

Isan Performing Arts: Higher Education Institutions to The Creation of The Show

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Abstract

Isan Performing Arts: Higher education institutions to the creation of the show have an objective to study the concept of creating Isan Performing Arts from Isan literature of higher education institutes in the north-eastern region of Thailand. The offer courses are on acting art, Thai acting art, classical Thai dance, local dance, local art dance, and Performing Arts. There was a total of 12 institutes in which the researcher studied information from literature reviews. Related research also entered the areas (fieldwork) of the population groups, consisting of knowledgeable groups, practitioners, and related groups, through the use of interviews, observation, group discussion, and assessment tools, to analyze and synthesize data using Poetica theory.

The results show that the concept of creating Isan performing arts from the literature of 12 educational institutes determines the scope of education that emphasizes identity in the province at that institution. It is concentrated on responding to university policies in terms of requiring the study of local-specific literature or emphasizing the process of applying it that affects communities and institutes. However, the researcher also found that in such creations, the uniqueness of the performance is also emphasized because of the need to create a performance that is uniquely related to the educational institution. Even if they are in the same story or in the same literary story, but when presenting the performance, music melody, costume, also presents the dance process during the duration of the show. It was determined by the field of study of each institution. Only once it is approved by advisors or faculty members in the field of study will it be eligible to enter the creation period and present the progress of 50% 80% and 100% before actually showing to the expert committee, to hear about criticism or suggestions, in order to improve it at the next level.

The researcher synthesized the conceptual framework as follows:

1. Before the production period of creative performance, it consisted of conditional framing for the creation of performing arts, determining the purpose of creating Isan performing arts, determination of inspiration, and framing the main idea of the show.
2. The creative period of the performance consists of reflecting the uniqueness of stories and characters from Isan literature, the design of the structure in the show, and the design of elements in the show, which consists of casting and dancing process design. This section can be classified into four categories. The dancing process is purely Isan style, the dancing process that bends as requested, and Isan dance style mixed with other traditions. Isan dance was mixed with dramatical, song lyrics and melody design, costume and scene design, performance props/equipment and unique techniques, performance practice, refinement, and theatrical performances.

Keywords: Isan performing arts, Conceptual of creative performance, Isan literature, Conceptual of creative Isan performing arts.

Introduction

The mechanism of time drives things from the past to the present over many generations. Things that can tell the story of civilization represent the ancestors' most evident in the literature. Whether inscriptions with photos, letters, or symbols, make it a sign to record the whole story, such as history, politics, trading, and excavations of archaeologists in the civilization of Mesopotamia. Literature on people from Babylonia was inscribed in cuneiform letters (Cuneiform) or wedge-shaped letters on clay engraved with a sharp end cut of reed. This is a record of people's trading stories in the past, to be the evidence as mentioned, it is the oldest and regarded as the world's first literary work inscribed in writing (John Clark Elder, 1993)

Literature has therefore been linked to recording various stories, as in the path of history, chant, praise script, and play chronicle allegory. It appears as evidence in the stories of the western part of the world, including Ancient Greece, Roman, Renaissance, the United States, France, and Europe, which are literature that all glorify their gods by conveying it in the form of genre literary Comedy Tragedy and Melodrama (NongnaphatKajornmalee, B.E. 2546). It is linked to relationships with the world's Eastern beliefs and people who believe in the gods that are already the norm. Together with religious literature that influenced local literature, this resulted in stories of gods mixed with religion, including the use of geographical context as part of composing stories and telling them through social processes. In teaching religion, lifestyle, praying to the gods, textbooks, or sutra and doctrine literature appears in the Middle East of Asia, Eastern Asia, Southern Asia, and

Southeast Asia (SuraponWirunrak, B.E. 2543)

South Eastern Asia has been influenced by literature from Southern Asia. Both direct and indirect ways, called Indian civilization, played a massive role in the Kingdom of Funan, the Kingdom of Cambodia, and the Mon Kingdom of Myanmar. By coming in with trade and bringing religious literature to be published in the area, until it spreads widely, especially literature about the belief in hypothetical gods and Dewa Racha gods (PensriKanjnomai, B.E. 2533). This literature has been tied to stories until becoming a new literary story that occurs in that area according to the settlement of humans and is then conveyed in the form of oral and written. It can be proved that the way of life, society, culture, and traditions are clearest and have created art and culture that reflects beliefs and values, including wisdom and culture, as well as in Isan literature.

Isan literature is a multipurpose literary genre, meaning that it is a mythical story that intervenes with moral teaching. At the same time, it is also an honor to the heroes in the stories (TawatPunnotok, B.E. 2525), as mentioned by JaruwanTammawat (B.E. 2521), that said about Isan literature. In addition to being valuable as literature, which must consist of literary value, there is also value in applied literature. It has outstanding value in terms of content that reflects the ideology of society when literature was born; for example, living in daily life, beliefs, values, and ethics. It may be recorded directly in the form of teachings or hidden in the conduct of the main heroes, which have the personality that society wants and mentions. SupanThongkloy (B.E. 2524) said about

Isan literature that, locally, Isan people brought the old traditional beliefs, manners, and Buddhist doctrines mixed to create a verse/poem for use with people in society, not just focusing on entertainment. For this reason, Isan literature is like something that helps reflect history, chronicles, legends, fairy tales, religious teaching, morale, or even stories that happened in the past, blended with the author's experience, and then developed into a traditional merit-making dance. Until it became a drawing of various expressions and developed into a performance that conveys literary stories until amusement. Examples include Northeastern-style poem singers, Northeastern-style poem story singers, and Pramothai movies, including creating performances in educational institutions (NiradaLaosuntorn, B.E. 2548).

Educational institutions nowadays have greatly promoted education in the field of dancing arts, especially in education institutes of higher education, that have been offered in courses related to the dancing arts. It consists of a dancing arts course, Thai dancing arts, local dancing arts, and dramatical performance and performing arts which develops the potential of students and teachers in that institution a lot. It cannot be denied that in the creation of various performing art. The promotion of dancing arts education by educational institutions has recently increased, particularly in higher education institutions. These institutions now offer courses in dancing arts. All of which help students and teachers achieve their full potential. The higher education institutions that provided courses in all 12 institutions used the literature that first appeared in the Isan civilization area to inspire performances for particular characters,

play episodic roles, or create a complete performance as an artist: the dancing arts or performing arts. Students in different educational institutions performed these performances until they became novelty and beautiful with various types.

From the development of Isan performances resulting from such literature, it can be seen that the development of Isan performing arts has progressed. However, many performances still struggle to display the characteristics that make Isan distinct. Other forms and compositions have not yet been clearly demonstrated. Additionally, the process of developing Isan performing arts has not yet been clearly defined, so some performances have suffered as a result. Although some academics try to define Isan performing arts as "Bow low, dance wide, don't skimp to obtain touch," this is not true (KhamlaMusika, B.E. 2558). Many works in the Isan literature claim that Isan dancing is "Ae AeanFon," which is dance with a lot of bending and moving postures, or taken from the dancing gesture in the Hoop-Taem (Isan wall drawing). It originated from dancing in the rituals of the Isan people that stressed body bending more than body bowing. There is still debate among scholars and local artists as to whether this is the case (Wongpraseart, B.E. 2533). However, in a later period, Isan dancing postures from Isan style poem singers were gathered and put up as a virtual pattern of prototypical dance in Thai dancing arts, which, when taken to analysis, can be called "Isan prototypical dance. These dance postures cannot be considered "Prototypical," as they are composed of Isan people singing performed for amusement and occasionally as comedy. This includes the Pu Sing Lhan posture, the old people

sitting by the fireplace posture (Pu Tao Ping Fai), and the Drunker Pose (Kon Mao), which does not appear in Isan local dance as a dance to explain postures to tell stories, like dancing in Thai dancing arts (Thanadon Cha). The researcher believes that, as a result of these factors, it is crucial to study and develop creative ideas for Isan performing arts from Isan literature, with a focus on studying and performing in education institutes tertiary located in the northeastern region of Thailand that offer the course.

All 12 educational institutions consisting of Khonkean University, Mahasarakham University, Rajabhat MahaSarakhm University, Loei Rajabhat University, Udon Thani Rajabhat University, UbonRatchathani Rajabhat University, Nakhon Ratchasima Rajabhat University, Surin Rajabhat University, Buriram Rajabhat University, Roi Et College of Dramatic Arts, Kalasin College of Dramatic Arts and Nakhon Ratchasima College of Dramatic Arts studied Isan literature from documentary information. It is studied by the theory of Poetica and Aesthetic theory to analyze the story used in the performance and take field data from the 12 institutes. It summarizes systems and categories to analyze creative patterns of Isan performing arts using the concept of artificial dance. Then, the resulting Model was used to synthesize the steps and processes of creating works to obtain a conceptual model through scrutinizing and analyzing from experts in Isan performing arts. By proposing a structure, then designing the show step by step, and organizing a show to criticize ideas to get creative concepts of Isan performing arts that are ideally used to develop as a guideline for creating works in the future and maintaining authenticity.

Creation of Isan performing arts from the institutes of education in Northeastern Thailand

It is possible to analyze, scrutinize, and review the information based on the study of information from literature reviews and related research, along with fieldwork involved, observational tools, group discussion, and assessment. Data synthesis was done based on the Poetica theory of Aristotle consists of Imitation Poetry Elements of Tragedy and Purgation of Emotion. There were 74 performances from 41 Isan literature within 12 educational institutes. The researcher found that the concept of creating Isan performing arts determined the scope of education and emphasized identity in the province.

The concept of the National Arts Centre, 2014 said, "The transformation of the imagination into the actor's body which is a challenging job. Bringing the imagination of performing arts to become alive requires inspiration, determination, and refined craft. Every institution must receive approval from the advisor on issues of their own or the group's interest. Richardson (2010) explained that, regardless of the work style of the show's creators, creative dancing arts will generally be a cyclical process that begins and ends at a multifactorial assessment. For example, past performances, creative dancing arts, time, money, roles that will be performed, groups of people, organizations, rules, committees, and competition. All of these issues depend on the consensus of each education generation, then it is to study more and can go for fieldwork to collect more information.

As Steeh and Judith (1982) have said, Creation collects or finds inspiration. The technique at this stage is an experimental design of new movements and combining skills with developing techniques in the new performance plans or improving existing performance plans. At this stage, performers can use creative movement techniques by unleashing the mind and body following the music or the situation that is determined without prior preparation. Nagler, A.M. (1958) stated the reason for finding the proper posture for the body, energy, area, and time. Improvising the performance postures can bring up opportunities for performers and creators of acting arts or practitioners to find the postures and new movements or show each performer's potential and gain ideas and broader perspectives. Another important part, according to Richardson and Cheryl (2010) has said that that artificial dance selects the appropriate music and movements to complement the style of the performers. It is also consistent with Simpson, R.W (1922) that practice and practice review, music and movements are systematized using mechanical tools of creative acting arts such as repetition, contrast, transition, and variation. From creating the central theme clearly until it is the base of the movement corresponding to the music, the point of clarity everything needs to do practical and reviewed it. Every performance needs to use this technique as a component until the performance is smooth and productive. However, when the creator has designed and defined everything until the practicing process, the work creator will have a process of refining in performing to achieve compliments regarding emotions and feelings. Brooks and Peter (1995) proposed that performers' styles, facial

expressions, and gestures have been refined and linked to the audience. The expression is emotionally relevant, not a rational relationship

Sufficient acting experience will enable the performers to overcome the difficulty that the performer receives, which will be an input factor. In the other evaluation process, the reaction of audiences and performance judging also reflects on the evaluation process. The vital issue in this step, such as sensory perception, tempo control, mind-body control, relaxation and confidence, and concentration, can make it more straightforward. However, each educational institution has its unique approach that is the same in terms of the process comprising the performance presentation, music melody, costume, and then the dance postures process. The department of each education institute determines these factors. Once approved by the department's advisors or faculty professors, it will enter the creative period and present the progress of 50%, 80%, and 100% from the process mentioned. According to the concept of Au and Susan (2002), it went along with the creative dancing arts process. That said, the creation of the performance should start from:

- (1) Artificial dancers, performers, and audiences.
- (2) Searching, questioning, developing the concept and skills, and understanding.
- (3) Plans, design, create, investigate, communicate, observe, act, make a theory, improvise, practice, refine and perform.
- (4) Awareness, reaction, reflection, and analysis.
- (5) Estimation or plans review, design review, creative skill review, and understanding.

Ashley (2002) also identified the individual elements in the process of creative dancing arts that consists of 3 essential groups which are:

(1) Artificial dancer is the originator of the conceptual, identify and resolve problems, and define aesthetic processes which require knowledge and tools of creative dancing arts.

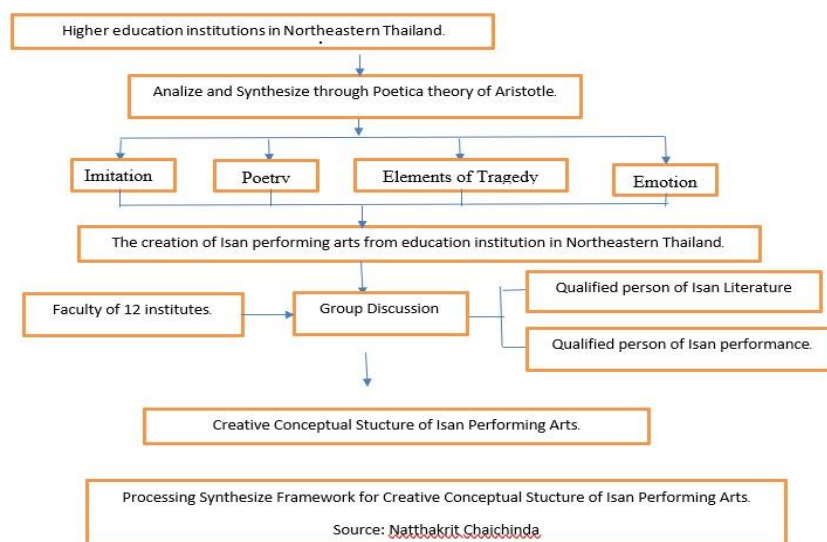
(2) Performers is the one who transforms the imagination and concept of creative dancing arts to appear under the artificial dancer's recommendation for how to find, remember, and express themselves in a meaningful way.

(3) Critical is an assessor assessment that reviews and scrutinizes aesthetic forms

and the effects of expression from the meaning. However, before it can be presented or published, the work's creator must have a process with the expert committee involved in the performance to hear criticisms and suggestions for improvement to be appropriate according to principles and concepts, and theory next.

From all the processes that resulted from the fieldwork research and then synthesized with relevant research, with creative performances through Poetica theory, the researcher can be summarized as a schematic diagram as follows:

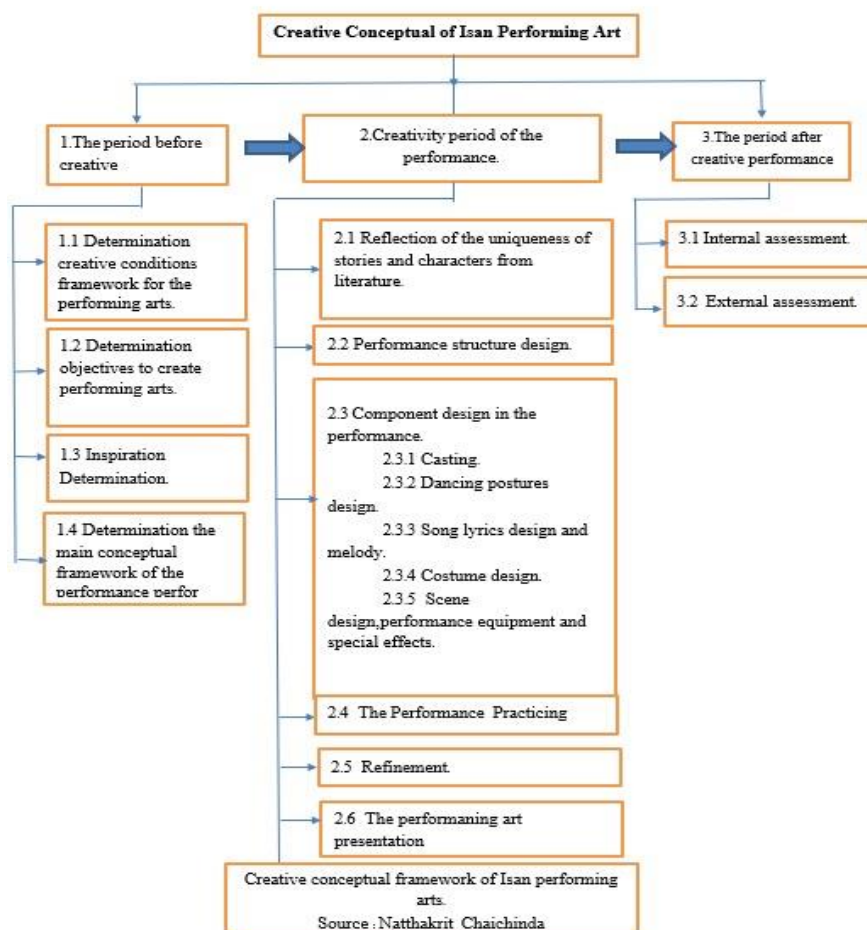
Diagram 1.



Creative conceptual of Isan performing arts

From the results of the synthesis of the information mentioned above about the creative concept of performances that come from Isan literature, in all 12 higher education institutions of Northeastern

Thailand that offered courses in acting, dancing arts, and performing arts, the researcher can summarize the ideas for creating Isan performing arts as follows:

Diagram 2.

From the creative conceptual framework of Isan performing arts above, the researcher has defined the meaning of words and explained it with Descriptive Analysis. In Isan literature, a qualified person of Isan performance and advisors, together with checking information from various research papers to verify the information and the accuracy of the content. The researcher divided the processes into three steps consisting of the period before the creative performance, the period during the creative performance, and the period after the creative performance, as details follow:

1. The period before creative performance means preparation time before creating Isan performing arts, which requires information from the documentary and fieldwork to obtain certainty and clarity in the story excerpted or taken from Isan literature.

1.1 Determination of creative conditions framework for the Isan performing arts means to create policies or plans that concentrate on performing arts creative results, following the strategic plan that responds to the assigned department or affiliation of the performing arts. Also, to meet the needs of creators themselves, which is the source of creation for these performing arts. However, they should

avoid duplicating previously created performances. The creators should create conditions conceptual of the above performances and reproduce them as the originals of the creators themselves to protect intellectual rights, including copyright in performances.

1.2 Determination objectives to create Isan performing arts means creating performance works to pass on the knowledge and skills that they have accumulated experience, knowledge, skills, and objectives that concentrate on meeting the problems or requirements used in the competition. Also, to meet the needs of the creators, the presentation of work that is the result of knowledge and ability performances in auspicious events will have a positive impact on the enjoyment of the audiences.

1.3 Inspiration Determination means Isan literature research from documentaries, information from books, or research papers that the work creator can study and determine the creativity of Isan performing arts. This inspiration may come from the characters, admiration warfare, including various rituals and ceremonies. However, more than studying the literature, documentaries may be required. Therefore, the work creators need to do the fieldwork to collect information from the context related to that literary story, such as Hoop-Tam, sculpture, or ethnography. It will bring more information to determine inspiration and can also use the information from fieldwork to collect information in the sections above.

1.4 Determination of the main conceptual framework of the performance

It involves transcribing inspirational information to create an essential conceptual framework for the performance. It involves what is wanted to be present, what is conveyed to the audience more than only dance or dance with music such as local performance, ceremony, flirtation, and scarification. These things are essential for the creativity of performing arts because they will allow the audience to access the performance without a doubt. Further, it allows the audience to understand the story that the creators of the performance want to express, but when the creator of that performing arts does not determine the central concept of the performance. The performance will need more concentration, and there will be no interest.

2. Creativity period of the performance means the period of creating the performance consisting of elements which, when combined, will make the performance perfectly complete and explain stories in Isan literature that can be used to create the most which consist of:

2.1 Reflection on the uniqueness of stories and characters from Isan literature means transcribing stories in chapters from Isan literature. It involves that the creators are interested in creating performing arts by studying the unique characteristics of various aspects. It includes a story that defines costume, makeup, and hairdressing, equipment for the performance. The characteristics of the artificial dance that are unique, including melodies, musical instruments, lyrics, and language used, which will convey the story and characters in various roles that the creators bring as information in the creation of Isan performing arts resulting

in history and aesthetics that is consistent with the audience.

2.2 Performance structure design means bringing interesting scenes or chapters in Isan literature to make a structure in each performance stage. It involves clearly defining the meaning of that period, what the creator of the performance wants to convey, and how it is consistent in each period. In creating each performance, it is unnecessary to have only three stages, but there can be more to make it clear to communicate the story and the performance to the audience. Therefore, construction is an essential part of the creation of Isan performing arts.

2.3 Component design in the performance means using information from the study and research to get inspiration to integrate with various sciences. Such in dancing arts, visual arts, and skill of musical performance, as in the following details:

2.3.1 Casting means taking characteristics of the characters that the creators of the performing arts transcribed from Isan literature as the primary information. It involves determining the performer's personality and who will play that role, which needs consistency in personality, style, posture, proportion, and character appropriateness. Also, including the tone that sometimes performers may have to speak or sing out, which must be smoothly consistent with the role that the performing arts creator has set.

2.3.2 Dancing postures design means defining postures consistent with the literary story by separating them into postures unique to the characters, postures,

and expression. Such postures must be designed according to the structure of the performance. However, in creating each set of Isan performing arts, there are different characteristics in creating different postures, but they must be within the central concept of the performance. Also, it should reflect the uniqueness of stories and characters from Isan literature as the following details:

2.3.2.1 The dancing posture, which is purely Isan style, involves bringing the original Isan dance postures woven together to correspond with the song or story at that time. It will not be a beat according to the lyrics but a sequence of poses according to the song's melody.

2.3.2.2 The dancing postures, which follow the song's lyrics, are an interpretation of the lyrics according to the style of Thai dancing arts used in the gesture to have a meaning that matches the petition. Because in Isan literature, some stories mention people from the middle region of Thailand's dance style. Therefore, it is necessary to use prototypical dance to combine or blend.

2.3.2.3 Isan dance posture, mixed with other traditions, uniquely conveys the story of literature. It includes transmitting crucial scenes unique to the situation or in the scene that needs to be conveyed. If used only in Isan dance poses, these things will not be able to create and convey the taste to the audience with the story that the creator of the performing arts wants to present. In some literature, the appearance of other races will be mixed in. Therefore, it is necessary to combine the traditions in creating dance postures.

2.3.2.4 Isan dance postures mixed with the dramatical aspect purpose of communicating the story is essential in the performance. It will combine the form of dramatical with the dance postures in each performance stage. Also, certain scenes emphasize the transmission of the story based on reality in both tragedy and comedy so that the audience can reach the emotions in the performance.

2.3.3 Song lyrics design and melody are a part of the creator of performance. It brings the content that appears in Isan literature or content that has been transcribed and composed into lyrics. It conveys the performance's story, including the melody's creation. It is also essential to be consistent with the lyrics. The selection of the melody and composition of the song will be based on information from the literary text and the surrounding context of the literature, such as ethnic groups, living area, specific ethnic groups, and cultures. These will be used to create music and melodies.

2.3.4 Costume design, the creators must use the information from the study before the performance stage as the primary information to use in the costume design. It will include a transcription of literary compositions that have appeared to describe the main character's costumes. It also involves the general characters that appear in the story. Some parts of literature will not describe the character's costume but will have an Isan painting called Hoop-Taem; the painting in the past had created those, including carved images or various sculptures. It will have a clear appearance to indicate the character or story of that Isan literary story. The researcher can use these data as a part that

can be woven with the documented story consistently. Further, it can be used as a model to create a perfect costume with reference evidence.

2.3.5 Scene design, performance equipment, and special effects - in this section, the performance creator uses data from the study in the period before a performance as the primary data. It brings the idea and structure of the performance to obtain the scene. To want to communicate to the audience to access and experience the performance as understandably as possible, which will accompany the creation of performance props/equipment. Most of the performance props/equipment in creating Isan performing arts are umbrellas, sedans, and offerings. These will be related to the scene in the performance. In some performances, it is necessary to use special techniques such as smoke, and the scattering of things, including the lights that reflect the emotion of the performance by making it a perfect performance.

2.4 The work's creator, The Performance Practicing, will bring information into the design of dancing postures, lyrics, melody, scene design, and performance equipment. Special effect is an abstract by creating a structure to be as realistic, especially in the section of the dance posture process that requires well training to have as many acting skills as possible. Each performer in the group needs to have a skill and be different to stand out. It also covers the casting of each character. These depend on the skill of the performers under the control of the performance creators.

2.5 Refinement is the process of re-check, reviewing, and refining the creators' performances themselves before they are presented to get verification. It involves criticism of the qualified person involved in creating the Isan performing arts. It brings the information obtained to revise, improve and develop according to the opinions and suggestions of the qualified person. If the performances are created in the form of presentations, art, or dancing arts, submitting a creative review of the performance from 50%, 80%, and 100% to bring the results is essential. It follows the practices above and is then exhibited or published to the public. In this stage, it is the development of the work creator through the process of criticism from the qualified person, making the performance that the creator has the most negligible flaws until it is a perfect performance.

2.6 The performing art presentation discusses the creator's duty to be a stage side cheerer or spectator only and the performance that goes on stage. It is the performer's responsibility that the creators of the works have created Isan performing arts to their best abilities in all aspects. Once the refinement process is complete, to revise, improve and develop, the next step will be to prove cunning the performers' improvisation. When an unforeseeable event occurs on stage, these things will not appear in the training stage. Therefore, the work's creator must provide a solution for the problem. It includes simulation situations to test the performers to solve problems while performing. These are reflected when casting, defining the performer's experience, and the ability to solve problems of performers. These things are significant in the event of unforeseeable during the performance.

3. The period after the creative performance means the process after the acting exam, such as dancing and performing arts. It includes performing Isan performing arts in various events to receive suggestions and criticisms from qualified and knowledgeable people in Isan performing arts. These mirrors reflect the audience's performances, flaws, and views to be developed in the next Isan performing arts creation. These are called assessments, and they consist of:

3.1 Internal assessment is a self-evaluation of the work creator on satisfaction with creating this Isan performing arts work. It involves finding the flaws in the process of dance posture, costumes, performance equipment, and special techniques used when performing. In order to develop and revise according to self-assessment from the actual performances and, most importantly, the creators of Isan performing arts works are highly obliged to accept their works.

3.2 External assessment evaluates other people, both qualified and those with the knowledge and ability to create Isan performing arts. It involves criticism and suggestions for improvement to develop the work for the next time with general audiences who can freely criticize the performances. In this group, emphasis will be placed on evaluating satisfaction in creating Isan performing arts to determine the index. In this regard, the author of the work will use the results obtained from the said index to analyze the results of some criticisms of a qualified person to be used as information for further development and improvement.

The research mentioned above about creating Isan performing arts from Isan literature in higher education institutions by analyzing, sifting, reviewing, and synthesizing the data through the Poetica theory of Aristotle. There was a total of 74 performances from 41 Isan literature in 12 educational institutions which the researcher can conclude that creative concepts of Isan performing arts can be divided into three processes consisting of:

1. **The period before the creation of the performance** consists of determining the framework of the conditions to create the performing arts, determining the purpose of creating, determining inspiration, and framing the main idea of the performance.
2. **The creativity period of the performance** consists of reflecting the uniqueness of stories and characters from Isan literature. It involves the structure design of the performance, and design elements in the performance, such as casting and dance postures creation. This part can be divided into four types: Isan dance postures, prototypical postures according to the lyrics, Isan dance postures mixed with other traditions, and Isan dance postures mixed with dramatical lyrics and song melody. Further, it involves the design, costume and scene design, performance props, equipment, and special technic, refining and presenting the performance event.
3. **The period after the performance creation** consists of internal and external assessments from the results of such research

from educational institutions and organizations. Further, it involves institutions interested in creating works about Isan literature that can be used to develop and guide the creation of works. In the future and present, glorifying and value for Isan literature in Isan performing arts is significant.

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