

1. Dancing activities have forms and procedures that can be creatively adapted to be more suitable for target groups consisting of children with impairments. The development in these children's emotional and mental capability is considered to be one of the utmost benefits of such adaptation. Furthermore, it can also help enhance learning capability among these children. As a result, dancing activities may be further used to experiment on children with other types of impairments so that the most effective forms of dance performances could be developed for different groups of impaired children.

2. Art activities can play quite an important part in developing emotional and mental capability as well as strengthening learning capability of those who participate in the activities. Thereby, it is highly recommended that other types of art activities should be further tested and experimented in order that children's capabilities can be more effectively developed.
References


Aesthetic Factors for High Value Chair Development

Salinee Rattanaphan and Panya Srichandr

Abstract

This paper reports the findings of a research on factors influencing buying decisions of high value chairs and customer preference regarding forms, colors, and materials of the chairs. Interviews and questionnaire survey methodologies were employed. The result shows that ‘design’ is the most important factor influencing buying decisions. Quadrilateral shape with rounded edges is more favorable compared with other shapes. Slim design with balanced dimensions is more popular than thick, sturdy design. Light tone and fairly bright color is more preferable than darker ones. The majority of customers prefer the colors that are familiar to them. Wood is the most favorite structural material for the chairs while cotton is more popular than leather as a cover material. The implications of such findings for high value chair design and development are discussed.

Keywords: high value chair, chair design, industrial design, product attractiveness, aesthetic design

Introduction

Why do some high value products enjoy tremendous success in the marketplace while others fail miserably? What factors lead to successes and what factors lead to failures? These questions are, of course, not new but the answers seem to be elusive. For some products, customers have the motivation for buying them and doing so without careful thinking. For others, people seem not to care in spite of lots of advertising and promotional campaigns. Some insights into the answers to these questions are extremely valuable for manufacturers and designers of high value products.

This paper attempts to find the answers to these questions of high value chair products. The aim is to identify key factors and subfactors that lead to the buying decisions of high value chairs. What are the motivations for purchasing such products? It is hoped that the results from the study would provide some insights for designing and developing high value chairs and also other high value furniture items.

Successes and failures as well as factors affecting buying decisions were studied by many investigators. The Incubation and Fertility Research Group (IFRG), for example, has identified a number of factors influencing purchasing decisions of furniture. These include aesthetic appeal, product quality, price, environmental friendliness, social image, and brand [1]. Among these, aesthetic design is ranked at the top of the list. Ratnasingam found that a key success factor of the furniture industry in Europe and North American was design whereas in Asia Pacific design received little attention [2]. The data from the Thai Customs Department suggested, however, that the imports of sophisticated design chairs were increasing, as was the sales volume [3]. This means that the market is changing and design is increasingly playing an important role in the success of
furniture industry. Aesthetic factor in design has also been investigated by many researchers. Aesthetic features have been valued for attracting customers' attention and a key to buying decision, which are the importance of aesthetic consideration as well as usability in all forms of design [4]. Furthermore, in terms of design, the aesthetics has always played a role in the success of product and work design [5]. Although, some researchers argued to forget about aesthetics in chair design which ergonomics should provide the basic for comfort [6]. However, consumers’ aesthetic reactions are an increasingly important factor in competitiveness of products [7].

In recent years, Thai designers, engaged in designing and developing a high value chair, have improved their capabilities remarkably and are able to win awards and participate in the world competition. [8]. However, best design might not always be chosen by the customer due to a lack of information about critical factors that satisfy the customer need. Aesthetic design factors have never been studied in Thailand before.

The objective of this research is to identify key factors influencing buying decisions and the factors that constitute attractive design of high value chairs.

**Methodology**

This research was conducted in 2 stages. In the first stage, 400 interviewees were purposefully selected for interviews. The aim of this stage was to identify key factors that influence decision-making in buying high value chairs. The interviews were conducted via 3 modes; face-to-face, internet and by telephone. The second stage was conducted by questionnaire survey. The aim of this stage was to elicit the preferences of the customers regarding forms, color, and materials in high value chair design. Four forms were used in this research; quadrilateral, circular, triangular, and cylindrical.

The colors examined in this study were green, red, orange, and yellow. Four types of materials were tested for customers preferences; wood, aluminum, natural fabric, and plastic.

The interview questions for the first stage and the questionnaire for the second stage employed in this research are shown in the Appendices.

**Results and Discussion**

Interview results are shown in Figure 1. It is rather clear that the great majority of the interviewees (98%) rank attractive design as the top consideration when they decide to purchase high value chairs.

![Figure 1: The most important thing in deciding to purchase high value chair.](image)

Probing deeper into the meaning of attractive design, the interviewees responded with various answers including being aesthetic, being fully functional and smart, being ergonomic. Social factors and prices are also important. However, Aesthetic factor, among all the responses, is the most outstanding one, as shown in Figure 2.

![Figure 2: Interview results in other responses.](image)
People do like beautiful things when it comes to making a decision to purchase high value items. This was in line with Park and Han who found that affective user satisfaction is considered one of the most important factors in designing consumer products [9]. Aesthetic design, however, is highly subjective and is a culmination of many factors. Each customer has their different views towards ‘attractive design’ and beauty is indeed in the eyes of the beholders. For high value chairs, forms/shapes, colors and materials are key factors that constitute attractive design. The results of the investigation into the influences of these factors will be presented and discussed below.

Other factors that are important in taking a decision to buy high value chairs include functions, social status, and cost. Functions refer to specific functions or capabilities that the chairs can be used to perform such as massaging, adjustable configurations. Customers prefer chairs with multifunctions to those with monofunction or a limited function. This seems to be true not only with high value chairs but also for other products. People prefer products with multiple ‘features’ even though, in reality, only a few functions are actually used. Mobile phone is an example of this kind of product. Social status is also a prominent factor in making a decision to purchase high value chairs. The facts that they are ‘luxurious, expensive, and your-neighbors–have–them’ make one feel proud of being an owner, and then decide to buy these high value chairs. The one who does not own these chairs may feel rather inferior to friends or neighbors [10]. Although cost is not a primary importance, our interview results show that cost is an essential factor nonetheless. One certainly wants to pay as little money as possible. Further probing on the cost issue reveals that the deeper motivation is in fact at work. It is not only the cost per se but also the need for self–esteem of being smart and important if one can purchase high value items at ‘bargain’ price or at ‘special’ price. A customer is very satisfied if he or she can purchase a high value chair at a bargain price or at lower price than his or her colleagues even though the price is still rather high.

There are several implications for the design and development of high value chairs from the above findings. First, attractive design is critical to the success of such products in the marketplace. Product designers and developers must have a deep understanding of what attractive design in the view of the target customers is. Different customers, of course, have different views regarding beauty and attractiveness. Identifying target customers and their views on attractive designs are therefore the key prerequisites for success. These tasks may be difficult and elusive but they are essential. Designers and manufacturers should get the pictures of customers as clear as possible regarding these critical issues. The results of such efforts might be not totally crystal clear but they are useful nonetheless.

The second implication is that high value chairs should be designed to be multifunctional. The functions should, however, be relevant to the needs or perceived needs of target customers. Again, understanding the customers is the key. Functions should not be too complicated to use. Primary functions should be highlighted in the design in order that they can be easily recognized by target customers. Design features which represent status symbols, the third implication, should always be considered in designing high value chairs. This depends on target customers, their cultures, and the ways social status is perceived in their society. The last implication involves pricing strategy of these products. High value chairs should be carefully priced and sold in such a way that the customers feel they are ‘clever’ in purchasing the products. ‘Special offers’ for ‘special customers’ could be one way to achieve such objective.
The results of interview to identify the preferences of basic shapes/forms, basic colors, and basic materials are shown in Figures 3–5.

Quadrilateral and circular shapes are in demand, compared with triangular and cylindrical shapes. Light colors are more preferred than dark ones. Natural materials such as wood and natural fabric are more popular than metals of plastic materials.

The results of questionnaire survey on customers’ preferences regarding basic shapes/forms, colors, and materials of model chairs, and those of actual chairs are shown in Figures 6–11.
Regarding the shapes and forms of high value chairs, 33% of survey respondents prefer curve-shaped chairs and 30% prefer chairs with quadrilateral shapes. Considerably smaller numbers of the respondents prefer triangular and cylindrical shapes with the values of 19% and 17% respectively. Combinations of quadrilateral and curve-shaped forms are perceived to be attractive for high value chairs. What types of combinations are perceived to be more attractive still need to be further investigated. Additional interviews of survey respondents revealed that the shapes and forms of high value chairs should correspond with other dimensions of the chairs so that the chairs will become attractive. In other words, a ‘balanced design’ is required, not only depending on their own shapes and forms.

Light and warm-tone colors are better preferred by most respondents (65%) to dark colors. Male respondents prefer darker colors. Certain colors are not selected at all. The results indicate that colors of high value chairs do play some role in customer preferences. Males and females perceived ‘attractive colors’ rather differently. However, females are often the ‘decision-makers’ in high value chair purchase, so the designers will perform well if light and warm colors are selected for the products.

Types of materials also play a key role in customer preferences of high value chairs. For the chair structures, the majority of respondents (68%) prefer wood rather than other materials. Only 4% prefer plastics. Cotton fabric is better preferred as a cover material than leather (57% vs 43%). The results indicate that ‘natural’ materials such as wood and cotton are more popular than fabricated or synthetic materials. This implies that people prefer something close to nature. Designers and manufacturers will do well if the materials used in manufacturing high value chairs are as ‘natural’ or ‘look natural’ as possible. The concept of ‘nature-inspired design’ would work well with high value chairs.

All of the above components do not work separately. In other words, they work in unison and are interdependent of each other to a greater and lesser degree. Shapes and forms, for example, are dependent on other dimensions of the chairs, and suitable colors and materials are interdependent. The ‘effective combinations’, in turn, are dependent on and should be derived from the needs of target customers and their perceptions. Identifying the right combinations for specific target market is, of course, not an easy task but should be the goal of designers and manufacturers. This research attempts to give some insights by trying to understand individual components more clearly, and hopes to combine such insights together so that one could move a step further towards the goal.
Conclusion

1. Attractive design is the most important consideration in making a decision to purchase high value chairs.

2. Other factors influencing buying decisions are functions, social status, and price.

3. Combinations of quadrilateral shapes with curved surfaces are preferred, compared to triangular and cylindrical shapes.

4. Light and warm-tone colors are more popular than darker colors, especially among female customers.

5. ‘Natural’ materials such as cotton fabric and wood are more preferred than fabricated or synthetic materials such as metals and plastics.

6. ‘Attractiveness’ of high value chairs depends on the nature and needs of customers. Therefore, understanding real needs and the ‘picture’ of the customers are prerequisites for attractive design.

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Appendix

The questionnaire for the second stage research:

1. Please rank your preference of the following chairs.

2. Please rank your preference of the following chairs.

3. Please rank your preference of the following chairs.

4. Please rank your preference of the following chairs.
5. Please rank your preference of the following chairs.

1. 
2. 
3. 
4. 

6. Please rank your preference of the following chairs.

1. 
2. 
3. 
4. 
5. 
Local Identity in Food Packaging Design
Case Study: Samut Songkhram Province

Ptave Srisopha

Abstract

“Small and Micro Community Enterprise” (SMCE) has been the major factor to drive the economy of Thai communities. Nowadays, Thai SMCE lacks valid and appropriate directions, by focusing mainly on business procedures in order to struggle in the competitive free-capitalism export market as to the globalization stream. Thus, the directions of packaging design of Thai community products have now been influenced by international conditions. The identity and uniqueness, therefore, are inevitably swept away by the globalized society. The aims of this research are 1) to study the way of geometric art composition on packaging in order to create the image and reflect both characteristics and origins of community food products in Samut Songkhram province and 2) to seek for the way to apply the identity of the community onto the food products’ packaging, which is used for retail trade, transportation, and sale promotion, making it usable and cost-effective.

Researching process to create a local identity for food packaging design in Thailand started from valid and appropriate directions, by defining “SMCE” with a new paradigm aiming to create an integrated balanced system for the strength and the sustainability of communities. This study divides the economic advantage factors of communities into three categories, including 1) non–monetary capital, 2) knowledge, and 3) community marketing. The Sufficiency Economy philosophy is used as the framework in this study, and a guideline for applying the philosophy to the community products for highest productivity.

A study shows that the local food products can be coded by that 3 variables factors, separating the smaller group of the local food products into 6 criteria, which are 1) Types of raw materials 2)Opportunities to replace the raw materials 3) Processing 4) Familiarity of products 5) Reputation of brands and 6) Product’s life cycle, which divide the local food products to the total of 64 codes to be used as the basis of design guidelines to make it suitable for the available market within the market in and outside the community as well as the export markets. This research will not include necessary food consumed in everyday life.

The guidelines of local identity design principle for food packaging are analyzed through a table matrix from the variable factors of community economic advantages with 4 basic marketing functions of packaging 1) Communications and identification 2) Reflection of brand image 3) Accessibility to target market and 4) Sale promotion, which can make the total of 32 principles for local food packaging design, which can make use of the design analysis to create a layout of questionnaire for finding the real need of target group by 8 principles and 32 groups of local food product suitable for distribution in a particular season, and 2 groups of local product have a good opportunity to be sold in a market outside
community or export market, then the design principles that define the guidelines to be applied for all types of local food product in community.

**Keywords**: Local identity, Food packaging design, Community enterprise.

**Introduction**

The policies of Thai Small and Micro Community Enterprise (SMCE) under the paradigm of the western free-trade in globalization have worsened the quality of life of people in society. A variety of social heritage falls into crisis as there has been an unconscious use deteriorating the valuable natural resources for years. There are also environmental problems. There are harmful chemicals use or contamination in food. There is also an impact on the way of life of people in community, once was simple, generous, and untied, that now tends to be more selfish, due to the implanted ideas of the SMCE business, which focuses on competition in order to gain as much profit as possible. This causes the social structure to be more individual, ruins the unity of a community, and also weakens the strength and sustainability of the community since it needs to rely on outside factors such as export incomes. If there is a global economic collapse or a lack of sufficient funds, community enterprise surely meets an inevitable end, leading to failures in social development.

Local identity in packaging design has been gradually melted down and wiped away by the globalization stream until it lacks the charm and identity as an industrial product by the need to be taken within the framework of ideas that form as standard of trade regulations, to reduce the risk and transport costs in the process of sorting, conveying, and storage. The considerations of consumers’ purchase are under way for the hastiness filled with confusions; because of the market today are flooded with so many kinds of products and brands with a variety of style. Therefore, the improvement of quality and uniqueness of the product is a channel that needs more attention. Thus, this results in an advantage for entrepreneurs with large capital, because the competition for business investment is necessary to be invested in the purchase of raw materials and modern equipment, the recruit of labors, specialists and consultants in marketing and product development, and also professional packaging designers and precipitation in the advertising budget to help create cost-effective return on marketing.

Sufficiency Economy philosophy of the King Bhumibol Adulyadej, who start a concept to build strong and sustainable economy, is appropriate to the context of Thai society under globalization and free trade, which is fast-changing and competitive. He has emphasized the development of guidelines on the main concept of self-reliance, in order to have enough economy for the majority of people, using the principle of moderation, regard for plausibility in the good immunization that is consistent with the localization paradigm [1] by Prof. Dr. Prawet Wasi, against globalization, by combining local wisdom used to guide and propel the society to strive for the happiness of society, rather than to measure the success of the development by the number of GDP (Gross Domestic Product.) A new social paradigm in postmodern era has turned its focus on the foundation of society, that is, the "community," to become strong and sustainable. In keeping with the primary balance in the way of integration of sufficiency, the community must turn to self-reliance with the support of government agencies. The community should make use of their economic advantages that are often overlooked, such as local wisdom in food processing, distinctive natural resources, inherited skills of labors, scholars, etc, to enable economic efficiency, natural resource management, and the quality of life for the community.
Grouping the community products into steps according to the new theory shows that the Sufficiency Economy philosophy is not opposed to market expansion or export markets outside the community in any way. Moreover, the Sufficiency Economy philosophy is not a conceptual framework to design packages that only focuses on a simplicity or low budget, instead to grant a community the maximum potential to manage resources in respect to the social condition. The lack of understanding of the Sufficiency Economy principles, which could be applied to community enterprises appropriately and in accordance with the requirements of target group, is another important issue that people do not realize. It is a philosophy that is highly abstract, difficult to make use with communities that are not defined as a model of concept in a clear application. Therefore, issues of community could not be truly solved, although implementation of the Sufficiency Economy philosophy has been done.

The aims of this research have the same direction as the 10th National Economic and Social Development Plan (2007-2011) which was established on the basis of the constant strengthening of the country’s capital which includes social capital, economic capital, natural resource and environmental capital. It puts priority on “people-centered development” rather than the development measured by the economic indicators, and brings the philosophy of “Sufficiency Economy” as a guideline for moving forward toward “social happiness.” Therefore, Thailand’s human and social development strategy has a high priority on developing the quality of people. “People” are the ultimate goal, are the ones who will benefit from the development and at the same time perform as the drive to the desired development. Thus, people need improvement in all dimensions; balance of body and mind, knowledge and skills. People should be ready to face the changes that will occur, in order to live with dignity and with security of economy in the family warmth and social peace. At the same time people should perform as the driving force in economic development for quality, stability, fairness, and also the management of natural resources and environment as the base of life and sustainable development, which finally leads to a happy and peaceful society.

In order to make a product different in the market, the analysis of the point of sale and brand positioning must start with defining the SMCE to fit the context of Thai society according to the Sufficiency Economy philosophy. To apply the principles in the management of community economic factors to optimize the economy of community, instead of to compete with money, is a cornerstone in building and maintaining the local identity. The research aims towards creating a paradigm shift in local food packaging design, which can be applied by all communities to create the uniqueness of their food products.

Aims

From the significance of the above problems, the objectives of this research are to:

1. Study the way of geometric art composition on packaging in order to create the image and reflect both characteristics and origins of community food products in Samut Songkhram province and

2. Seek for the way to apply the identity of the community onto the food products’ packaging, which is used for retail trade, transportation, and sale promotion, making it usable and cost-effective.

3. Make an instruction manual for creating an appropriate design of food products regarding the types of products and marketing factors.

4. Design the packaging samples for local food products in Samut Songkhram province, including 3 groups of products; processed
agricultural products, processed seafood products, and dessert.

**Hypothesis**

Local food packaging under a design concept, reacting to the demand of society under the concept of Sufficiency Economy philosophy, can create a different packaging identity that satisfies the target group with statistical significance.

**Framework of Research**

In this study the researcher sets the framework as followed:

1. **Framework for creating a corporate identity**

   To make a difference in packaging design can be done in 2 ways, which are:
   1) To make a difference with a packaging innovation.
   2) To make a difference with the positioning of brands and products.

2. **Framework for definition of “Enterprise Community”**

   Community enterprise under the concept of Sufficiency Economy philosophy has 7 characteristics, that are 1) Owned and operated by the community 2) Products from the process of community 3) Initiative, creative innovation by the community 4) Base local knowledge combined together with outside ones 5) Has the integrating production activities 6) Learning as the heart of the entire process, and 7) Self-reliance is the most important goal of the operations.

3. **Framework of the advantage factors of community economy**

   1) The market considered the most important of community is the community itself, because the community has the certain number of consumers and demand.
   2) Local wisdom knowledge to be used as a foundation and a flexible framework to develop the community.
   3) Capital in the community, which means the non-monetary capital divided into 4 types of capital; consuming properties capital, natural resource, social capital, and human resources.

4. **Framework for factors of community economic management**

   The principles of management relating economic, social, and environmental factors for a sustainable development are:

   “New theory”

   According to His Majesty, the development of the 3 steps is the process that is, Step 1, make the production under the concept of “Sufficiency Economy” in which farmers can earn themselves economical living before developing to stage of having-enough economy for consumption with almost no expenses. Step 2, join forces in a group or cooperative in terms of production process, marketing, public welfare, education, and religion in order to build a stronger community that its members participate in the development, granted the cooperation from all parties such as public and private organizations concerned. Step 3, create a network and expand the variety of activities by the collaboration with the business, government and NGOs, in financial resources, marketing, production, information management and others leading to cost reductions, increasing the interests of the group and better quality of life and strengthening the group at national level.

   “Sufficiency Economy philosophy”

   It is a guideline to a development on self-reliance, to be enough for the majority of people, using the principle of moderation, plausibility, immunization, and is also aware of a linear development process using knowledge, integrity, and perseverance in action and in sustainable living.
5. Framework for relation of packaging design

<table>
<thead>
<tr>
<th>Marketing purposes</th>
<th>Marketing mix</th>
<th>Role of marketing for package</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Create a sense</td>
<td>Product</td>
<td>Communications and identification</td>
</tr>
<tr>
<td>- Create a good understanding</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Create image</td>
<td></td>
<td></td>
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<tr>
<td>- Changed behavior</td>
<td></td>
<td></td>
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<tr>
<td>- Urge purchase decisions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Price</td>
<td></td>
<td>Reflects the image</td>
</tr>
<tr>
<td>Place</td>
<td></td>
<td>Reach the target group</td>
</tr>
<tr>
<td>Promotion</td>
<td></td>
<td>Sale promotion</td>
</tr>
</tbody>
</table>

Table 1: Shows the relation of marketing communications theory

6. Framework for applying in graphic design

According to the theory of marketing aesthetic by Bernd Schmitt and Alex Simonson, the impressions of the clients depend on how to impress them in a variety of unique composition. These impressions appear to be seen through the concept of aesthetic, which includes style and themes.

Process of Research

To effectively carry out, achieve, and complete this research, the research process operations can be divided into 2 steps as followed:

Step 1, analyze data to determine the definition of community enterprises. The Sufficiency Economic philosophy is used as a framework to manage factors of the advantage factors of community economy including 1) capital 2) knowledge and 3) marketing to be suitable for types of product and market.

Step 2, summarize the data analysis to apply the concept to a model in local food packaging design for more effectiveness in the market. Application with the conclusions of the study will be used as a framework for creating questionnaires to analyze data of the target groups.

Results

The results from this research can summarize the findings of the research objectives as followed:

**Summary of segment type of local food**

To support the adoption of designed guidelines to be properly-working, you can set the variable capital (natural resources) on knowledge and marketing into groups to the total of 64 product groups represented by the code number “1” or “2” in 6 places as followed:

- Number “1” in the first digit represents groups that use raw materials from the resource, can be found in anywhere else, such as bananas or lemon.
- Number “2” in the first digit represents groups that use raw material, which are endemic or well known, such as razor clams in Samut Songkhram province.
- Number “1” in the second digit represents groups that use raw material that can be replaced easily.
- Code numbers “2” in the second digit represents groups that use material at risk of extinction.
- Number “1” in the third digit represents groups of products that use the processing of local wisdom.
- Code number “2” in the third digit
represents groups of products that use industrial or semi–industrial processing.

- Code number “1” in the fourth digit represents groups that are familiar products.
- Number “2” in the fourth digit represents a new products that are unique.
- Code number “1” in the fifth digit represents groups that are unknown brands.
- Number “2” in the fifth digit represents groups that are well–known brands.
- Number “1” in the sixth digit represents groups of products with life cycle (without using chemicals) less than a week.
- Number “2” in the sixth digit represents groups of products with life cycle (without chemical use) more than a week.

For example, a community food product with code “C2–2–2–2–1–2”, uses raw materials that are endemic or well–known, uses the material at risk of extinction, uses industrial processing, is a new and unique product, is an unknown brand and with product life cycle (without using chemicals) more than a week. The products with this set of code are, for example, “Chao Lay,” baked razor clams with black pepper, and “Sai Tharn,” mackerel with dried chilies.

Summary of guidelines for packaging design

To serve as guidelines applied in the packaging design for a local food products in areas such as:

- Offering information on packaging.
- Ways of making a difference in packaging design.
- Used as a guide to create and reflect the image of product in packaging design.
- Used as a guide to create query for accessing the real needs of target groups.
- Used as guidelines for point of purchase design.

This is to provide a vehicle to be used as a guide in food packaging design, can meet the functionality and marketing in 4 points:

1. Communication and identification
   1.1 Can be used as a guide to offer information on the packaging which are 1)
   Presenting the responsibility to create a sense of confidence to consumers and 2) Presenting useful information for making decision and have the annotation by sale.
   1.2 Can be used as a guide to create a difference in community product as followed:
   - Packaging Design by combining natural materials in local area.
   - Packaging Design by applying social and cultural heritage.
   - Packaging Design by applying local wisdom knowledge.
   - Packaging Design to support new product, developed from a local wisdom knowledge.
   - Packaging Design in terms of reducing transport and storage pending sale factor to considering.

2. Reflect the image
   Can be used as guidelines to create and reflect the image for packaging design.
   - To create a brand’s image with the community product with high precision.
   - To create the image of natural resources and the environment concern.
   - To create the image of society and cultural heritage concern.
   - To create the image of conservation local wisdom related to packaging
   - To create the image of the application of local knowledge related to food.
   - To create the image of the product for health without using chemicals.
   - To create the image of the friendly people in the rural community.
   - To create the image of the premium grade product.
3. To reach the target group

Can be used as a guide to create a query for accessing the actual needs of target groups which are:

- To study a trust of food production groups in quality and safety.
- To study a level of importance factors of a natural resource and environment conservation image.
- To study a level of importance of society and culture heritage conservation factors.
- To study the level of acceptance in the local packaging style for sale as souvenirs.
- Studying by compare the importance factors of affecting the purchasing decision in community product.
- To study the need of target group to purchase the community product.
- To study a factor for making a decision of target group by shopping community food.
- To study basic data and tastes of target group.

4. To promote

Can be used as guidelines for point of purchase design, including:

- The consistent and appropriate way of rural community for display design.
- Product distribution by appropriate season for display design.
- Product distribution associated with the local customs and traditions associated with food product for display design.
- Product distribution from the application of local knowledge related to packaging for display design.
- Reflect the value of local knowledge related to food for display design.
- Display design by searching the needs of target group appropriately.
- Product demonstration or other activities to enhance the attractiveness and display design in terms of pleasure rather than a competitive sale.

<table>
<thead>
<tr>
<th>Communication and identification</th>
<th>Community enterprises of “dependency”</th>
<th>Community enterprises of “sufficiency”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication and identification</td>
<td>To build credibility and differentiation with an outstanding uniqueness and attractiveness.</td>
<td>To build confidence and a difference in the product with the creation of wisdom knowledge.</td>
</tr>
<tr>
<td>Reflect brand image</td>
<td>To create value for the product by offering the product at the high price level through the media</td>
<td>To create value for the product by offering the product quality and value of conservation.</td>
</tr>
<tr>
<td>To reach target group</td>
<td>Access tastes and needs of target groups in fragmented.</td>
<td>Access tastes and needs of target groups in particular.</td>
</tr>
<tr>
<td>Sale promotion</td>
<td>The type of persuasive sales target under the special invitation proposed.</td>
<td>The type of sale opportunities that enjoyed in terms of tourism activities.</td>
</tr>
</tbody>
</table>

Table 2: Shows the comparative paradigm for local packaging design.

Results and Discussion

1. The way of design for some community product groups

Some groups of community products are qualified in the application of design principles derived from summary data analysis. These consist of:

1) Groups of using the raw material at risk of extinction

Based on the code of the community
product, groups with number “2” in the second digit with a total of 32 groups, as some resources are available in limited quantities and are not consistent throughout the year, it is not consistent with consumer’s demand. The more these resources are processed, the bigger the risk of extinction becomes; for example, sprinkling lime to hunt razor clams, using fishing net with small eyes to hunt mackerel in the spawning season, etc. Therefore, groups that use natural resources at risk of extinction are the product groups suitable for the guidance of distribution according to the season for sale promotion, by promoting the annual community festival that tourists will be able to buy certain products only in a specific season. There can be several types of products rotating throughout the year. This will help preserving these renewable resources and increasing the demand of tourists on the other hand.

2) Groups of using processing of local wisdom

Based on the code of the community product, groups with number “1” in the third digit with a total of 32 groups are the product groups that are suitable for the guidance of building image in the conservation of local wisdom related to food and types of products that reflect the value for product. Although some products, such as coconut sugar, do not look so high in value, if consumers are aware of the difficulty in processing by the local wisdom based on principles of nature, without using chemicals, it is possible that consumers will realize the differences and consider the value of these products higher than those industrially-processed products like granulated sugar.

3) Groups of familiar products

Based on the code of the community product, groups with number “1” in the forth digit with a total of 32 groups are community product groups that should be developed to be new products applied from the local wisdom to create a point of sale that are different from other brands. The differences will lead to opportunities for trading advantage, more easily than being a follower or an imitater. It is possible that the community can somewhat easily apply their local knowledge or understanding to develop new products. It can be seen that the current researches from various educational institutions in the community tend to more and more focus on how to develop food products.

2. The local product groups are suitable for the market outside community according to Step 3 of “New theory”

To respond the needs of the market outside community

These groups are in progress by considering basic features in the important manufacturing for 2 points: 1) Raw material that can be replaced easily 2) Product life cycle (without chemicals) more than a week, including community product groups code C2-1-_-_-_-2 with a total of 32 groups. Because of their raw materials can be replaced easily, the processing will have little impact on the natural resources in case the product is highly demanded by the market and needs to be produced in a big number. For distribution in markets outside community, product life cycle is considered a key factor. It is necessary that the products are able to be stored for a while before being sold. Groups that have high marketing opportunities, being able to be sold outside the community market. In addition to the basic 2 features mentioned above, features that create an advantage in the market are:

1. Well-known or signature local raw materials

Community product groups with code C2-1-_-_-_-2 feature special raw materials which are a key factor in creating special characteristics such as taste and nutritional value. These products also differentiate from other products on the market, such as the “Phech Sai Rung” rose apple from Phetchaburi province, and “Mae Lar”
snakehead fish from Sing Buri province, etc.

2. Unique new types of products

Community product groups with code C_1-2-2 even uses ordinary natural materials that can be found in anywhere else, but with creativity and wisdom in processing making them unique products. This will create a complete distinctiveness; for example, “Mae Klong” mackerel sandwiches.

3. Famous brands

Community product groups with code C_1-_2-2-2 corresponds to key marketing theories about the brand cycle. After a brand becomes well-known; for instance, fermented pork “Par Yon” and shredded pork “Sor Khon Kaen,” it is more likely that the brands have a better opportunity in the market outside the community or export markets over the newcomer brands which are relatively unknown.

The community product groups that have the best opportunity in the markets outside the community are those with code C2-1-1-2-2-2 and code C2-1-2-2-2-2 because they have all the 5 potential characteristics, consisting of using signature or well-known raw materials, using raw materials that can be replaced easily, being new and unique, belonging to an already-famous brand, and have a product life cycle (without using chemicals) over a week. These kinds of product will differ only in traditional or in semi-industrial processing only, because the products on the market outside the community need to be produced in large quantity with consistent quality.

Recommendation

1. The government or government agencies in the community should support investment in the production of standard packaging that can be applied by community.

2. The government or government agencies in the community should set a standard for product certification, bringing about confidence in considering the purchase of local food products.

3. Community participation should be established to develop their own community from all sectors such as tourism, community products, the financial institute of community to jointly plan and set regulations and the policies to achieve the strong and sustainable communities.

4. Packaging should be designed in accordance with rustic community life. The packaging should be only half-done, instead of ready-to-use, allowing each entrepreneur to use their local wisdom to create their own style of packaging.

5. The responsibility awareness is one of the important keys in operating a community enterprise, without competition aims to make profits, causing the product deficiency problem and the use of chemicals in production and processing, affecting the health of consumers. And there will be the problem of imitation of successful products leading to a product flood forcing the entrepreneurs to dump the price, as it has happened several times so far.

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The Street Painters’ Lives and Their Social Space Marking

Sathit Thimwatbunthong

Abstract

The study of The Street Painters’ Lives and Their Social Space Marking emphasizes its importance of the painters’ life stories that illustrate their different ways of life as well as their art enchantment. The great fascination with art has driven the painters to create their works from their own experiences until those works of art become their personal identities. The painters’ lives happen along Pattaya beach, so the study aims to collect useful data by employing interviewing and observing methods. This study is to present its findings in descriptive analysis as follows.

The painters’ ways of life demonstrate their differences in educational and family backgrounds. They also represent their artist honor that has nothing to do with their status in the society. The painters just want to create the fascinating works that finally can earn a living and afford their families with no concern whether or not they are called the artists.

The street painters in Pattaya are different from the main consciousness of art circle. The painters’ identity runs under social conditions, so they have to assimilate themselves to the change of the area. The unstable economic system considerably influences their ways of life. Therefore, the painters’ identity is changeable by using the freedom of art to go on with their lives.

In conclusion, the painters’ identity has been developed from the conditions of the social structure. It results in development and stability of the society that belongs to the modern world by its own identity. Consequently, the findings of this study will be effective for other unique groups of people who are under the same social conditions.

Importance and point of the problem

Every nation has its own art and culture that has been gradually accumulated for a long time by its people. Art is created by human beings and leaves its history such as antiques for the next generations to study. Therefore, art seems like blood driving human creation and imagination.

People never stop having imagination and that is the most exceptional talent of humans. Art comes from three principles, including artists, inspiration, and materials. These principles allow the painters to fulfill their intentions of painting. Therefore, works created without creative imagination of humans are not any kinds of art.

Thai art has been developed from prehistoric time, Dhavaravati, Sriwichai, Lop Buri, Sukhothai, and Ayutthaya to Ratanakosin. The works of art are divided into two types including the art for emotional response and the art for decoration and use. The special characteristic of these two types still indicate the identity of Thai tradition that has been passing from generation to generation.

The art style of Ratanakosin can be found nowadays in temples, palaces, and houses. Various kinds of art are found in this period such as
architecture, painting, and handicraft of which beauty is influenced by the current state circumstances. For example, when the first king of Ratanakosin moved the capital from Thon Buri to Bangkok, the Great Palace and the Emerald Buddha Temple were built and decorated by numbers of artist to create the outstanding beauty. Although art has been supported by every king of Thailand, there are no art schools in those days.

However, the art program in the university aims to teach the students both knowledge and experience according to their abilities for their future careers.

This study particularly talks about the visual art of which principle requires the students to learn the art identity to become the artists. In contrast, not all of them become the artists because only knowledge and experience in works of art are not sufficient. There are also other personal factors. Thus, to become an artist depends on individual reasons.

Although the art academic systems in real life are different, they are the major tool to improve the painters’ quality of life. The art education requires the graduates to produce the works in their individual styles. Those unique works will finally benefit their future careers.

Even though the best curriculum is provided for students to focus on their future abilities, the university cannot control the future careers of its students. Especially in art study, some majors want the students to become the artists, but finally some students do not. Therefore, this observation shows that no one can take control of the future of the art students.

On the other hand, there are some painters who do not follow the normal trend as well as the academic system. They create their works from nothing but love, attempt, and personal talent. This leads these painters to copy their works from the famous artists and sell them to foreign tourists in Pattaya.

Therefore, the street painters demonstrate a wonderful but realistic image of their alternative lives. Although they are only the street painters, they can earn their livings and take great pride in their status. Presently, a number of the street painters and street galleries have risen dramatically. This indicates that a lot of customers, many international tourists and a few Thais, buy the works.

To present the street painters’ stories in Pattaya, nowadays the world famous city, the stories must begin from its popularity that has been recognized over forty years. A huge numbers of international tourists have visited this place of entertainment. Therefore, the existence of the painters cannot be denied.

Although there are not many educated painters in the beginning, there come more graduated artists at present. Moreover, the group is still expanding because some painters who escaped from Tsunami come and join the group at MIKE Shopping Mall.

*First, modern art must be original but the postmodern one must not. Second, modern art must consider the unity but the postmodern one must not. Therefore, contemporary or hybrid style appears from this ideology such as the mixed architecture on a building or a picture combining the realism of Greek or Renaissance with Mickey Mouse.

High art and low art are also not considered in the postmodern. With the integrity, the street art or a piece of works from the art shops becomes as valuable the ones in museums. This concept includes a unique or local style of art.

The heart of the modern art is the acceptance from the specialists, but the postmodern art does not have to be accepted and disagree with those specialists. Moreover, the modernists believe in the westerners as well as their speeches. In contrast, the postmodernists believe that the small groups can make their own speeches like the westerners. It indicates that the
postmodernists strongly disagree with the modernists.

According to the ideology above, it explains the existence of the street painters in Pattaya and also leads to the study concepts as follows.

Visual art and artists

This study specially talks about the visual art which its principle requires the students to learn the art identity to become the artists. In contrast, not all of them become the artists because only knowledge and experience in works of art are not enough. There are other personal factors. Therefore, to become an artist depends on individual reasons.

Although the art academic systems in real life are different, they are the main tool to improve the painters’ quality of life. The art education requires the graduates to produce their works in their individual styles. Those unique works will finally benefit their future careers.

Point of view towards the street painters in Pattaya

Pattaya, the sleepless city, is recognized as the famous tourist attraction among international tourists. There are both impressive daytime and nighttime attractions. Ones of them are the street painters who copy works of the famous artists for earning their living as well as stimulate the economic system.

The art of picture copy began since the GI soldiers’ ships docked at Pattaya beach. A lot of bars started up as well as the taste in collecting pictures. Consequently, a group of painters appeared to meet the soldiers’ requirement. They have improved and adjusted their ways of life to the westerners’ attentions in any kinds of art especially paintings including the art of famous picture copy, expensive picture copy, the paintings from photographs, and the paintings of the Buddha images’ faces.

The picture–copy painters depend their earnings on the number of the international tourists who are the major buyers. They want the painters to copy the pictures they bring, so the painters are just the picture imitator, not the artists who employ their own techniques and ideas to paint. Moreover, to become an artist, the painters’ works have to be accepted by other artists, according to UNESCO.

After that, the picture–copy painting spreads out to other popular tourist areas such as Chiangmai, Phuket, Koh Samui and floating markets. The business is growing in popularity among the tourists from Europe, U.S.A., and Middle East, resulting in the increasing numbers of the street painters, which indicates the popularity of the careers.

Young generations are paying more attentions to this unique job because of its freedom to do what they love even it is the picture–copy paintings. By the way, this kind of art is not the end of the young generations’ lives. They may get a chance to participate in the main consciousness of art like Pratueng Aimcharoen, Jang Saetung, or Mesiem Yipinsoi.

The reason why they choose to be the street painters comes from their personal talents, developed skills, and professional expertise. Moreover, the greatest power that drives them to create the fabulous works of art is their loves in career. Becoming a picture–copy painter is not easy and they have to face many obstacles before finally gaining the acceptance from the customers. That means the works must be sold in order to earn their livings. It is recognized as the target of this kind of painting.

The street painters, in accordance with these conditions, are worried about the career stability. The observation divides the picture–copy paintings into 2 types as follows.

The first type is the painters working in galleries. They have to work by the orders. The gallery owner deals with the painter about fifty
percent from the evaluated sell price. The gallery will provide the painters all materials such as colors, canvases etc. except for paintbrushes.

The second type is the painters running the business by themselves. That means they have to pay for the rented area, water, electricity, materials etc. The incomes depend on the numbers of tourists in each season.

Some old painters disagree to be interviewed. The observation reveals that they are only street painters comparing with their ages. They may feel upset with the idea of stagnancy. On the other hand, the new generations are eager to be interviewed. It can be concluded that they are in the period of searching for their life goals whereas the old painters’ stagnant feeling makes them lose their future ambition and challenge.

The street painters as the social phenomenon

The existence of the street painters in Pattaya is still unacceptable as a kind of valuable art to Thai art circle. The paintings value only the picture-copy art compared to the works of the famous artists who are educated from the academic system. However, the picture-copy paintings have been accepted by the foreigners over half a decade.

For anthropology, the existence of the street painters is one of the social phenomena that reflects art and culture of the area. Every nation needs art for life entertainment which is very important to human existence.

Therefore, the street painters in Pattaya are the reflection of cultural diversity in the society. For Thai contemporary art, they are only street painters who copy other pieces of the famous works, targeting for the earnings. Also they are different from the artists who create their works from imaginations. All in all, the differences are the nature of art and culture that can happen and adjust themselves to social conditions.

For Thai art circle, to become an artist means one’s works are accepted by other artists according to UNESCO that has ideas as follows.

1. Artists should earn for leaving by their own works of art.
2. Artists should be graduated.
3. Artists may be art teachers.
4. Artists must have works that are accepted by public or published in reliable magazines.
5. Artist should have works in standard museums or art galleries.
6. Artists may be awarded by reliable art institute.
7. Artists should be recognized and accepted by other artists and the art circle in their countries.

Although most Thai artists graduate from universities and play their roles in the art circle, there is a small group of the street painters who should also get supports from the government. For clear understanding, this study searches for the different findings of the social phenomenon through social science and anthropology ideology concerning art framework. The findings show that this is the art cultural phenomenon which has been adjusted to the social diversity and conditions.

Objectives

1. This research aims to study the street painters’ identity in relationship with social space marking.
2. This research aims to study the street painters’ life experiences.

Methods

This research uses qualitative methods, placing the importance to fieldwork data. The methods for collecting and analyzing data are as follows.

1. Study method

This fieldwork study uses interviewing method between the researcher and the street
painters in Pattaya. The research observes and places the importance to the appropriation, readiness, and contentment of the interviewees. The painters are allowed to give their opinions and tell their stories before and after they become the street painters. The researcher observes their behaviors including awareness, ideology, adjustment, problem solving, and future ambition. The research focuses on the painters in galleries in Pattaya and takes two years in data collecting.

The existence of the street painters is one factor to drive various entertaining culture. It affects on social conditions, economic system, politics, culture as well as religion. These things describe the existence of the street painters.

The researcher lays the plan to study the social phenomenon in terms of Thai educational development, art development, and the existence of the street painters to understand the root of their history because some points of their stories, which are out of the mainstream, are still untold.

The researcher specifically chooses the painters into the interviewing method. Then, one interviewee recommends another one as well as other interesting source of data. The painters’ data, stories, and ways of life are rather different. This study explains the identity of the street painters in Pattaya of which art history has been developed against the main idea of the art circle. Therefore, the researcher chooses Pattaya as the study area with the conditions as follows.

- The existence, importance, and relationship between the street painters and the society and the meaning of *The Street Painters’ Lives and Their Social Space Marking* by the painters themselves and the society.
- The street painters are divided into 3 groups as follows.
  - The first group has come to Pattaya before the others. Most of them did not graduate from art schools. On the other hand, they are talented. They have tried to paint and practice themselves until they have painting skill and become acceptable. Therefore, the painters lead their lives and families by selling their works. Most of them are over fifty years old, so they cannot turn to another job.

  The second group has interned with public practicing institute, the senior painters or learning to copy the famous works of art by themselves. Most of them are uneducated, so they have to search for experience, knowledge and ability on their own, which takes quite a very long time to become finally acceptable.

  The third group is the graduates from the universities. They love independent careers and paintings out of the mainstream. They are ready for their chosen careers for their physical and metal responses especially in the open society of which popularity and honor are not considered. This causes the increasing numbers of the street painters in Pattaya.

**Conclusion**

The study of *The Street Painters’ Lives and Their Social Space Marking* shows that the painters’ ways of life have been developed from the social conditions until those ways become the painters’ identity. The painters adjust themselves to the conditions and relate them to the social diversity that is changeable, expandable, and unstable.

The study takes place along Pattaya beach where a lot of galleries are located. The findings show the stability of the careers because of the increasing numbers of painters. They commonly work in the galleries and demonstrate their work along the footpath. It reflects the promoting business that is well accepted by the customers. Therefore, the number of tourists affects on the painters’ incomes.

The identity of the street painters in each gallery indicates their special characteristic especially the older ones. They walk through a long life with later becomes their different ideology.
and ways of life. Therefore, the researcher can divide the painters into their groups including the old generations, the middle generations, and new generations. The education is mainly considered as the matter of fact of the division.

The background of each painter reveals their different ways of life. They do not have a good chance, but they are talented. Consequently, they seek for their identity in Pattaya. Moreover, some art graduates who love freedom life and the chosen career are one of the groups. The main reasons for their decision are intention, braveness, and curiosity to create the works of art to lead the families.

Because of the identity development with popularity, belief, and ways of life, the street painters are considered different from other artists. It is impossible to compare the painter with the artist in terms of social value. They aim the different targets, ones for valuable beauty but ones for money. Therefore, the painting difference finally becomes unique.

To identify their own identity, there are a lot of problems coming from them and the society which they have to face. The painters have to maintain their identity as it is their selling point by adjusting themselves to the social conditions. It indicates that the painters always change their ways of life to maintain their identity according to the changeable society. The researcher later calls it ‘multiple identities.’ The term challenges the mainstream art concept.

The mainstream ideology of art makes street painting become different as the painters who repeat the same works and have no creative imagine. In fact, a picture creation does not come from a package or at least color combining. By the way, the art circle still recognizes this form of art as a painting only. The painters know that they are out of the standard principles including artists should be graduated, artists may be art teachers, artists must have works that are accepted by public or published in reliable magazines, artist should have works in standard museums or art galleries, artists may be awarded by reliable art institute, and artists should be recognized and accepted by other artists and the art circle in their countries. So, they search for their own identity as a picture–copy painter. They believe that their careers are not against the law and can earn money for their livings. That should be enough.

The identity shows the whole image and the individual image from the same characteristic of the painters including they choose the same career, they start painting in the same way, some are graduates, they love art, they join the place together, they ignore the main stream ideology, and they have international relationship with the tourist foreigners.

In conclusion, the reason why the street painters have unique identity comes from the social conditions. Although some painters come from different place and background, they are developed in the same area for the whole identical image. The great importance to the painters’ multiple identities in Pattaya has been recognized for a long time that leads to the interesting diversity of the beach of entertainment.

Discussion

The study of The Street Painters’ Lives and Their Social Space Marking indicates that the existence of the painters depend on the different social conditions. This leads the painters to develop their own identity that may be same or different. Also, the identity comes from the response to meet the customers’ requirement which is the importance that the research also studies.

To create the works of art, both the picture–copy paintings and other kinds of art, requires knowledge, understanding, and meaning. The most important inspiration is the identity that drives the works become successful and indicates the painters’ style. Therefore, through this process, the painters mark their social space. All in all, it
depends on the painters’ attempt and skills to meet the targets.

Most painters value themselves as street painters, not artists. It indicates their social roles and ways of life that are different from artists who stand on the other side. That leads to the low support from the government for the painters as well. By the way, to mark social space lets them to have their own speeches for their identity.

Although they live in the group of the same people who fascinate in the beauty of picture-copy paintings, they are so proud of their human honor that drives them continually into creating the works. Their job both by orders and imagination demonstrates the switch of individual works and social response that gives answer to the social conditions.

Having been differed by the meaning from the mainstream ideology for a long time, the street painters finds their identity that is opposite, in all view, to the main stream art circle. Moreover, the new point of view makes a new standard and meaning over the old social frame around the art of street paintings.

To continue their identity through the social conditions, the painters quietly and unconsciously define their meaning of art that leads to the quality of life, popularity, and value in the future.

This study places the importance to the multiple identities of the painters by aiming to promote their voices in the mainstream. The benefit is the painters will be accepted as the art makers. Although the street painters are not exactly the same, but their power between the painters and the customer is very strong. Their works can sell much more than the famous works of the artists. Consequently, this becomes their unbelievable identity which destroys the old frame of social ideology.

The researcher recognizes experience that brings the painters’ knowledge. Some painters are the researcher’s students that we have not met for over ten years. Some are familiar so that the interview seems like we are talking informally. Some who just graduated shows their choices of choosing this area of experience. The middle generations are becoming stable in the careers no matter what happens. By the way, some deny to be interviewed. That show the diversity in the group and the ways of life the gradually continue same as Pattaya city that never sleeps. The more the tourists come to the beach, the longer the lives of the painters.

Although the existence of the street painters is developed from the social conditions, it finally becomes the tourist attractions on the beach. Therefore, it is undeniable that the existence of the painters always gets along with the social change. All in all, the painters still believe that their works are legal, related to the wide society, and finally become acceptable.

The joining painters to mark the social space show their human rights and freedom, equal to other people. It reflects the powerful relationship including the same and the difference like in other groups, having the multiple identities. Although the mainstream still remains, the painters can also live with others.

In conclusion, the study leads to the findings that the identity of the painters is multiple. The ways of their lives are like the movie that plays in a life theater. The identity comes from an individual person and then becomes a mixing image of the painting group until it becomes opposite to the main stream. Although the diversity remains, the group consciousness, group identity, and social space marking are the major roles of the painters.

Suggestions

1. Suggestions for the findings usage

To create the system according to the social conditions has to follow the social law to be accepted like the painters’ ways of life. Their
identity has been passing down from generation to generation and always changeable. Therefore, there is no best identity, just only the appropriate one which is adjustable to handle the change in the social current state.

To understand the matter of fact of this social phenomenon based on human honor, the researcher has to study the emotion, feeling, idea, and view to synthesize the new knowledge rather than comparing it with the social law.

In fact, the ideology towards the identity of the painters and the main stream cannot be compared because they are on the opposite side. The reflections of the deep feeling that comes from their souls are in every painter. Therefore, the diversity still remains in the conditions of nowadays society.

Social condition, standard, law, belief, and view should be acceptable as well as the new idea that should be declared for the new identity and honor.

Whether the new idea will become acceptable or not, it is the fine problem-solving in the society that consisted of diversity.

2. Suggestion for the other studies

The next research should study the street painters in other countries around Thailand that are similar to ours in Pattaya. The study should place the importance to the similarity and the difference that will reflect the human value through the process of the works of art.

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The Musical Language of Olivier Messiaen in *Vingt Regards sur L’Enfant – Jésus* (1944)

Karol Sue Reddington

Abstract

Olivier Messiaen's iconic importance to the 21st century musical aesthetic is culturally and compositionally acknowledged. The massive piano cycle ‘Twenty Contemplations of the Infant Jesus’ profoundly corroborates this expressive and artistic genius. The discussion and musical presentation will illustrate the profound power of Messiaen’s transformational historical position, through Messiaen’s inspiration of Roman Catholicism, the cycle’s salient characteristics, and the compositional tools. This presentation correlates the structural parameters through three of the Regard: Regards du Père, Première communion de la Vierge, and Le baiser de l’Enfant-Jésus.

1. Introduction:

Olivier Messiaen’s primary family and childhood, as well as cultural influences, will be presented as witnesses to the creation of Messiaen’s deepening predispositions in musical content. These influences sculpted the affinities to diverse sound sources of Messiaen.

2. Salient Characteristics:

Repetition, polymodality, cacophony, an extended range, and non–metric improvisational interpolations are dynamics of the textures and sonorities.

3. Compositional Tools:

Pertinent tools of composition germane to the three (3) performed segments of the *Vingt Regards* (see listing) will be illustrated: descriptive musical personas, non–retrogradable scales/modes, non–retrogradable and Hindi rhythms, imitative techniques and contrapuntal species, bird–song overlays and interpolations, percussive iterations, and suggestions of synaesthesia (associative colour and sound).

4. Structure:

The provision of thematic repetitions (similar to the use of ‘leitmotif’), and Messiaen’s utilization of numerology in creating the macro form will be explained as they individually pertain.

5. Programmatic Inspirations:

Messiaen’s profound spiritual in liaison with Roman Catholicism will be couched in the aspects of the thematic issues.

6. Performance:

I. *Regard du Père* (Gaze of the Father)

XI. *Première communion de la Vierge* (The First Communion of the Virgin)

1. Introduction

The massive programmatic piano cycle, Vingt regards sur l’Enfant-Jésus, of Olivier Messiaen, is acknowledged as an exemplary and explicit expression of musical inspiration and spiritual yearning. The twenty pieces, to be performed sequentially, reflects a penetrating human endeavor, with its perpetuity of vision and strength. Yet, even as an outpouring of Messiaen’s profound grounding in Roman Catholicism, the musical language far exceeds religious classification, similarly as in all works of Messiaen.

In understanding the complexities and diverse touchstones of the cycle, the actual translation of the title indicates the broad-reaching potentials of comprehension. Vingt regards has been translated variously as ‘Twenty Contemplations...’, or ‘Twenty Glances...’, or ‘Twenty Gazes’ on the Child' or 'Infant Jesus'.

The genesis of this work reaches back into Messaien’s critical and formative childhood years, nurtured in a wealth of artistic experience. His mother was a successful poet, and his father was a literature teacher and an authority on Shakespeare, having translated the entire oeuvre of Shakespeare into French. Messiaen was steeped in a love and respect for design and the balance in the awkward and sometimes elusive concept of beauty. He was immersed in an atmosphere appreciation, not only the human passions, but also their mystical extension.

The critical importance to this work was Messiaen’s ‘muse’, his wife, Yvonne Loriod. Through her pianistic brilliance as attributed by Messiaen, she intimately affected the dynamic and virtuosic pianism essential to the Vingt regards. Yvonne Loriod premiered the work in 1945, one year after its completion.

And it was from Yvonne Loriod’s recommendation, written in 1987 regarding the role of Messiaen’s deep religious belief, that in piano performance “the warmth of the Faith and Enthusiasm”, the religious emotion, will be added to the musical emotion when she admonished for performance of ‘La Premiere Communion de la Vierge’ (The First Communion of the Virgin). “one must love the purity of the Virgin, believes in her total virginity, Just as for this conception, the Infant Jesus is born without changing his mother...”

Messiaen struggled in his compositional process. Messiaen confessed, “I have tried to be a Christian musician and proclaim my faith through song, but without ever succeeding,... what I can say is that I prefer music that is iridescent, subtle, even voluptuous.... Music that sings ...Music that is like new blood, a signed gesture, an unknown perfume. Music that expresses the end of time, ubiquity, glorified bodies and the divine and supernatural mysteries. A ‘theological rainbow’.”

Messiaen’s religious grounding inured his use of the Gregorian plain chant and the ‘Magnificat’ of the Roman Catholic mass. Fascinated from early youth, Messiaen documented and eventually recorded the song of birds. This process evolved into a view that bird-song was “Creation singing the praises of God.” Six segments of the cycle are laced with bird-song, one of which will be performed here ~ The First Communion.

As a Parisian during the Nazi occupation of WW II, Messiaen composed and wrote songs same as other artists of the underground resistance. The energy of these artists was couched in art, poetry, and manifestoes applauding and iterating the cry of human rights, equality, and freedom from oppression. And Messiaen’s cry was strong, resulting in this cycle and the work written during Messiaen’s 1940–41 internment in a
Nazi concentration camp, *La Quatuor pour la fin du temps* (Quartet for the End of Time).

Both works take on the mantle of personal belief, faith and action.

2. **Salient Characteristics**

Musical characteristics permeating Messiaen’s works are clearly heard and illustrated from the three segments I have selected to perform:

- **I. Regard du Père** (Gaze of the Father);
- **XI. Première communion de la Vierge** (The First Communion of the Virgin);
- and,
- **XV. Le Baiser de l’Enfant-Jésus** (The Kiss of the Child Jesus).

The characteristics are:

- **a. repetition** (whether of recurring notes, or motives): thematic repetitions, as well as repetitive pulsations appear in all three works performed today;
- **b. polymodality** (concurrent use of varied modes): illustrated in *The Kiss* with an F# major scale, and the overlay of the octatonic mode common to Messiaen’s composition;
- **c. cacophony** (illustrating the intensity of the emotion, almost orchestral in nature): climactic occurrences exist in the *First Communion* and *The Kiss*;
- **d. extended ranges** (expanding the sonority): examples exist in all of the three segments performed today;
- **e. non–metric improvisational interpolations**: flourishes which heighten the energy in both *First Communion* and *The Kiss*.
- **f. differing time spans** (simultaneously occurring): long durations of thematic content in both *Gaze of the Father* and the *First Communion* juxtaposed with the quickened bird–song soliloquies; and,
- **g. ‘personages rhythmiques’** (rhythms that recur with characteristic regularity, assuming the role of dramatic characters): all segments performed illustrate this characteristic.

3. **Compositional Tools**

The powerful musical personas or themes galvanizing this cycle are the *Theme de Dieu* (Theme of God), *Theme de l’Etoile et de la Croix* (Theme of the Star and of the Cross), and *Theme d’Accords* (Theme of Chords).

Messiaen’s use of non–retrogradale scales or modes and non–retrogradale rhythms are devices which result in complex and unpredictable textures and movement. This use provides that the pitches and/or rhythms are the same ~ both forwards and backwards, as in a palindrome. In the perception of the musical material, one does not hear the palindrome, rather one is aware of the unpredictable. In this use, Messiaen insured the attitude of infinite possibility, as a reflection of the profound magnitude of a religious faith.

Complimentary with non–retrograde use are augmentations and diminutions of musical lines, sometimes simultaneously, which expand Messiaen’s musical palette. This diversity of contrapuntal species again reflects Messiaen’s desire to create an infinite nature in this musical utterance.

As previously mentioned, the inclusion of ‘bird–song’ was a fundamental compositional element of Messiaen. His life was enhanced by nature and the actual recording and use of bird–song. This is clearly apparent in both *First Communion*, and *The Kiss*.

The cacophony resulting from percussive out–cries underlines Messiaen’s search again for an ultimate expressive infusion and impact.

From the early *Preludes* of 1928–29, Messiaen describes the ‘intangible sounds of the dream’ through prescribed associations of colour: “blue, orange, violet, purple and copper to gleaming gemstones”. Messiaen relates specific colours to the sound spectrum in the *Vingt regards*. Messiaen’s book *Musique et couleur* (Music and colour) is the testament to his associations of sound and colour ~ in a word, synaesthesia.
4. Structure

In *Vingt regards*, three themes function overall as drivers, in substance and in character. This employ is not new to musical composition. Wagner's operas are more intensely comprehended through this awareness: *leitmotif*, melodies or musical sequences that indicate specific identities, feelings, emotions, dispositions, or circumstance.

The first appearing theme, and in the first segment, is the **Theme of God**: it is found in seven of the twenty segments, and is of a singing quality (*cantabile*). This theme will appear in all of the segments performed.

The second theme is the **Theme of the Star and of the Cross**: of a sinuous nature, with irregular rhythm.

The **Theme of Chords** is the third theme, and is found in seven segments. This theme is built from Messiaen's special scale constructions, which as Messiaen described, “[migrate]... sometimes fragmentary...as concentrated as a rainbow.”

The special ordering of the twenty segments reflects Messiaen's use of numerology in the service of a Christian association.

Among other associations, the number 7 refers to the Cross, twice that, 14, refers to Angels; the ninth segment, *Regards du Temps (Contemplation of Time)*, represents the nine months preceding birth; in every fifth piece appears the **Theme of God**; the outer movements of groups of five are the longest outpourings of stormy virtuosity; the second half is grouped in fives, dominated by great slow movements. You will hear one of these, XV *The Kiss*.

5. Programmatic Inspirations

Messiaen's Catholicism was the source for additional inspiration of the *Vingt regards*.

As mentioned previously, the 'Magnificat' melody is borrowed from the Roman Catholic liturgy and is heard in the *First Communion*.

Secondary to the previously mentioned themes are the **Theme d'amour (Theme of Love)**, which will be heard here in the *First Communion*, reflecting Messiaen’s search for a language of mystical love, and the **Theme de joie (Theme of Joy)**, with the use of modal resonances and tone colors catapulting the work towards its final ecstatic conclusion.

6. Performance

I will perform three parts of the cycle which derive their programmatic character from the Theme of God.

I *Regard du Père (Gaze of the Father)*

This segment initiates the cyclic preponderance of the Theme de God. It is characterised by the rhythm of ‘short–short–short–long–long’, a 'personages rhythmiques', and is cast in F# major. This, the first segment of the cycle, sets a time–scale for the work: spacious, and majestic; broadly flowing with a left hand melody coloured by interjections in the right hand. Messiaen’s instruction is that it is to be performed entirely softly, ‘extremely slowly, mysteriously’, evoking a calm serenity, and *avec amour* (with love).

Through musical representation, herein also lies another of Messiaen's view of the God as infinity and eternity. The continuously repeating notes pulsate to impart a never–ending static quality, which intensifies the piano sonority and the emotional response. The work ends with unending repetitions and an added *fermata* (stop) over the last note – metaphorically, a canopy which extends eternally.

As also in Gregorian chant, this is similar to a host of intensely moving Indian music and the meditative mantra. The time evoked reflects what the composer considers 'theological time'. As Messiaen stated, “Time is one of God’s creatures because it is opposing that which is Eternal, to Him who has no beginning and no end.
XI *Première communion de la Vierge*  
(*First Communion of the Virgin*)

This segment iterates the Theme of God but in a very different role. It has transposed to the traditionally under–stood pastoral centre of F major, and assumes an interior and more serene perspective. Decorated with an idealized simply repetitive and joyful birdsong, the ‘enthusiastic’ and syncopated ‘Magnificat’ melody of the Roman Catholic liturgy—*Liber usualis* appear. This conveys the Virgin’s excitement and disbelief of the Annunciation.

From Messiaen’s description, the Theme of God appears with ‘gifted curls, in stalactites, by embracing the interior…the reminder of the theme of the Virgin and the Child of the Nativity.’ The religious inspiration exists from a revered painting known to Messiaen, the Virgin kneeling in contemplation worshiping the Child in her womb.

This programmatic element provides a framework for analysis and interpretation. The Theme of God has two figurations superimposed that suggest the halo surrounding the Virgin. As in other works of Messiaen, the idea of a halo is created with specific timbres...in this case the ‘halo resonance’ is above the cyclic theme. The Theme is again heard ending with a Bb chord of ‘added resonance’ and a downward reach to the lowest extreme of the piano. This produces shimmering vibrations.

The motivic borrowing of the ‘Rappel de la Vierge et l’Enfant’ (Reminder of the Virgin and the Child) actually comes from Act I of Modeste Mussorgsky’s opera Boris Godunov. The accompanying upper reginal seventh chords with the added chromatic dissonance give a chime–like effect. This added timbre is not new to Messiaen, and is similar in use to an earlier piano work of 1930, *Les sons impalpable du rêve* (The impalpable sounds of a dream).

This excitement resonates from the rhythmic syncopation of the simultaneous presentation of the two themes, the Theme of God, and the Magnificat. The expansion into three variations creates an emblematic climax of the energy. The segment finally withdraws into an iteration of the Theme of God.

The low pulsations following represent the heartbeats of the unborn Christ–child within his mother.

The last six measures once again have the Theme of God in the bass, with the treble evoking a commentary. Special simplicity and meaning of the final G chord, underlines the mystery of the Incarnation. Mary worships Jesus within her.

XV *Le Baiser de l’Enfant–Jésus*  
(*The Kiss of the Child Jesus*)

Messiaen’s own commentary offers insight for this setting of the Theme of God, casted as a lullaby. It has a repeated rocking bass pattern, with the instruction to be played ‘very calm and slow’. It must evoke the infant Christ ‘en sommeil’ (in sleep).

This fifteenth segment of the cycle, being a multiple of five, is a reminder that to Messiaen, the number five represents divinity. This is a predisposition of Messiaen’s reflecting his attraction to Indian music and Hindu theology: five is the ‘number’ of the Indian god Shiva. Again, the tonal centre is the mystical F#.major with the same tonal hierarchy as the very well–beloved Barcarolle of Frederic Chopin. The texture also resonates with sixth chords typical of Claude Debussy. From Messiaen’s early piano compositions, these composers’ influences were heard. Messiaen did love the piano music of both composers.

As a set of four variations, The Kiss moves from ‘calm’ through a transformation, inspired from a picture of Ste. Therese de Lisieux, with arms outstretched to embrace the
Christ-child. The powerful climax is created through the Theme of Chords, emphasizing the Communion. This culminates in an ecstatic combination of the two secondary themes, the Theme of Joy and the Theme of Love.

The rhapsodic sweetness closing this segment of the cycle is programmatically intended to reflect the suspension of time and space... ultimately equal to the contemplation of eternal love.

References


The Case of Woody Allen vs. Dostoevsky: 
Judeo-Cinematographic Philosophy of Crime and Non-Punishment

Leonard (Leo) Storchevoy

Abstract

Woody Allen, a winner of dozens of international awards for directing, screen writing and acting, has repeatedly turned to Fyodor Dostoevsky’s (Russia, 1821–1881) novel Crime and Punishment as a source of existential inspiration. In his movies Crime and Misdemeanors (1989) and Match Point (2005), the Jewish Allen challenges the Christian and notoriously anti-Semitic Dostoevsky to an exciting intellectual duel on the issues of conscience and Biblical morality.

According to Dostoevsky, any crime triggers a punishment, and the most severe punishment is inflicted by the criminal’s conscience. The laws of morality are inherent in the human’s nature, and transgressing these laws destroys human’s consciousness, compromising human’s ability to exist. According to Woody Allen, immorality is inherent in some individuals just as morality is inherent in others, and to the latter a crime implies a non-punishment.

Woody Allen’s concept of non-punishment has three sources. First, it is rooted in his personal Jewish experience, as he believed that the Nazis essentially remained unpunished for the killing of 6 million Jews. Second, educated in a traditional Hebrew school, Allen must have been unawarely influenced by the Judaic concept of reward and punishment. While the conventional, albeit oversimplified, Christian approach to the issue is that good deeds are rewarded and bad deeds are punished, both Talmudic sages and Biblical prophets were mindful of the problem why “the righteous suffer and the wicked prosper.” The Talmudic wisdom admits human’s inability to provide an exhaustive solution to the problem. Third, as an intellectual Woody Allen is inherently defiant of any authority, challenging any well-established moral principle and enjoying the debate.

Keywords: Woody Allen, Fyodor Dostoevsky, American cinema, crime and punishment, morality, Judaism and Christianity

1. Introduction

The fact that Russian classical literature influenced Woody Allen is nothing new to a critic. Along with Bergman’s movies, Jewish theme, jazz, sexual jokes, existentialistic philosophy, and views of Manhattan, Russian theme has been a major component of the Woody Allen’s artistic palette for decades. Rightly or wrongly, the names of Fyodor Dostoevsky and Leo Tolstoy have been synonymous of the entire Russian literature to a Western – and to some extent to an Oriental – intellectual. While Dostoevsky seeks to understand the human’s soul and characterize an individual’s position with respect to other individuals by using a quasi-Christian
existentialistic analysis, Tolstoy focuses on the society at large, striving to ascertain an individual's relations with the society as an entity. Despite their similarities in appreciation of the country and people they wrote about, their philosophic vision and artistic method are quite different, so that a true connoisseur of the Russian culture can either be a Dostoevsky-person or a Tolstoy-person. And Woody Allen was no exception to this dichotomy.

2. First Rendez-Vouz on the Screen

It may seem that Woody Allen started off as a Tolstoy-person. Thus, as early as in 1975 Woody Allen released Love and Death, a parody of War and Peace, a Tolstoy's classical epic. However, set during the Napoleon’s invasion into Russia in 1812, this hilarious and often spoofy comedy, only borrowed several plot lines from Tolstoy. The gist of the movie was purely Dostoevskian, depicting the hero’s existentialistic pursuit for the true self and sympathizing to his daring, albeit grotesque, efforts to locate his niche in the never ending stream of life and death.

3. Round One: Non-Punishment in Crimes and Misdemeanors

Fourteen years later, in 1989, Woody Allen turned to Dostoevsky again, this time – as his artistic maturity demanded – shifting from a spoof to a psychological drama. The new movie, Crimes and Misdemeanors, was nominated for 3 Oscars including the Best Director and Best Screenplay award (IMDB). It focuses on moral philosophy articulated in Crime and Punishment (1866), arguably Dostoevsky's most well-known novel in the West or at least the one most frequently adapted to the screen. Set in the Manhattan of the 80s, the movie’s plot is two-fold, one centering around a searching film-maker (played by Woody Allen) and another presenting the story of Judah Rosenthal (Martin Landau), a successful ophthalmologist. It is in the second plot line where the Jewish and American Woody Allen challenges the Christian, Russian and notoriously anti-Semitic Dostoevsky to an exciting intellectual duel on the issues of conscience and Biblical morality.

Aside from rephrasing the title of the Dostoevsky classic, Crimes and Misdemeanors essentially parallels the plot of the novel. In the book Rodion Raskolnikov, a university drop-out student, is struggling with poverty, loneliness, and existential doubts about God, humans, life, and death. To prove to himself that he is above morality and any laws – whether divine or man-made – he brutally murders with an axe an old woman, a money-lender and a pawnbroker Alyona Ivanovna. As her sister accidentally enters the scene of the crime, he is forced to kill her too.

The movie protagonist, Judah Rosenthal, would appear to be his antipode. While Raskolnikov is young, rebellious and unhappy, Judah is in his early 60s; he is what the conventional wisdom would call a “reasonable person” and a “respected professional,” who is quite happy with his wife, daughter, a solid house and a well-established medical practice. Even their surnames highlight the presupposed differences between the two characters. The name Raskolnikov is derived from the Russian word raskol which can be translated as “dissent,” “schism,” “secession” and is symbolic of his defying and nihilistic personality. Contrarily “Rosenthal”, a popular Jewish German meaning “a rose valley” in German, alludes to Judah’s calm, peaceful and conforming nature. Yet despite these dissimilarities, Judah steps on the same hellish path as Raskolnikov, the path that eventually takes him, however, to a totally different destination.

Impressed with the charm of a stewardess – Dolores (Anjelica Huston) – whom he meets
on a plane, Judah begins an affair with her. He is not in love but enjoys her company and a change of setting in his personal life. Soon the adventure is getting spoiled: His mistress is unwilling to take their relationship as a game and demands that Judah leave his family and stay with her. To the stability-loving ophthalmologist this demand spells the end of everything he became used to and worked on: A reliable family, a lucrative practice and a social status. He is trying to buy his way out of the affair with Dolores but all his attempts remain in vain. “Unstable and vindictive,” she threatens to reveal their relationship to Judah’s wife if he does not leave the family. Judah is devastated and resorts to his brother’s help; the latter hires a hit man who kills Dolores, staging a burglary. Like the old money-lender, she is killed by a hit on her head, apparently also with a heavy object. Same deed but polar motives. In an unconscious move, Raskolnikov takes some of the victim’s valuables, but it is not the money that leads him to the crime. He murders to resolve a dilemma tearing him apart:

I wanted to find out then and quickly whether I was a louse like everybody else or a man. Whether I can step over barriers or not, whether I dare stoop to pick up or not, whether I am a trembling creature or whether I have the right ... (Dostoevsky, pt. V, ch. 4)

The despise for the “trembling creatures” and the belief that he cannot be one of them necessitate a dubious “Napoleon Test.” Raskolnikov is convinced that Napoleon as a superior man would not hesitate a minute to kill such a creature. To assess whether he is a Napoleon and to understand whether he is beyond good and evil, Raskolnikov submits to this self-administered test. However its failure is predetermined, for “if one wonders if one is a Napoleon, one is decidedly not” (Danow, 1985, p. 94). Raskolnikov’s pursuit of superiority is a premonition of Friedrich Nietzsche’s bermensch (Superman), and Nietzsche openly acknowledged the influence that Dostoevsky had had on him, making abstracts of many of Dostoevsky’s works (Mihajlov, 1986). It may have been the trembling creature concept that prompted Zarathustra to exclaim: “Bad: thus doth it call all that is spirit–broken, and sordidly–servile--constrained, blinking eyes, depressed hearts, and the false submissive style, which kisseth with broad cowardly lips” (Nietzsche, p. LIV:2). And yet, with his ill-conceived supposition that a banal killing of a banal old woman will make him superior, Raskolnikov remains a caricature of the bermensch.

Raskolnikov’s deed is premised on the assumption that the intended victim is nothing but a louse, “a useless, loathsome, harmful creature” (Dostoevsky, pt. V, ch. 4). Yet at the end, unable to deal with his guilt, Raskolnikov admits that it was he who was “utterly a louse” (ibid, pt. III, ch. 6). Not only is he now neither the bermensch or a Napoleon, he is not even a match to his real life prototype, a notorious French criminal and writer Pierre–François Lacenaire, one of whose crimes apparently gave Dostoevsky the idea for the novel.

The “legacy of a louse” is also referred to in Woody Allen’s Crimes and Misdemeanors. Struggling with the idea of murdering his mistress, Judah – contrary to Raskolnikov – believes that the victim-to-be is “not an insect, you don’t just step on her.” Paradoxically enough, for each of the characters the underlying thesis evolves into its antithesis, so that Raskolnikov comes to a conclusion that no human being deserves to die, while Judah overcomes his conscious torments and forgets about his ex-lover just as he would forget about a swatted insect.

Like Raskolnikov, Judah is facing a guilt attack. “He’s panic–stricken. He’s on the verge of a mental collapse–an inch away from...
confessing the whole thing to the police.” Like Raskolnikov, he wages a debilitating fight against his conscious, which in the novel is personified by Sonya, a prostitute who is persuading Raskolnikov to repent his sin, and in the movie is embodied in the character of a rabbi. Fear of God’s punishment is brought to him through the image of the deceased father, a devout Orthodox Jew. “The eyes of God see all,” recalls he his father’s words. “There is absolutely nothing that escapes his sight. He sees the righteous and he sees the wicked. And the righteous will be rewarded, and the wicked will be punished for eternity.” The concept of the All-Seeing Eye was challenged in Judah’s mind by his mother, who believed that the Nazis’ “got away with the killing of 6 million Jews.” Perhaps it was the memory of the mother’s words that cast a doubt in Judah’s mind on the universality of his father’s moral maxim. And perhaps it was an unconscious wish to find the All-Seeing Eye or disprove its existence that prompted Judah to become an ophthalmologist.

Raskolnikov recognizes that a murder is against the human nature and destroys human integrity: “Did I murder the old woman? I murdered myself, not her! I crushed myself once for all, forever...” (ibid, pt. V, ch. 4). The “internal prosecutor” – his immortal soul, his truth-seeking conscious – succeeds in punishing him and forcing him to repent before God and turn himself in to the police. In a striking contrast to Raskolnikov’s punishment, Judah is set home free:

One morning he awakens. The sun is shining, his family is around him, and mysteriously the crisis has lifted. He takes his family on a vacation to Europe and as the months pass, he finds he’s not punished. In fact, he prospers. The killing gets attributed to another person . . . His life is completely back to normal. Back to his protected world of wealth and privilege.

And such is the moral of Woody Allen’s intellectual quest: Punishment and remorse belong in the world of fiction and movies; in the real life, the wicked enjoy non-punishment and peace of mind. As Woody Allen has put it, admitting that societal realities differ from what may be preached by moralists, “If it doesn’t bother you to commit a crime, then it doesn’t bother you. And if you get away with it, you get away with it. It’s not like a fairy tale; there is no penalty.” (Allen, Cassandra’s Dream).

4. Round Two: Non-Punishment in Match Point

While Crimes and Misdemeanors received a very positive publicity and several prestigious awards, the legacy of Dostoevsky in the movie was either underappreciated or even remained unnoticed (See, e.g., Ebert, 1989). Perhaps it was for this reason that Woody Allen decided to revisit his debate with the Russian novelist and in 2005 released Match Point, a Britain-produced film; otherwise his return to the topic of non-punishment appears unjustified and redundant. In Match Point, the protagonist, Chris (Jonathan Rhys Meyers) marries a rich wife, but his life in the world of wealth is jeopardized by an adulterous relationship with a girlfriend, who is now pregnant from him and who is threatening to destroy his marriage. Seeking to protect his well-being, Chris murders her with a shot gun and staging the murder as a burglary, also murders her old lady neighbor. Unlike in Crimes and Misdemeanors, however, the Dostoevsky connection is quite limited in this film: First, like Raskolnikov, Chris commits a double murder, one of the victims being an old woman, and second, is repeatedly shown reading Dostoevsky’s Crime and Punishment. For some reason, Woody Allen is so persistent in framing the book at the center of the camera that many critics interpreted the film as somewhat of a remake of the novel (Hibbs, 2006; Siegel, 2005). Yet a direct link to
Dostoevsky is essentially confined to these two parallels. Contrary to Crimes and Misdemeanors, Match Point does not offer any morality debate or deep insights into psychology of the guilty; rather, Woody Allen is more focused on plot zigzags and crime twists, deluding the viewer and enjoying the game. At the end, however, he reaches the same conclusion as in Crimes and Misdemeanors: Sometimes a crime entails non-punishment and may in fact pay very well.

Responsible for the death of two human beings and an unborn baby, Chris commits a crime more heinous than Judah and – as unfair as it may seem – receives an award much bigger: His wife gives a birth to their baby, and Chris will live on, loved, loving and prospering. While both Judah and Raskolnikov are struggling against their conscience, any sense of guilt or remorse is alien to Chris. Moreover he is adamant about the propriety of his action and insists that sometimes the weak, albeit innocent, must be sacrificed for the sake of the strong and deserving. In a sense he turns out to be more of a Napoleon than the other characters, although unlike Raskolnikov Chris kills solely for the sake of his own good. Once again – as in Crimes and Misdemeanors and even in the Dostoevsky’s novel itself – the blame falls on a scapegoat, and once again Woody Allen proves very persuasive in making his argument in support of non-punishment.

5. Three Sources of Woody Allen’s Argument

5.1 Woody Allen is of German Jewish ancestry. Notwithstanding his aversion for any organized religion, he was raised in a traditional Jewish family, surrounded by all attributes of a traditional Jewish life including a Passover Seder (special festival meal), a synagogue and Jewish jokes. Although during WWII Woody Allen did not leave the US, he was old enough to relate to the Holocaust and thus witnessed – although from the distance – the killing of the 6 million Jews by the Nazis and their allies. When Holocaust survivors reached the US, the world of mouth made their personal experience widely known, especially in the Jewish world. Many were wondering how it was possible that the enlightened Europe allowed the extermination of millions of civilians whose only fault was their ethnic origin. An argument was made that the Jews were punished for their alleged deviation from God’s will and other sins, but at least 1.5 million of the victims were children, and Judaism teaches that children are incapable of sinning. It is noteworthy that Dostoevsky did not witness a genocide of such proportion.

It is not coincidental that in Crimes and Misdemeanors the Holocaust – as mentioned above – is discussed in the context of the non-punishment concept. As Judah’s mother, many maintain that both the Nurnberg process and the show execution of Nazi leaders, as well the suicide committed by Hitler and the like, were not enough retribution either for the evil they had done or the sufferings their victims had endured in concentration camps. Moreover viewing the punishment dilemma in the paradigm of self-guilt, it is hardly questionable that Nazi criminals were haunted by the Raskolnikov type of remorse. If those responsible for horrendous deaths of millions of Jews remained unpunished, what from the prospective of the Jewish Woody Allen could be expected of someone like Chris?

5.2 Throughout his entire mature life, Woody Allen has consistently downplayed his Jewish background. As he admits, “I was not interested in the Hebrew school, I was not interested in being Jewish … It just didn’t mean a thing to me. I was not ashamed of it nor was I proud of it. It was a nonfactor to me.” (Lax, 2000, pp. 40-41). Nonetheless he received Judaic education and had a bar mitzvah (a celebration of attaining majority in Judaism) (Baxter, 1999, pp. 40-41). While Woody Allen may have very well
resented what they had taught him in Hebrew school or discussed at the Seder table, certain concepts of the Jewish thought must have affected his vision and world perception.

The conventional, albeit often oversimplified, Christian wisdom has it that good deeds are rewarded and bad deeds are punished ("The Son of Man will send out his angels, and they will weed out of his kingdom everything that causes sin and all who do evil. Then the righteous will shine like the sun in the kingdom of their Father." (Bible, Matthew, 13:41, 13:43)). Talmudic authorities, however, were perfectly aware of the difficulties inherent in the doctrine of punishment and reward. That the righteous often suffer and the wicked prosper is one of the themes brought out in Judaic literature including the Prophets and the Mishnah, a component of the Talmud. The entire Book of Job is devoted to the issue, and there Job, a man who was "blameless and upright," and "feared God and shunned evil" (Bible, Job 1:1), was submitted to the utmost suffering and pain. Lamenting the injustices that the righteous face, Malachi the Prophet exclaims, "Certainly the evildoers prosper, and even those who challenge God escape." (Bible, Malachi 3:15). Likewise, the Ecclesiastes, or King Solomon, utters, "Again I looked and saw all the oppression that was taking place under the sun: I saw the tears of the oppressed – and they have no comforter; power was on the side of their oppressors." (Bible, Ecclesiastes 4:1). An authoritative Talmudic explanation to the problem is that those righteous who suffer are the righteous who were born of wicked, whereas those wicked who prosper are the wicked born of righteous (Zohar 1:180b, p. 95 (quoting Talmud Bavli, Berakhoth7a)). Yet a more realistic and, thus, more persuasive opinion is expressed in the Mishnah treatise Pirkei Avot, "It is not in our power to explain the well-being of the wicked or the sorrows of the righteous." (Pirkei Avot 4:19).

The author of this article is not as naïve as to suppose that Woody Allen was doing research on Talmudic authorities before writing the script of Crimes and Misdemeanors and developing his concept of non-punishment. However, the Judaic approach to the prosperity of the wicked was unavoidably embedded in education he received in his Hebrew school and, to a significant extent, was rooted in the spirit of the Jewish attitude to the world, which Woody Allen inherited in his early years.

5.3 For Woody Allen, rabbis and the Jewish theme in general make a great source of hilarious jokes and ironic reflexions, revealing a notorious lack of awe for the religion of his forefathers. However such is his attitude towards any religious denomination including the Russian Orthodox Church, Protestantism or Catholicism. Moreover given his inherently Jewish affection for the art of debate, Woody Allen has always been ready to challenge any authority. Defiance of authorities and defiance of commonly accepted principles is arguably the only religion Woody Allen practices. And insofar as Dostoevsky, a recognized authority on existentialist values and Christian morality, claimed that there is no crime without punishment, Woody Allen felt obliged to refute this view. The refutation may have been made mainly because of love for intellectual debate, but in no way does it diminish its artistic value.

6. Conclusion

It is obvious to Dostoevsky that any crime leads to a punishment inflicted by the person's internal self, as the laws of morality are inherent in the human soul. Likewise, it is obvious to Woody Allen that as much as this moral maxim may sound appealing, it exists only in fiction. In reality every so often most heinous crimes do not trigger any moral repercussions, to say nothing of a societal punishment. Woody Allen's anti-Dostoevskian concept of non-punishment is rooted
in the historical experience of the Jewish Holocaust, his Judaic education and his nihilistic affection for defiance of any authority. It is not his goal to explore causes and consequences of non-punishment; rather, the objective is merely to demonstrate that non-punishment exists as a moral phenomenon. In a two-round cinematographic debate with Dostoevsky, Woody Allen persuasively meets this objective, proving his point. However for the sake of fairness it should be noted that Dostoevsky did not have an opportunity for a rebuttal.

References
Technical Teaching for Violin of Associate Professor Dr. Kovit Kantasiri.

Prapansak Pumin

Abstract

The purpose of this research was to study the Associate professor Dr. Kovit Kantasiri’s violin teaching technique. This research was the qualitative research that the researchers interviewed and observed from Associate professor Dr. Kovit Kantasiri. According to the research, Associate professor Dr. Kovit techniques can be classified into 2 issues.

1. Associate professor Dr. Kovit used the child center method and chose the textbook which was suitable for each student. His teaching technique process was presentation, instruction, teaching conclusion and evaluation.

2. Associate professor Dr. Kovit taught his student to be proficient in Musical Intelligent. The student can use their Musicianship to test their violin technique in each topic that can be classified in 4 issues.

2.1 Technique of the left and right hand.
2.2 Tone Production and Pitch.
2.3 Musical and Style.
2.4 Combining the Musical Intelligent in high level.

According to the result of the research, Associate professor Dr. Kovit emphasize in ears training along with playing the instrument. The musician should be expert at music and can explain the music phenomenon. Knowing the music, the way he taught can help the student to develop their ability. Due to this, the Associate professor Dr. Kovit’s methods have a great profit to develop teaching process in Thailand.

Keywords: Violin Teaching/Violin Techniques/Music Education.

Introduction

The beginning of learning and practice violin in Thailand came from the western instrument band of the entertainment organizations under the Royal palace which teaches since September 1917 by Professor Jane duriyang (Piti Watayakom). It can be said that between the year 1917 to 1932, the symphony orchestra in Thailand become the best in Southeast Asia. However, the string orchestra began to fall down because the government did not see the value of music subject after the changing of the govern system in 1932.

In the major of Thailand’s music education, Assoc. Prof. Dr. Kovit Kantasiri is the person who takes an important role in violin teaching method in Thailand. He was the first person who received the scholarships to study Music in Bachelor degree for 7 years in Netherlands and for Master’s degree and Doctor’s degree in United States and England for 14 years. He is in one of the founders who established the important Symphony orchestra in Thailand such as...
the Bangkok symphony orchestra, CU. Symphony Orchestra, etc. He became the president of the Music education program in the Faculty of Education and Faculty of Fine and Applied Arts in Chulalongkorn University.

Moreover, he is the professional teacher who can teach playing violin, History of Music, and Music Theories. Also, Assoc. Prof. Dr. Kovit Kantasiri has a good skill for playing the traditional Thai music because he was study with Mr. Luang PiRor SiangSor and Mr. Jamnong Ratchakit. Due to many experience with many foreigner teachers, he made many masterpiece of music, which blend the traditional Thai music with western music perfectly. Nevertheless, he always motivates his students to study and compare the different between Thai music and western music as well as himself. His research studied about the song of Saw, the Thai’s instruments, and Violin, which is a good lesson for the students to understand how to play violin easily. He created the formula and textbook for playing violin from the knowledge that learned from many countries for many students which is became his identity method. Thus, research of teaching violin technique by Assoc. Prof. Dr. Kovit Kantasiri is benefit for concentrate studying the violin techniques.

However, this result would help the student knowing more of the method of teaching to playing violin and help them improve their own teaching method.

The purpose of the Study
The purpose of this research is to study the violin teaching technique of Assoc. Prof. Dr. Kovit Kantasiri.

Research Procedure
The research of Violin teaching technique of Assoc. Prof. Dr. Kovit Kantasiri is the Qualitative research.

It is said by Luan Saiyot and Angkana Saiyot (2005:262) that the qualitative research is the best way to see the problem of measuring because it lead the researchers to observe and note the real information accurately without the issue.

After the research gathering accurate information, it is believe that this research would become valuable more especially in human behavior subject. The researcher uses the Qualitative research to divine these studies in to four stages.

1. Preliminary investigation
The information takes time since August 2008 by reconsidering the literary work to plan the project and prepare to collect the data.

2. Procedures of collecting data
The researcher is collecting the data from 2 types of the informations which are documents and field documents.

2.1 The source documents.
The researcher collected the document data from the texts, periodicals, academic journal papers and the thesis from the following places
(1.) The Central Library SWU.
(2.) Mahidol Library and Knowledge Center.
(3.) H.R.H. Princess Mahachakri Sirindhorn Music Library
(4.) Music Library Mahidol University
(5.) National Library of Thailand, Thavasukri

2.2 The field data.
The researcher collected the field data by open the interview with Assoc. Prof. Dr. Kovit Kantasiri. The body of the interview is as the following.
(1) Studied from the document about the teaching course for summerized and divied in to the points for questioning.
(2) Observation from classes.
(3) Prepare the pre-planing for interview.
(4) Make an appointment with Associate professor Dr. Kovit Kantasiri for interview.

3. Procedures of data analysis
   1. Divided the points in the interview for analyzing.
   2. Gathering the missing data.
   3. Analyzed the data by using the descriptive research.
   4. Procedures of presenting

This research is presented in the pattern of descriptive.

Conclusion and Discussion

Results of studied the teaching techniques of Associate professor Dr. Kovit Kantasiri can be describe as the following points.

Results

1. The concept of violin teaching.

   The teaching technique of Associate professor Dr. Kovit Kantasiri is the integrated method. He using the pros of Suzuki Method which is the best method for the beginner combined with the other method and applying the techniques and works from the western teachers such as Gingold Auer, Hubay, Flesch, Sevcik, Menuhin, Friedman, Albeto Lysy, L. MetZ, and Theo Olof in his practice textbook for teaching. With his method of teaching, the students are more experienced in playing violin.

   However, the method he use in teaching was adapt from Asst. Prof. Colonel Choochart Pitaksakorn who is one of his teachers. The content of method is including the using principles of yoga to emphasize in body exercise and relaxed the body from stiffness, practicing the hand and finger, correcting the finger position, and release the uncomfortable situation to make the students studied with full potential.

2. Methods of Teaching Violin.

   Assoc. Prof. Dr. Kovit has the principles in choosing the Suzuki method for the beginner players integrated with other teaching methods such as Kreutzer, Roder, Mazas, Hubay, Flesch, Sevcik, etc. However, he chose and changed the method to make it appropriated with each students.

   The good techniques for making the musical sound is focused on teaching with international standards because it would help students to learn more effectively in short period. The main concepts of the teaching is suggested to put the finger and move it in correct ways, the way of holding the bow must be practice in good position and put the bow on the contact point correctly. It is important to use the right and left in different speed, play loud and softly sound, know how to use the balance to control the bow accurately.

   The technique of using bow on string is focused on using the bow to play the different sounds by using the tip, middle, or the bottom of the bow. The sound that derived can be Legato, Detache, Martele, Staccato, Ricoch. Playing in smooth bowing would created the sound in Legato, Sing Detache, or Portato.

   Assoc. Prof. Dr. Kovit also interested in the challenge of playing the violin, hence he would make sure that the performed would always in the right posture.

3. Procedure of violin teaching

   Assoc. Prof. Dr. Kovit's procedure of violin teaching can be seperated into 4 sections. First is the introduction by using the body exercise before the lesson for the beginners and practice the scales for the intermediate level before studing.

   Second is the teaching process. This section, Assoc. Prof. Dr. Kovit stand for the student self center because it is the private teaching. If he founded the student’s problem in study, he would not hesitate to solve it.

   Next process is teaching result. In this section the students are told to be practice everyday for the better sound.
The last section is evaluate the results. The concept of evaluation is cover the subjects of using left and right hand, sound quality and pitch, the pattern of music, and give students the percentage points.

4. Textbook and exercise book

The beginner are using the suzuki method. The experience or intermediate players would use the integrate method by using the textbook from many countries such as Italy, France, Germany, Holland, USA, etc. which are the great pieces for study.

5. Teaching equipment and materials.

Assoc. Prof. Dr. Kovit suggest that the students should listen to the songs from the Suzuki method's CD and many types of music to get more experience. The material that Assoc. Prof. Dr. Kovit advice to have when study violin are tuner, metronome, stand note.

The material for the instrument are Resin, Hair, Chinrest, Shoulder rest, and the string. Others equipments he use are the ball for hand and finger exercise and keyboard which he use for tune the sound and sometimes for playing accompany with students.

6. Psychology in teaching

Assoc. Prof. Dr. Kovit used the psychology for developing the music lesson. The lesson greatly influence the students to success in study music.

He gives the young students a hug or presents to compliment them and some guidance for their parents to motivate their childrens. In case of the adult students, he motivates his students with the songs that they want to learn, so they can success the study.

He focused on preparing proper place for students' music practice in order to create the best environment in musical way. It must be ventilate, calm and quiet room.

7. Teaching problems

He found the teaching problems that most young students have are less attention and cannot take long hour of study. Another one is students' parents letting their children study violin for hobby without motive. In addition, students’ lacking of practice because they are self-indiscipline or got so many other activities. If students are adults, they have lot of tasks and have less time to practice or even unable to study violin continuously.

8. Method for solving the problems

In case of children’s less attention problem, he solved this problem by adding various activities in music teaching to persuade children not to be boring. Then, he can push them back to lesson. He tried to change parents’ attitude that music career is a vocation which can be supported earnestly for their children. He inspired children to do music practicing by holding performance and used their favorite’s songs to encourage them.

9. Advantage recommendation for violin study in present

He gave an interesting viewpoint that violin teachers have to make their students admire and respect on them. They must be the ideals for children, both music skills and behaviors. He emphasize on children’s individual difference. Teachers have to understand student’s nature and have positive attitude with their career than train students to improve skill, intellect and wisdom. Therefore, they must use psychology method to teach every single one in order to make children grow up to be good–hearted adults even they do not do music career.

Result and Discussion

Refer to Assoc. Prof. Dr. Kovit Kanthasiri’s violin teaching technique, these are the result and discussion.

1. Teaching method of Assoc. Prof. Dr. Kovit Kantasiri

He was stick to the child center teaching method. To study children’s attitude, he started
with the body motion principle for exercising and
adjusted physical condition that suit to play.
These conform to the important principle of
Dalcroze called “Eurhythmic” which means the
good rhythmic movement. The main emphasis of
this method is to pay attention and develop
sensibility to control the movement. At the same
time, it emphasized mental and thought
development, which related to body movement
and emotion. On the other hand, this method
makes the sum of physical sense and wisdom.
The more openly in develop the musical skill and
understanding, the more students can join the
musical activities.

He set the principles of teaching by
starting from present stage, teaching stage,
conclusion, and evaluation. These are similar to
the Zoltan Kodaly’s method that set the contents
and teaching activities in order according the
development of children. The method helps
students to understand easily.

The Suzuki’s method is not the only
method that he used. He also applied the good
teaching psychology in the teaching course so the
method would be more effect with the students.
Assoc. Prof. Dr. Kovit Kantasiri emphasized on
process of solving each student problem such as
the attention deficit disorder, study various
subjects, lacking of practice, etc. and the attitude
of parents with music education. These can
indicated that he is concentrated on teaching and
do not do anything that makes the students feel
uncomfortable.

2. He makes many students to learn the
musical intelligent for improve the idea and
reasonable. The ability to analyze the music
theory and develop the music knowledge is
related with the cognitive objectives of Benjamin
S.Bloom. The theory can separate in many
categories sort by beginner level to upper level
from Knowledge, Comprehension, Application,
Analysis, Synthesis, and Evaluation.

Surang Kowtrakul (:273) said that the
evaluation means the ability that come from the
basic knowledge or experience to decide the value
of things. For examples, after reading the book,
the reader judge the book that it is good or not
by using the standard created by the expert
reviewer along with the reader comments.

In additions, the ability to play violin is
the stage of evaluation because the students can
use the process of musicianship to decide or
judge in each topics that can be separate as the
following.

1. Technique of the left and right hand
including the correct posture when performing
such as holding the bow and violin, finger
position, bow on the contact point, etc. The sound
that derived using bow can be Legato, Detache,
Martele, Staccato, Portato, Accented legato, and
Sautille or off string such as Spiccatto, Flying
staccato, and Ricoshe. The other sound that came
from using smooth bowing are Legato, Sing
detache, Portato, etc.

2. Tone Production and Pitch. It was
developed from the knowledge of music about the
note that control the duration. The note that
control the duration are Whole note, Half note,
Quarter note, Eight note, etc. Other than these are
Triplet note, Syncopation, time signature, Accent
and the style of music in each period.

3. Musical and style that Occurred from
harmony. It was developing from music
knowledge about scale including Major scale,
Minor scale, Interval, Triad, Chord, Inversion,
Chord progression, Modulation, Counter point and
the analysis of the tonal music structure which is
the stage of harmony analyze. These knowledge
would blend the and assemble together through
the playing violin process.

4. Others from the last 3 topics including
the Tempo, p/f, Crescendo/diminuendo, the
Articulation (Staccato/Legato), Rallentando/
Accelerando, Form, Structure, Style and Period,
Tonality, Mood, Texture, and Dynamic. Also, describing about the difference of intonation and music phrasing such as knowledge of music history, violin techniques, music vocabularies, ensemble and interpretation that are the integration of music.

Recommendations

General suggestion

1. Violins’ teachers should realize the important of the violin's practice basic. Choosing the practical methods’ book and using the psychology along with noticing the minor improvement such as the teaching materials carefully, these indicate the good method for students. If the students learning and practicing well, they would play the violin with beautiful sounds.

2. The professional both teachers and players should cooperation in making the Thai violins’ teaching curriculum become more international standard. These for created the appropriate course that are guiding for both self-study and teachers in every level.

Recommendations for research

1. There should be the comparative research that studied the different in playing understanding or interpret the songs and thought between groups of student who study only one method and students who using various methods.

2. There should be the survey studies about the Thai's violin teacher behaviors in every level. The research will reveal the truth about teaching violin and ways to improve the student to be successfully in learning violin.

However, this research was study only one teacher but this research can gather many useful data for the later analyzing.

References

A Study of Computer Game for Concentration and Cognition Improvement in Autistic Children

Natthapat Noisawad

Abstract

The research aims to study autistic children toward the ability of concentration and cognitive expression by using computer game. The sample group consists of primary school’s autistic students who, at the time, were in semester 2 of the academic year of 2009 at the Khonkaen Demonstration Primary School. These students are in a multi-level class, aged between 3 to 6 years old. They are a learning-capable group with no other kinds of disability. Five of them were selected by using direct case study method. All are in High functioning autism group. The experiment takes 5 times during 5 weeks, 30 minutes each. The tool in this research are computer games, evaluation forms, ability of concentration and cognitive expression test using computer game. This study is an experiment research that follows the one group pretest–posttest design method. The data analysis used was statistical tools such as Mean, Standard Deviation, Hypothesis Testing, and Non–Parametric Statistic.

The results of this research show that :

1. The ability of recognition of the autistic students are statistically significantly increased at the level of 0.50.
2. The ability of emotional expression of the autistic students are statistically significantly increased at the level of 0.50.

Keywords: Computer Game Activity, Autistic Children

Introduction

Autistic child, in medical term called "Autism" is a child with disorder of neural development, resulted in retarded perception, retarded speaking, and social withdrawal. The mental retardation obstructs the improvement and leads to the malfunctions in visual data processing, impaired hearing and sensations, all these have had greatly adverse impact on speech and communication development in children.

The number of the autistic children worldwide is not limited to social background. In Thailand, 4–5 of 10,000 newborns are autistic, and found 4 times greater in boys than girl. In other countries like the Great Britain, Denmark, the United States of America, approximately 50–60 autistic and autistic–like children were found. The study was conducted with 8–10–year children, and found that half of these children had significantly abnormal behaviors, especially the restricted and repetitive ones, unimagined in playing, impaired social interaction and more retarded development than actual age and separation while some showed a certain kind of abnormality and slight disorder.

Case Study: Oak, a 7–year–old boy, shows no eye contact, indifferent facial expression, lack of emotion, plays with no others, and no others want to play with him because he often scratches on them or harms them without reasons.
The role on teaching and learning media is helpful to children and youth of all groups because they pay more attention to the animation than oral speech or reading. As animation is a visual-audio media presenting fun and interesting story, it naturally encourages the learning progress without forced compulsion.

This research proposal is to examine the benefits of the games for concentration improvement in the autistic children. Whether it will be beneficial to stimulate learning and perception of the autistic children depends on the results of the study. If the result is successful, the use of the computer game as learning media will provide great benefit and will be conductive to computer game production for further learning improvement on other topics or other areas of learning and teaching.

The Objectives of the Research
This study includes the following aims;

1. To examine the concentration improvement ability in the autistic children by using the computer games.
2. To explore the cognitive ability in the autistic children by using the computer games.

The Importance of the Research
1. Art therapy will be provided with more effective innovative tool for handling the children with short concentration.
2. Autistic children will be improved on concentration and be able to live with other normal children in the society.
3. Autistic children’s parents apply the tool to deal with their child for better concentration improvement.

Scope of the Research
1. Population and Sample
In this study, the population included the primary autistic children, aged 3–6 years old, who studied in the second semester of 2009 in Khonkaen Demonstration Primary School. Their academic performance is normal without disability.

The sample included primary autistic children, aged 3–6 years old, who studied in the second semester 2009 in Khonkaen Demonstration Primary School. Their academic performance is normal without disability. Five selected students were categorized in high functioning autism; being able to read, write, and response, and able to use the computer. The class teacher assisted cooperatively to select the samples whose qualifications met the requirement set by researchers.

2. Variables
2.1 Independent variable was computer game activity
2.2 Dependent variables included;
   2.2.1 Concentration
   2.2.2 Cognition

3. Length of Study
The computer game activity was held 5 times during 5 weeks. Each game was held on weekly basis and took 30 minutes each.

Instruments
1. Computer game activity
2. Concentration Evaluation Inventory
3. Cognitive Evaluation Inventory

Methodology
Method
1. First field data collection is conducted by means of interviewing those concerned persons who are able to describe and give basic information for further analysis of data
2. Second field data collection is conducted to analyze the children’s behavior to identify the common points and differences in fabricating the testing tool
3. Creating the 5 following games;
   1.1 line
   1.2 shape
1.3 color
1.4 surface
1.5 weight and mass

4. First activity for autistic children was held to test the tool and correct it.
5. Second activity for autistic children was held to test the accuracy and performance.
6. Design the measurement tool and evaluation criteria
7. Summarize the evaluation and further conduct the report

Assumption

Autistic child who is provided with appropriate learning and teaching media shows improved concentration and cognitive ability.

Experiment

1. Pre-experimental stage, the researcher interviewed the class teacher about the sample children’s ability. The researcher built relationship with the class teacher to generate the familiarity. The class teacher was asked to show the sample previous work done by the autistic samples.
2. During experimental stage, this study was characterized of the one group pretest-posttest design through computer game activity. The researcher served as an observer while the class teacher operated the activities totaled 5 times for 5 weeks. Each game was held on weekly basis and took 30 minutes each.
3. Post-experimental stage, when the experiment ended, the researcher checked the responses and recorded the length of activities done and then had them further analyzed.

Conclusion and Suggestion

This study is characterized as a comparative study on concentration and cognitive ability improvement in autistic children before and after using the computer game. The results show that the concentration and cognitive ability in autistic children has been improved significantly at statistic level of .05. The game activities involve observing, forecasting, imagining, and doing the activities with happiness. The autistic children are amused, independent on thinking, and relaxed in friendly atmosphere. The score comparison is excluded so that the autistic children will develop the cheerfulness and encouragement, being proud doing the activities.

The results also demonstrated that computer game activity is an integral part to improve the concentration and carefulness in observing the surrounding environment, leading to an improved cognitive development in autistic children, including an improved ability to recognize the things as whole.

References

Example:
An Analytical Study of Ikat Cloths of Thai Puan Living in Bann Mee, Lopburi Province

Jariya Rodjun

Abstract

This is an analytical study of Ikat cloths of Thai Puan people living in Lopburi province in terms of production process, design, color, product processing and wisdom transfer. The data from three major groups of producers including “Bann Puan Group” located in Tumbon Hinpak, “Bann Gluay Group” located in Tumbon Bann Gluay, and “Aunt Narong Center” located in Tumbon Bann Sai was compared. Sample groups were Ikat cloths form three producers, one hundred cloths each.

Production process of Thai Puan people living in Bann Mee, Lopburi province included 3 major factors which were 1) thread preparation and weave process, 2) materials, and 3) equipments. Thread preparation and weave process could be divided into two periods, former and present time. There were differences between the two periods in terms of process details, time spent, materials and equipment used. In the past, each craftsman had to complete all processes ranging from thread preparation to weaving to produce the cloth. Presently, the craftsman needs not to complete all steps since there are groups of people who perform specific work to serve weave process. Therefore, time taken in the process is shorter than it was in the past.

The designs of cloths from the three producers could be divided into two groups including basic or ancient design and developed or applied design. Names of basic or ancient design from three groups of producers could be classified as nineteen groups including Kra Chab, Kha Yum Teen Ma, Kha Pia, Khao LhamTud, Ta Khai, Bua Kwam Bua Ngai, Plong Oiy, Mha Tum, Mee Khor, Mee Khun, Mee Kope, Mee Nak, Mee Bua Krue, Mee Piang, Mee Yoi, Mee Lai, and Mee Iang Song Klong. It was found that Mha Tum was the most popular design found in Bann Puan and Bann Gluay Groups. For Aunt Narong Center, Mee Lai was the most popular design.

For developed or applied designs, they could be classified into four groups as designs developed from basic or ancient ones i.e. Khun Chae Lock, Khum Sub Noi, Cherng Thien, Pan Kruea, Pan Lak, Applied Pan Lak, Applied Mha Tum, Applied Mha Mui, Applied Mee, Mee Lock, Comb Tung, Jaekun Kaew, Kra Chome, Kunjae, Kiew Koi Nong Nang, Kor Kamen, Kor Bet, Kor Pra Thep, Khum Sub, Kruang Bin, Khae Ma, Dok Khaosan, Dao Lom Duen, Man Sonthaya, Si Trakraw, Na Tang, Mee Pan Kruea and Liam, design developed from animals i.e. Kham Poo, Khai, Nok Yoong (Peacock), Nok Yoong Rum Pan, Pee Sua, Hong, Hoi Khong, Tao, Pla Muk, Ma Num, Mang Mum and Hang Nok Yoong, designs developed from plants i.e. Dok Tan Tawan, Ton Son, Chor Paka, Dok Phikul and Mafueang, and designs developed from geometric shapes i.e. Kra Dook, Reka Kanit, Scot, Sai Roong, Khanom Piakpoon and Sao. The popularity for producing cloths with developed or applied designs varied between the three producers. This was the result of variation of designs and colors initiated by craftsmen in each groups
and reflected consumer demand.

Colors used in cloths from the three groups could be divided into three types including tone, shading and contrast. The result showed that most of basic or ancient design cloths’ colors were not dim but rather warm toned.

Products developed from Ikat cloths could be classified into ten groups including pillow slip, pillow, scarf, dress, suit, local dress, purse, pouch, key ring, and slippers. In addition, styles of the products were similar among groups of producers. This revealed the similarity of communities’ lives, ideas and opinion sharing among the neighboring communities.

Wisdom was transferred from the old to the new generation and similarly found in all three producers. The process of wisdom transfer included learning by doing, being familiar with craftsmen’s life to obtain knowledge, being of assistance to the craftsmen, and living in real environment in order to be inspired. These learning processes are still generally seen today.

**Importance and point of the problem**

Ikat clothes are local handmade products reflecting culture and civilization of local people transferred from generation to generation and representing cultural heritage rooted from wisdom and creative idea inherited from the past to present (Art and Cultural Center, Thepsatri Rajabhat Institute, Lopburi.2001: 12). In addition, people also use such cloths for their daily life. Distinctive designs and symbols on the cloth produced by each community reflect people’s beliefs, norms, ways of life, dressing cultures and traditions. These mirror cultures, values and identities of each community (Patcharanee Wattanachai. 2003: 1; referred from Wannarat In-Um.1994:6). Weaving products in the past were arts and crafts inherited from generation to generation before developed to modern industry which has introduced new technologies to the production process of cloth. This reflects evolution of idea and creation (Rujira Tansamrit.2006: Interview) and also involves way of life of Asian people for centuries which can be regarded as social heritage mirroring concrete picture of their backgrounds and concepts (Songsak Prangwattanakul et al.,(1994:22). Weaving requires craftsmanship, meticulousness, endurance, effort and endeavor appreciated through beauty of design on each cloth. It represents development of knowledge and wisdom inherited from the ancestors and is seen as invaluable social heritage with beautiful and complicated design making Thai weaving cloths always valuable and reputable at international level. It deserves cooperation for conservation in order to revitalize traditional knowledge and to promote Thai local handicrafts.

Ikat Cloths is made by making thread tie to specify color for design designated by craftsman before dyeing. In the past, there were only Ikat Cloths made in blue from Indigofera tinctoria. To date, chemical dye has made it possible to give various colors to Ikat Cloths. In short, it means weaving process starting from thread made from cotton or silk which will be tied and dyed according to the design and color desired by the craftsman, simply called tie and dye (Nikul Onlamai.2006 Interview) Beauty and character of Ikat Cloths will come from colored area which has not been tied and, when weaving, give design and color of the cloth. Variation of design and color may happen and hence can be reduced by expertise of craftsman in tie and dye, loom setting and precise weaving (Wanida Rukprom.2006 Interview). Sometimes, designers deliberately make such variation of color to increase distinctiveness and beauty (Art and Cultural Center, Thepsatri Rajabhat Institute, Lopburi.2001: 13).

Ikat Cloths made by Thai Puan people, Bann Mee, Lopburi are well known in local and
provinces. When thinking of Ikat Cloths, most people will be reminded of products from Bann Mee, Lopburi which are still preserved to be handmade product by Thai Puan people in Bann Mee District using traditional weaving process which is quite increasingly rare. People of this modern date are decreasingly interested in becoming a craftsman. The researcher is therefore interested in carrying out analytical study on Ikat cloths made by Thai Puan people, Bann Mee, Lopburi to establish database for further use.

Objectives

To study Ikat clothes made by Thai Puan people, Bann Mee, Lopburi concerning production process, design, coloring, product processing and wisdom transfer

Significance

1. Research findings will help to understand the living status of weaving groups and character of Ikat Cloths made by Thai Puan people Bann Mee, Lopburi. This will also provide basic information for improving living status of weaving group and quality of Ikat Cloths.

2. Study results can be used as basic information for relevant agencies for providing support and development of products. It can be used as a reference for Thai arts and crafts study at all levels.

Research Methodology

Target Population and Samples

Population was Ikat Cloths from Thai Puan people living in Bann Mee, Lopburi.

Sample group was Ikat Cloths made by Thai Puan people, Bann Mee, Lopburi, for the sum of three hundred cloths from three major producers in three sub–districts in Bann Mee District, Lopburi including:

Bann Puan Group located in Tumbon Hinpak, one hundred cloths

Bann Gluay Group” located in Tumbon Bann Gluay, one hundred cloths and

Aunt Narong Center located in Tumbon Bann Sai, one hundred cloths

Data Collection

1. Secondary Data was collected from:

1.1 Information about Lopburi Province

1.2 Information about Thai Puan people Bann Mee, Lopburi and weaving of Ikat Cloths

1.3 Information of weaving group of Thai Puan people, Bann Mee, Lopburi

1.4 Information about wisdom transfer

1.5 Information about design

1.6 Information about coloring

1.7 Information about product processing

1.8 Related Studies

2. Field record was carried out by:

2.1 Observation: the researcher explored living status of Thai Puan people in Bann Mee, Lopburi, production process of Ikat Cloths, other products apart from cloth.

2.2 Interview: the researcher made informal interviews with relevant persons in the field of study such as the pioneer for weaving, head of group, weaving person, tying person.

2.3 Record: the researcher recorded data in writing or by voice recorder or by taking photography during observation and interview.

Data Analysis: Data was analyzed by the researcher as follows:

3.1 Analyzing secondary data from documents and interview with respect to the objectives of study

3.2 Analyzing data from sample group as follows:

3.2.1 Production process

3.2.2 Design and color

3.2.3 Product processing
3.2.4 Wisdom transfer

3.3 Presenting results of study in analytical description

Conclusion and Discussion

Findings from analysis of Ikat cloths produced by three major groups of Thai Puan producers in Lopburi including “Bann Puan Group” located in Tumbon Hinpak, “Bann Gluay Group” located in Tumbon Bann Gluay, and “Aunt Narong Center” located in Tumbon Bann Sai, indicate that:

1. Ikat Cloths Production Process by Thai Puan People in Bann Mee, Lopburi

Production process consisted of three major factors, namely, thread preparation and weave process, materials and equipments. Thread preparation and weave process could also be divided into two periods, former and present time. There were differences between the two periods in terms of process details, time spent, and materials and equipment used. In the past, each craftsman had to complete all processes ranging from thread preparation to weaving in order to produce the cloth. Presently, the craftsman needs not to complete all steps since there are groups of people who perform specific work to serve the weave process. Therefore, time taken in the process is shorter than that of in the past. Materials, equipment and process used in the three groups were the same as they locate in neighboring communities. Also, materials and equipment came from the same source. Craftsmen were familiar to each other. In the present time, in each group, there is a separation of duties with respect to production process such as those who are good at dyed thread rolling will take responsibility for only this step and likewise for those being good at tying thread to specify color of design, thread rolling or weaving. Work under each step will be delivered at the group’s office. Staffs at the office will facilitate the production for members of the group. Production process has now been easier than in the past where craftsman had to perform all steps by him/herself and most of equipments were made of wood. The process has been shortened and equipments have been developed and, therefore, made of metal. This makes weaving more convenient and faster. Production process is similar among the three groups. Production process and equipments can be observed at the office of Bann Puan Group while for Bann Gluay Group and Aunt Narong Center, works are done at home. Making by hand, a craftsman will finish the work by him/herself while adapting to industrial process. Craftsmen will lose ability to carry out the whole weaving process to produce the whole product and mass production will reduce creativity. The use of mass-produced thread instead of handmade one may result in very smooth thread; however, it is not as attractive as handmade product.

2. Design and Color

2.1 Findings from studying on design of Ikat Cloths made by Thai Puan people, Bann Mee, Lopburi in three groups of producer including “Bann Puan Group” located in Tumbon Hinpak, “Bann Gluay Group” located in Tumbon Bann Gluay, and “Aunt Narong Center” located in Tumbon Bann Sai, indicate that their design could be classified into two groups, namely, basic or ancient design and developed or applied design. Developed or applied design of Bann Puan Group and Aunt Narong Center could be further classified into developed or applied design from basic or ancient design, developed or applied design from parts or names of animals, developed or applied design from parts or names of plants. Developed or applied design of Bann Puan Group could be classified into developed or applied design from basic or ancient design, from parts or names of animals and from geometric shapes.

Basic or ancient design of Bann Puan Group which was found the most was Mha Tum,
six items or 6.00% of all items and 14.63% of basic or ancient design group. The least found basic or ancient design of Bann Puan Group was Plong Oai and Mee Yoi, one item each or 1.00% of the total or 2.44% of basic or ancient design group. Developed or applied design of Bann Puan Group which was found the most was developed or applied design from basic or ancient design, namely, Applied Meek, nine items or 9.00% of the total or 15.25% of developed or applied design from basic or ancient design. Developed or applied design of Bann Puan Group which was least found was developed or applied design from basic or ancient design, namely, Khun Chae Lock, Khum Sub, Pan Lak, Mee Lock, one item each or 1.00% of the total or 1.69% of developed or applied design from basic or ancient design. Developed or applied design from parts or names of animals were Kham Poo, Nok Yoong, Pee Sua, Hong and Hoi Khong, one item each or 1.00% of the total and 1.69% of the design group named by referring to parts or names of animals.

From the interview, the most found designs were produced accordingly to customer demand while the least found design depended on many factors such as being sold out due to popularity or less production due to less popularity.

Basic or ancient design of Bann Gluay Group which was found the most was Mha Tum, twenty-six items or 26.00% of all items and 30.95% of basic or ancient design group. Basic or ancient design of Bann Gluay Group which was least found was Kha Yum Teen Mha, one item or 1.00% of the total or 1.19% of basic or ancient design group. Developed or applied design of Bann Gluay Group which was most found was developed or applied design from geometric shapes, namely, Scot, 5 items or 5.00% of the total or 31.25% of developed or applied design. Developed or applied design of Bann Gluay Group which was least found was developed or applied design from basic or ancient design, namely, Chae Kun Kaew and Lai Pun Luk, one item each or 1.00% of the total or 6.25% of developed or applied design.

From the interview, the same reason as that of Ban Puan Group was found, that was, the most found designs were produced accordingly to customer demand while the least found design depended on many factors such as being sold out due to popularity or less production due to less popularity.

Basic or ancient design of Aunt Narong Center which was found the most was Mee Lai, eleven items or 11.00% of all items and 26.19% of basic or ancient design group. Basic or ancient design of Aunt Narong Center which was least found was Mee Khor, Mee Khan, Mee Nak and Mee Ear Song Khlong, one item each or 1.00% of the total or 2.38% of basic or ancient design group. Developed or applied design of Aunt Narong Center which was most found was developed or applied design from parts or names of animals, namely, Tao, 4 items or 4.00% of the total or 6.89% of developed or applied design.

From the interview, the same reason as that of Ban Puan Group and Bann Gluay Group was found, that was, the most found designs were produced accordingly to customer demand while the least found design depended on many factors such as being sold out due to popularity or less production due to less popularity.

With respect to basic or ancient design, it could be noted that Mha Tum of Bann Puan Group and Bann Gluay Group was the most popular among the customers resulting in high volume of production and product offering for sale in the shops which differed from that of Aunt Narong Center where Mee was the most popular one. Regarding developed or applied
design, trend of production was different among the three groups as the designs of this group would largely depend on craftsmen’s creativity to make any design to become popular.

2.2 Study on coloring of Ikat Cloths by Thai Puan people, Bann Mee, Lopburi in the three groups of producer showed that Bann Puan Group used a variety of colors including violet and bright colors. Bann Gluay Group also used a variety of color including black, brown, bright colors such as pink, yellow and green. Aunt Narong Center used violet, brown, green and also contrast group of colors such as green, red, yellow and violet. In addition, the three groups similarly classified coloring of Ikat Cloths into three groups, namely by tone, compatibility and contrast.

Findings from the three groups showed that most of basic or ancient design cloths’ colors were not dim but rather warm toned.

From the above-mentioned, it is recommended to promote and conserve this heritage to the next generation. The key factor is a craftsman who is able to carry out weaving process from the beginning until getting finished product; especially for basic or ancient design which are quite rare to find now. If necessary steps have not been taken to address this endangered traditional knowledge, we will probably not see this product in the future as this field of knowledge is less interested by the youth over time.

3. Product Processing

From the study on processing of Ikat Cloths of Thai Puan people, Bann Mee, Lopburi, it showed that Ikat Cloths products were made for similar processed products into ten groups including pillow slip, pillow, scarf, dress, suit, local dress, purse, pouch, key ring, and slippers. Products relating to menswear were most found in Bann Puan Group and Aunt Narong Center while accessories such as key ring, purse, pouch etc. were most found at Bann Gluay Group and Aunt Narong Center. Local dress could be found at Bann Puan Group. In addition to the above-mentioned, patterns of products were similar. This reflected similar ideas and subsistence including sharing of ideas between people in the communities.

4. Wisdom Transfer

From the study on wisdom transfer regarding weaving of Ikat cloth of Thai Puan people, Bann Mee, Lopburi, it showed that methods for transfer of such wisdom to their descendants were the same among the three groups which included:

4.1 learning by doing
4.2 being familiar with a craftsman to learn
4.3 being of assistance to a craftsman
4.4 living in the same environment of the elderly to be inspired to do the same and to take it as second career

References

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Wanida Rukprom, Interviewee. Jariya Rodjun, Interviewer, at House No. 82, Village 10, Hin Pak Sub-District, Bann Mee District, Lopburi on 3 May 2007

Khao Lham Tud Design (1) Bann Puan Group (2) Bann Gluay Group (3) Aunt Narong Center
Mha Tum Design (1) Bann Puan Group (2) Bann Gluay Group (3) Aunt Narong Center
Mee Khor Design (1) Bann Puan Group (2) Bann Gluay Group (3) Aunt Narong Center
Mee Lai Design (1) Bann Puan Group (2) Bann Gluay Group (3) Aunt Narong Center
Geometric Shapes Design (1) Bann Puan Group (2) Bann Gluay Group (3) Aunt Narong Center
Scot design (1) Bann Puan Group (2) Bann Gluay Group (3) Aunt Narong Center
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