

JUST Dance (Part of the Rework from “Mak, Nak and People of Phra Khanong”)

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1. NAME OF CREATIVE WORK

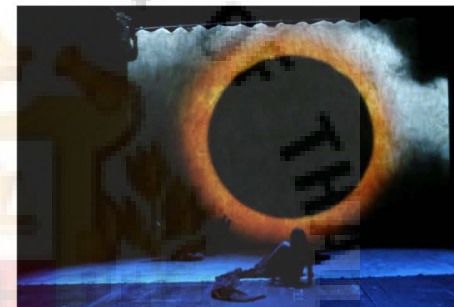
JUST DANCE (PART OF THE REWORK FROM
“MAK, NAK AND PEOPLE OF PHRA KHANONG”)

2. NAME OF CREATOR

ARUNWADI LEEWANANTHAWET

3. BACKGROUND OR SIGNIFICANCE OF THE PROJECT

MAE NAK PHRA KHANONG IS ONE OF THE MOST WELL-KNOWN GHOST STORIES IN THAILAND. SINCE ITS FIRST MUSICAL STAGE SHOW IN 1911 BY HRH KROM PHRA NARATHIP PRAPHANPHONG, THE STORY HAS BEEN STUDIED, TOLD, INTERPRETED AND STAGED FOR MORE THAN A CENTURY. THE STORY OF MAE NAK PHRA KHANONG HAS BEEN NUMEROUSLY NARRATED AND PERFORMED THROUGH SPOKEN WORDS, MUSICAL PLAY, AND OPERA. FROM JUNE 2014 TO JUNE 2015, THE RESEARCHER ALONG WITH A GROUP OF PERFORMANCE COMMUNICATION STUDENTS WORKING CLOSELY WITH LIGHTING DESIGNER, PROJECTIONIST, AND SOUND DESIGNERS TO CREATE A CREATIVE PERFORMANCE CALLED “MAK, NAK AND PEOPLE OF PHRA KHANONG” TO INVESTIGATE OTHER ASPECTS IN MAE NAK STORY: THE CONFLICTS WITHIN FAMILY, INDIVIDUAL VS COMMUNITY.



“MAK, NAK AND PEOPLE OF PHRAKHANONG”
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IN THIS CREATIVE RESEARCH, THE RESEARCHER AIMS TO REWORK AND EXPLORE THE POLITICAL AND CULTURAL CONTEXT OF THE WORD “GHOST” IN “MAK, NAK AND PEOPLE OF PHRA KHANONG” THROUGH ACTING, MOVEMENT AND DANCE TO NARRATE THE MAE NAK CHARACTER NON-VERBALLY. THE RESEARCHER WILL WORK CLOSELY WITH THE CHOREOGRAPHER TO ILLUSTRATE STORY’S MESSAGE. IT IS CLEAR THAT MAE NAK PHRA KHANONG IS THE STORY ABOUT GHOST AS A DEAD PERSON WHO WAS STRUGGLING TO BE WITH HER BELOVED HUSBAND, THE LOVE THAT CANNOT BE PLAUSIBLE. THE RESEARCHER INTERPRETS “GHOST” AS AN “UNABLE TO SPEAK” CHARACTER. “GHOST” IN THIS VERSION OF MAE NAK PHRAKHANONG CONTAINS ITS MEANING TO REPRESENT THE MINORITY OR MARGINAL PEOPLE IN THE SOCIETY. THROUGHOUT THE STORY, THE PERFORMER, WHO DANCES AND PLAYS “MAE NAK” ROLE, IS STRUGGLING AND FINDING HER “IDENTITY” AND HER “HOME” WHERE SHE FEELS BELONGS.

COLLABORATING WITH THE CHOREOGRAPHER AND INCORPORATING ACTORS TRAINING METHODS OF IMAGINATION IN ORDER TO TEACH THE BODY TO THINK ORGANICALLY, A SERIES OF ACTING EXERCISE FROM LEE STRASBERG’S METHOD ACTING AND STANISLAVSKY’S SYSTEM ARE IMPLEMENTED TO HELP THE PERFORMER TO DEVELOP HER INNER MOVEMENT WITH STORY AND THE SPACE. ACCORDING TO PHILLIP ZARRILLI, “THE ACTOR ENGAGED IN CERTAIN FORMS OF TRAINING BUILDS A REPERTOIRE OF SENSORIMOTOR SKILLS THAT AFFORD VARIOUS POSSIBILITIES OF ACTION WITHIN THE THEATRICAL ENVIRONMENT.” THE PROCESS OF CREATING NON-VERBAL STORYTELLING BY IMPLEMENTING THE FUNDAMENTAL ACTING PROCESS: IMPROVISATION AND IMAGINATION, THE RESEARCHER SEEKS TO UNDERSTAND AND REACH OUT TO THE DANCE LANGUAGE AND EXHIBIT THE CHARACTER EXPRESSION AND OBJECTIVE. THIS RESEARCH HAS BEEN COLLABORATING THE WORK WITH A CHOREOGRAPHER (ALSO A DANCER) AND A MUSIC COMPOSER TO EXPERIMENT WITH “GHOST” AND THE CONCEPT OF “OTHERNESS.”

4. PROJECT OBJECTIVE

- 4.1 TO STUDY THE FUNDAMENTAL LANGUAGE OF DANCE IN ORDER TO INCORPORATE WITH SCRIPTED PLAY.
- 4.2 TO STUDY THE FUNDAMENTAL LANGUAGE OF DANCE THAT COULD BE IMPLEMENTED IN ACTING MOVEMENT.
- 4.3 TO STUDY THE CREATIVE PROCESS THAT COLLABORATES AMONG DANCE, MUSIC AND ACTING.

5. CONCEPT

STAGE PLAY TO DANCE MOVEMENT

6. PROCESS OF DESIGN OR ART WORKS

- 6.1 REWORK FROM THE SCRIPT BY MAINTAINING THE ORIGINAL PLOT AND MESSAGE BUT ELABORATE THOROUGHLY ON ACTION, OBJECTIVES, AND MOTIVES OF NAK CHARACTER TO SUPPORT MUSIC AND SOUND COMPOSER AND CHOREOGRAPHER.
- 6.2 STUDY A RECORD VIDEO FROM THE ORIGINAL PERFORMANCE
- 6.2.1 TO EXTRACT NAK CHARACTER TO EXPRESS HER ACTIONS AND EXPLAIN EACH SEQUENCE TO PORTRAY MESSAGE OF INDIVIDUAL VS COMMUNITY.
- 6.2.2 TO LIST EACH ACTION AND EXPRESSION TO DISCUSS WITH CHOREOGRAPHER.
- 6.2.3 TO LIST EACH ACTION AND EXPRESSION TO DISCUSS WITH SOUND COMPOSER.
- 6.3 DISCUSS AND SHARE REFERENCE WITH CREATIVE TEAM

- 6.3.1 DISCUSS AND SHARE REFERENCE WITH MUSIC AND SOUND DESIGNER.
- 6.3.2 DISCUSS AND SHARE REFERENCE WITH PRODUCTION DESIGNER.
- 6.3.3 DISCUSS EXCHANGE KNOWLEDGE WITH THE DANCER TO DISCOVER AND BRIDGE BETWEEN ACTING-DIRECTING AND MOVEMENT AND CHOREOGRAPHY WITHOUT MUSIC (RECORDING THE VIDEO).
- 6.4 ACTING REHEARSING WITH ORIGINAL SCRIPT (RECORDING THE VIDEO).
- 6.5 ACTING REHEARSING WITHOUT SCRIPT AND SPOKEN WORDS (RECORDING THE VIDEO).
- 6.6 MOVEMENT REHEARSING DEVELOPED FROM PREVIOUS STEP WITH MUSIC (RECORDING THE VIDEO).
- 6.8 DISCUSS THE DEVELOPMENTS WITH ALL PARTIES (MUSIC AND SOUND DESIGNER, CHOREOGRAPHER AND DANCER, PRODUCTION DESIGNER)
- 6.8 FINALIZE THE PERFORMANCE

7. MATERIAL AND TECHNIQUES OF DESIGN OR ART WORKS

IN ORDER TO CREATE A SERIES OF EXERCISE USING LEE STRASBERG "METHOD ACTING" AS FOLLOWS:

PART ONE:

- DISCUSSING CHARACTER BACKGROUND AND OBJECTIVE, CHARACTER'S ONGOING THOUGHTS, SENSATIONS, PERCEPTIONS AND EMOTIONS.
- USE OF AFFECTIVE MEMORY, MEMORY OF SENSATION AND EMOTION.

PART TWO:

- RELAXATION, MUSCLE AND MIND, ELIMINATE TENSION, CONTROL PHYSICAL ASPECTS TO BUILD CONTROL OF MENTAL AND EMOTIONAL ASPECTS.

PART THREE:

- CONCENTRATION, FOCUSING ON AN OBJECT, AND BUILD THOSE FOCUS TOWARDS OBJECTS IN MIND, SITUATION, SENSATION, MEMORY RECALL, AND FINALLY IMAGINATIONS.

PART FOUR:

- SENSE MEMORY, EXPLORE WITH OBJECT'S SHAPE, DIRECTION OF MOVEMENT AND UNLEASH PERFORMER'S CREATIVITY.

PART FIVE:

- SEQUENCE AND IMPROVISATION, CREATE SITUATIONS, SOLVE PROBLEMS, DEVELOP HABITS, EXPLORE FROM BUILDING OBJECTS THAT EVOLVE TO MORE COMPLICATED CHARACTER, SITUATION, EVENT TO EVENTUALLY

8. IMAGES OF WORK IN PROGRESS MOVEMENT



9. KNOWLEDGE AFTER FINISHED PRODUCE ART OR DESIGN WORKS

- 9.1 TO GAIN DEEPEN DIRECTING SKILLS THAT TRAIN ON RESEARCHER'S EARS AND UNDERSTANDING THE LANGUAGE OF SOUND.
- 9.2 TO GAIN DEEPEN DIRECTING SKILLS THAT TRAIN ON RESEARCHER'S EARS AND UNDERSTANDING THE LANGUAGE OF MOVEMENT.
- 9.3 TO GAIN AND HONE SKILLS IN DIRECTING PERFORMERS WITH DANCE BACKGROUND.

