



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

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### 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.

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|  | <p>- Sample of perfect Thai classical dancing posture of heroine seen in the illustration on the left handside comprises body balance, waist pulling and shoulder stretching, front step on the heel at the same spot of the tiptoes of the hind foot slantingly 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. <i>Wong Bon</i> 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.</p> |
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|  | <p>-Perfect Thai classical dancing posture of heroine 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. "<i>Wong lang</i>" 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 <i>jeeb</i> 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</p> |
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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)

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|  |  |  |  |
| Perfect Posture 1   | Connection Postures   | Perfect Posture 2   | Perfect Posture 2   |

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

1. Perfect posture 1 practitioner stands with bending down knees. Body set upright. Waist pulling and shoulder stretching. Right arm set aside at shoulder level. Palm turning over. Fingers stretching. Left hand is made *Wong Lang* Head leaning. Shoulder pushing down. Muscle of the body's left side pushed.

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)

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| Perfect Posture 1   | Connection Postures   | Perfect Posture 2   | Perfect Posture 2   |

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 "Akatakkha" 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.

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|  | <p>- 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:</p> <ol style="list-style-type: none"> <li>1. Foot lifting up at wrong position and level. No sharp bending of ankle. No pulling up tiptoes, but let them falling down.</li> <li>2. Stand with foot up. No bending down knee causing no angle between 2 legs.</li> <li>3. Body balance is not upright since <i>Takak</i> (haunch-bone) is not pushed. <i>Takak</i> is pulling out like twisted waist.</li> <li>4. No sharp bending of wrist and stretching of fingertips</li> <li>5. No pushing down of shoulder and muscle of the body side</li> </ol> |
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|  | <p>-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:</p> <ol style="list-style-type: none"> <li>1. Right hand not turning over, but place palm up like a sail or called "<i>Mue Lan Bai</i> . No setting of all fingers attached to each other as seen from some spaces between left and right hands.</li> <li>2. No shoulder pulling up like shoulder lifting up</li> <li>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.</li> </ol> |
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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 Takak, 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:

| Incorrect postures   | Posture Correction by Teacher   |  |
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|  | Method of Posture Setting (Correction)  | Explanation on Method of Posture Setting   |
| <br>Fad Kor |  | Teacher uses one hand to push up 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. |
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| Incorrect postures  | Posture Correction by Teacher  |  |
|---|--|--|
|   | Method of Posture Setting (Correction)   | Explanation on Method of Posture Setting   |
| <br>Kon Yeun |    | Thai classical dancing with Kon Yeun<br>Correction has to be made as follows;<br>1. Teacher uses one hand to pushe loin while uses the other hand pushing the body backwards to make the body upright.             |
|   |   | 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. |
|   |  | 3. 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.   |
|   |  | 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.  |

| Incorrect postures   | Posture Correction by Teacher   |  |
|--|---|--|
|  | Method of Posture Setting (Correction)  | Explanation on Method of Posture Setting   |
|  <p>Mai<br/>Tab Na<br/>/ Ram<br/>Ngai</p> |  | <p>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.</p> |

| Incorrect postures | Posture Correction by Teacher   |   |
|--------------------|---|---|
|                    | Method of Posture Setting (Correction)  | Explanation on Method of Posture Setting  |
| <p>Ok An</p>       |  | <p>Correction has to be made orderly as follows:</p> <ol style="list-style-type: none"> <li>1. Teacher tells practitioner to release tension of chest as practitioner understands that tense chest will make tense back and push shoulders back forward.</li> </ol> |

| Incorrect postures   | Posture Correction by Teacher   |   |
|--|---|---|
|  | Method of Posture Setting (Correction)  | Explanation on Method of Posture Setting  |
|  |  | <ol style="list-style-type: none"> <li>2. Teacher uses one hand to push down inner thigh to make Tab Kana and the body more upright while uses the other hand to push shoulder in order to avoid too much forward leaning.</li> <li>3. Teacher uses one hand to push down loin while pushes forward to make the practitioner bend down her leg and to adjust the body upright. Meanwhile, she uses the other hand to touch and push shoulder backward.</li> </ol> |

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 Kuun-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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