

Research Article

Being Kru Nora Thammanit Nikhomrat and the Concept of Transmission of Nora in Educational Institutions

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Abstract

The article Being Kru Nora Thammanit Nikhomrat and the Concept of Transmission of Nora in Educational Institutions is aimed to study into pedagogical self of Kru Nora Thammanit Nikhomrat and the concept of transmission of Nora in educational institutions. Data were collected from documents, books, related studies and interviews within the study scope 1) initial step of introducing Nora to educational institutions 2) educational achievements 3) research concerning education and 4) rewards and recognitions given by educational institutions to praise pedagogical attributes as well as interviews Nora choreography, teachers, experts and professionals in Nora art.

Results revealed that Kru Nora (Nora teacher) Thammanit Nikhomrat adopts the concept of transmission of Nora in educational institutions which commences with establishing recognition through propagation of knowledge in the educational institutions both inside and outside the system in order to broaden the recognition of Nora by means of creating the concept as well as performance methods based on the teacher's performance experience and expertise which can intrigue learners. Also, the body of knowledge is also integrated with practices of other performances in which Kru Nora Thammanit Nikhomrat dedicatedly co-creates with learners. Kru Nora Thammanit Nikhomrat will observe social the context of social lives to orient the education in compliance with it to ensure benefits and solidify Nora in educational institutions. This will enable contribution of Nora wisdom to learning, teaching and present educational management which represents evolving creativity of Nora in each period. Learners will get to activate the creativity-based learning process giving birth to imagination and creativity which plays an important role in today's society as a way to instill awareness of value and importance of the local wisdom as well as the will to conserve and inherit legacy of local performing art.

Keywords: Kru Nora, Concept of Transmission, Educational Institution

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Introduction

Dancing art is significant art aimed to sharpen learners' creativity, imagination, aesthetic, confidence of expression, attitude and good memorization and aptitude. Developing learners' ability to think is important and necessary for acquiring the advanced elements of dancing art. Immersion into precise knowledge results in polished practices of dancing art. (Khammani, 2010, p. 4)

Development of new teaching methodologies enables learners to acquire knowledge and cultivate skills and creativity and correctly apply them in the performances. This concept is aligned with 21st century learning philosophy affirming the teacher's switch of a former role of a performer performing for students who are the audience to that of a director of the performances consisting of pieces of puzzles for the students to digest by themselves. Teachers will assume a role of a coach directing an in-depth learning process and meaningful learning for students (Samudavanija, 1997)

Kru Nora Thammanit Nikomrat has extended groups of Nora art inheritors as can be observed in teaching and transfer of Nora knowledge in educational institutions both inside and outside the system in order to promote historic art of Nora, broadly propagate and further the body of knowledge. An integration of local culture and precise information given by Kru (Teacher) is also emphasized. Several components converge on establishing reputation and recognition of Kru Nora Thammanit Nikomrat. Apart from the unrivaled authenticity of Nora dance choreography entailing comprehensive details and profound preservation of the movement patterns designed by Khun Uppathumnarakorn's, his transmission of Nora dance choreography in educational institutions are characterized by their outstanding features and significance which has long enshrined the performing art of Nora, a sophisticated art representing identity of the south, as the aesthetic and intriguing art.

Furthermore, Kru Nora Thammanit Nikomrat has launched a new form of a Nora performance under the assumption that this performing art can branch into other valuable aspects. Kru Nora Thammanit Nikomrat gave an account that youths are essentially a solid foundation of culture. Studying performing art conceiving as a result of inheritance of creativity of humans of any civilizations across all regions

always derive from appreciation, impressiveness and integrity of the art which are embedded in each artist who has been profoundly enlightened and cultivated understanding of the art. Hence, which such power instilled, the artist is bound to convey it gracefully and endlessly despite occasional clashes with other fields or arts and performances belonging to another distinct performing art circle. Nevertheless, immersing oneself in the world of performing art, all artists are oriented toward adapting toward contemporariness to strike for beauty balance which caters to happiness of all people without confiding themselves to the old forms. Art and music of any genres also carry their distinctive values. As long as those distinctive characteristics coordinate with all components making peace with one another, everything is equivalent with learning. The more receptive we are, the more insightful we become (Nikhomrat, 2020)

According to the abovementioned, the researcher is interested in studying into the pedagogical self of Kru Nora Thammanit Nikomrat, a case study of the concept of transmission of Nora knowledge in educational institutions which embodies integration of the body of knowledge and teaching guidelines of past Nora masters into the initiative of a more systematic form the present educational organization conforms to. Meanwhile, a sense of authenticity needs to be maintained to its maximum. While the systematicity of learning this art can facilitate teaching for continuation of Nora art and its application as a career or teaching in different levels of educational institutions. Kru Nora Thammanit Nikomrat's teaching of the Nora dance choreography is fundamentally aimed at encouraging the learners to engage in the learning process emphasizing creativity which has proved to be an asset in a modern society, especially in the future, owing to the fact that creativity presides as human capability to imagine, envision and create unprecedented outputs, either in a form of products or solutions to problems which will be of the benefits and support of the society and the nation. In the community of education, creativity is deemed indispensable attribute of humans and also an approach to integrating the knowledge of Nora performance with other types of performing art. Such attempt shall take observation of the context of social dynamic in order to organize education in the compliant directions for benefits which lead to cultivation of awareness of values of the wisdom,

local culture and will to preserve and inherit local performing art.

Research objective

To study the concept of transmission of Nora in educational institutions of Kru Nora Thammanit Nikomrat.

Research methodology

Data collection

Data on the pedagogical self of Kru Nora Thammanit Nikomrat and the concept of transmission of Nora in educational institutions were collected from documents, books, related studies and interviews within the following research scope.

1. Data collected from documents are from academic articles and related studies on education as well as rewards recognitions which Kru Nora Thammanit Nikomrat has received from the educational institutions as a token of praise for his pedagogical contribution. Data were also collected from the documents and books featuring principles behind designing Nora choreography together with magazines, news, and online data on websites about Kru Nora Thammanit Nikomrat

2. Field data were collected using focus group interviews and participatory observations.

Data analysis for data analysis, the researcher categorized the data into groups and perform analysis as described below.

1. Content analysis
2. Field data analysis
3. Sorting and Categorization of data

Research scope

This study is a qualitative study aimed to study the concept of transmission of Nora in educational institutions by Kru Nora Thammanit Nikomrat by means of studying into the pedagogical self of Kru Nora Thammanit Nikomrat in terms of transmission of Nora art in educational institutions.



Figure 1 Kru Nora Thammanit Nikomrat
Source: Nikhomrat, 2017

Biography of Kru Nora Thammanit Nikomrat

Assistant Professor Thammanit Nikomrat or Kru Nora Thammanit Nikomrat or Kru Nora Thammanit Sanguansil was born in Na Thawi District, Songkhla to a father named Mr. Perm Nikomart (former teacher) and a mother named Somnuak Nikomrat who have passed away

Kru Nora Thammanit Nikomrat was immersed in the training under supervision of Nora Saroj Nakhawiroj from Songkhla Rajabhat University. With deep appreciation in the art of Nora performance at young age, he developed aspiration to undergo Nora professional training which later put him in a Crob Serd ritual (crowning ritual) presided over by Khun Oupbathamnarakorn or Nora Pum Devha Kru Nora Thammanit Nikomrat has inherited Nora in the authentic ancient style of Khun Oupbathamnarakorn, a Nora master ever since (Nikomrat, 2014)

Educational background

- Primary school degree, Bannatawee School, Songkhla
- Certificate of Education (Cert. E.), Songkhla Rajabhat University.
- Bachelor of Education (B.Ed.), Srinakharinwirot University, Songkhla
- Master of Arts (M.A.), Thai dance, Faculty of Fine and Applied Arts, Chulalongkorn University

Professional background

Asst. Prof. Thammanit Nikomrat or Kru Nora Thammanit Nikomrat had pursued his teaching career as a government official in several schools before getting transferred to Songkhla Rajabhat University. At present, Kru Nora Thammanit Nikomrat has been appointed to the academic title Assistant Professor (Rank 8) and been working as a lecturer for Faculty of Fine Arts, Performing Arts Program, Thaksin University, Songkhla.

Awards and achievements

- 1991, Outstanding Person Award in Culture from Lions Club, Na Thawi District, Songkhla
- 1992, Role Model Award (Arts and Culture) from the Art and Culture Promotion Fund, Na Thawi District, Songkhla
- 1998, the 16th Local Media for Youths Award (Southern local media) from National Youth Promotion and Coordination Committee and the Subcommittee of Consideration of Outstanding Mass Media for Youths
- 2012, Rajamangala Sansern Award for Teacher with Outstanding Cultural Achievement in Performing Art, University of Technology Thanyaburi, Pathum Thani
- 2013, Teacher with Outstanding Achievement Award in Promotion of Art and Culture, Thaksin University, Songkhla, bestowed upon by Her Royal Highness Princess Maha Chakri Sirindhorn
- 2016, Outstanding Artist Award of Songkhla in Performing Art (Nora), Office of Culture, Songkhla
- 2016 The Person of Pictures of Memory Award on the occasion of the birthday of Her royal highness HRH Princess Chulabhorn Walailak on Jul 4th, 2016, Ministry of Culture
- 2017, Siam Diamond Award in Arts (Local performance) of the year 2017, Chandrakasem Rajabhat University
- 2017, the Award of "Teacher and Artist of Princess Galyani Vadhana Institute of Cultural Studies" in Music and Dance, Princess Galyani Vadhana Institute of Cultural Studies, Prince of Songkhla University

- 2018, Pitaporn Award (Gem of the Land) as the teacher with contributions to preservation of art and culture, February 14th, 2018, Art and Culture Center of Songkhla Rajabhat University

- 2018, Great People of Songkhla Award – Great Government Officials of Songkhla 2017 by the We love Songkhla Chalermprakiet Foundation and Organization of 15 Administration Associates

- 2018, Thai Sage of The South Award in Performing Art by Walailak University, Nakhon Si Thammarat

International Propagation of Art and Culture

Kru Nora Thammanit Nikomrat has delivered a number of remarkable performances both in Thailand and overseas by giving the floor to his students in Junior, Middle and Senior levels in every event. Also, he gains a reputation as Nai Rong or Nora Chief equipped with expertise and aesthetic choreography of the Nora dances such as Rum Klong Hong (Swan lassoing dance), Rum Tang Ke (Crocodile stabbing dance). Over decades as a Nora professional, Kru Nora Thammanit Nikhomrat has passed on his expertise to generations of students and introduced them as performers on different occasions to propagate art and culture both in Thailand and overseas, together with dissemination of documents for Nora dance training. In addition, Kru Thammanit Nikhomrat is invited to a wide range of institutes to supervise the Nora dance training for students at primary school, secondary school and higher education levels.

Background in international propagation of art and culture

- 1979, Annual Fair of Thai Temple in Kedah, Malaysia
- 1986, Asian Game, Seoul, South Korea
- 1987, Thai Tourism Festival, Kuala Lumpur, Malaysia
- 1991, International Local Festival, Switzerland
- 1992, Children of the World Festival, Turkey
- 1994, International Local Festival, Dions, France
- 1996, Thai Tourism Festival at Royal Thai Embassy Vientiane, Lao
- 2003, the International Cultural Relation Development Project in Singapore

- 2003, Ramum Rum Ten Festival (Dance festival), Bombay, India
- 2004, International Local Festival, Wales, the United Kingdom
- 2005, The Thai Culture Week Project, Rome, Italy
- 2006, Local Culture Festival Project, Helsinki, Finland
- 2007, Introduction to Nora Dance Project, Sidney, Australia
- 2008, Thai- Indonesian Shadow Puppet Festival at Te Pa Pa Museum, Wellington, New Zealand
- 2008, Thai Culture Propagation Project, Kedah, Malaysia
- 2009, Thai Culture Propagation Project, Kedah, Yunnan, China
- 2013, Basic Nora Dance Workshop in Sibu International Dance Festival 2013, Malaysia
- 2013, Esplanade Outdoor Theatre & Esplanade Concourse Dace Festival 2013, Singapore
- 2013, the Sixth China and Thailand, Two lands, one heart, Beijing and Shanghai, China
- 2013, teaching Nora at Faculty of Music and Performing Arts, Sultan Idris Education University, Malaysia
- 2013, Nora for Youths at The Buddha Jayanti Temple, Kuala Lumpur, Malaysia
- 2014, Nora for Youths a The Buddha Jayanti Temple, Kuala Lumpur, Malaysia
- 2014, Tari ' 14 9th International Dance Festival, Aswara, Malaysia
- 2014, teaching Nora dance at Aswara (National Academy of Arts Culture and Heritage, Malaysia
- 2015, NORA DANCE EXPLORED (da:ns Festival 2015) Esplanade Concourse, Singapore
- 2017, International Local Festival 2017, Yogyakarta, Indonesia

Research

In terms of the concept of transmission of Nora in educational institutions, Kru Nora Thammanit Nikhomrat creates awareness through the propagation of Nora in educational institutions both inside and outside the system in order to broaden recognition of Nora by principally relying

on his experience in performances as a teacher equipped with expertise in creating intriguing performance concepts for students and integrating the body of knowledge into other branches of performing art. Kru Nora Thammanit Nikhomrat usually utilizes space and time to create a performance with students by making observations of the social lives in order to organize education in a way which is compliant and beneficial for the preservation of Nora in educational institutions without deviating from the knowledge organization approaches of past Nora teachers. This will optimize the Nora wisdom's contribution to present learning, teaching and educational management which reflects continuously evolving creativity of Nora in each period which includes:

1. Creativity



Figure 2 Contemporary Nora performance Kru
Source: Mejudhon, 2013

Kru Nora Thammanit Nikhomrat expresses creativity through the diversity of his novel ideas and ability to elaborately and correctly apply learning strategies. He also demonstrates abilities to invent and create unprecedented ideas characterized by their creative contemporariness. As a result, it has always been his practice to teach the students to not just be a thinker but a creative thinker who is keen to think, analyze and synthesize the body of knowledge both in theory and practice, and to never cease to develop an insight into learners' selves. Learners will acquire the benefits of fresh perspectives and positive attitudes directly from the creative process in which they can adopt as a solid ground for further enhancement.



Figure 3 Contemporary Nora performance
Source: Nikhomrat, 2017



Figure 4 Contemporary Nora Performance Sung Tong Episode
Rojjana Choosing Mates
Source: Nikhomrat, 2016



Figure 5 Bird performance
Source: Sor. Thammanit, 2017

2. Emphasis and improvement of teaching:

Kru Thammanit Nikhomrat has demonstrated his qualifications for emphasizing and improving teaching by being a creator and enhancer motivating and interesting teaching strategies to optimize the management and promotion of Nora knowledge to creative Nora in educational institutions. Furthermore,

it is also to manage the body of knowledge and research aimed to conserve the Nora knowledge for teaching and learning development and also transferable application for current generations to search, integrate and develop management of Nora teaching in educational institutions to make it the performance reflecting local beauty and taste. Additionally, appropriate adjustments are constantly made in relation to the evolving social contexts to correspond with students' taste and behavior. The teaching of Nora undergoes development and improvement to suit the learners and respond to current trends. In terms of accessibility, interested learners are afforded opportunities to learn and get acquainted which is the way to allow youths to inculcate the science and art of Nora dance. Such path of learning is believed to nurture love and appreciation of Nora dance, build awareness and broaden recognition. What follows is a comprehensive and systematic propagation of the knowledge to both the youths and people in general. In the future, the learners can integrate what they have learned into teaching and advance it further.

3. Embracing change: Kru Thammanit Nikhomrat embraces changes generating both favorable and unfavorable impact on teaching which may result from either controllable or uncontrollable factors in the best interest of learners. Such characteristic translates into constantly adjusted styles or strategies in teaching, sacrifice for learners and exercise the body of knowledge to the best of his knowledge to adapt and apply it in teaching in response to various situations without putting learners at any disadvantages. Also, the works are also attuned to current issues and changes together with solutions which are of benefits to learners.

4. Discipline and enthusiasm: Kru Nora Thammanit Nikhomrat demonstrates discipline and high standard, enthusiasm and devotion to works. Furthermore, he gives importance to self-preparation before transferring knowledge to learners. This ability enables him to transcend his age and strongly maintain his Nora dance expertise. His intensive self-preparation leads to learners' acquisition of contemporarily improved Nora knowledge and ability to provide precise answers to questions reflecting genuinely crystalized and deep knowledge about Noda.

Kru Nora Thammanit Nikhomrat's Concept of Teaching of Nora Dance Choreography

Management of Nora dance choreography learning leads to efficiency of teaching of interesting Nora dance choreography as well as the techniques and approaches to passing on the knowledge and crucial identities of the dance to learners.

1. Warming-up and body bending



Figure 6 Warming-up and body bending
Source: Agradechanat, 2020

Kru Nora Thammanit Nikhomrat pays significant attention to bending of a body, hands, arms, legs and balance in order to nurture the quality of body balance coordinately coupled with stable but delicate use of hands, arms and legs. To achieve this, it is highly necessary to give learners the lesson on body bending and basic choreography before proceeding to Nora dance.

2. Basic Nora choreography practice



Figure 7 Basic Nora choreography practice
Source: Agradechanat, 2020



Figure 8 Basic Nora choreography practice
Source: Agradechanat, 2020

In terms of basic Nora choreography practice, this step is intended to inform learners of aesthetic appeal of the dance process, styles and details of each dance pose. Teaching this, Kru Thammanit shall start with introducing each dance pose to students in a form of demonstration accompanied by explanations closely followed by



Figure 9 Dance process during class teaching
Source: Areerungruang, 2019



Figure 10 Dance process during class teaching
Source: Areerungruang, 2019

learners imitating the poses and being able to perform together with others in a big group in accordance with the dance choreography of Kru Thammanit Nikhomrat.

3. Nad pose (Arm swing)



Figure 11 Nung Nad (Sitting swing)
Source: Ketkaew, 2020



Figure 12 Yuen Nad (Standing swing)
Source: Ketkaew, 2020



Figure 13 Dern Nad (Walking swing)
Source: Ketkaew, 2020

In terms of the teaching of dance poses, of all the poses, Nad pose or a swing pose taught by Kru Nora Thammanit is a highly important pose which is reflective of aligned dance pose arrangement incorporating balanced dance style and movement of hands and feet as well as the body balance while dancers are moving to the tempo.

4. Ta kru Pose (Teacher pose)



Figure 14 Ta Kru Pose 1 and Pose 2
Source: Nikhomrat, 2020



Figure 15 Ta Kru Pose 3 and Pose 4 and Pose 5
Source: Nikhomrat, 2020



Figure 16 Ta Kru Pose 6 (Front and back)
Source: Nikhomrat, 2020



Figure 17 Ta Kru Pose 7 (Front and back)
Source: Nikhomrat, 2020



Figure 18 Ta Kru Pose 8, Pose 9 and Pose 10
Source: Nikhomrat, 2020



Figure 19 Ta Kru Pose 11 and Pose 12
Source: Nikhomrat, 2020

Ta Kru Pose or a teacher pose put an emphasis on balanced sitting, standing and swirling in different patterns. 12 Ta Kru poses will be performed in cooperation with the Rum Sib-song Ta verse (12 pose verse) (Nakhawiroj, 2018).

Ta Tee Nueng Pranom Meau Khun Trong Na
Wai Po Mae Te Ma Ya Yuei Suan
Ta Tee Song Jeeb Wai Kang Yang Krabuan
Ta Tee Sam Luean Plien Mue Kwa Sud Ta Rum
Ta Tee See Jeeb Wai Kang Wang Pieng Eew
Plien Mue Rew Ta Tee Ha Doo Na Khan
Ta Tee Hok Jeeb Wai Lung Tung Pra-Jam
Plien Mue Rum Ta Tee Jed Khun Hai Ded Dee
Ta Tee Pad Jeeb Wai Khang Wang Pieng Ba
Plien Mue Khwa Sad Wai Hai Khao-Tee
Tee Sib Jeeb Khun Mer
(Samer) Na Hai Ta Po-dee
Sib-ed Me Plien Meu Rum Tum Tam Kru
Ta Sib-song Kao-kwai Sad Hai Pen Wong
Judprasong Krueang-mai Wai Piang Hoo
Rum Ta Sib-song hai Pee-nong Do
Dai Tum Tam Kru Son Tae Kon Kan
Laew Rum Ta Mae-lai Kha-yai Ta
Tam Nora Bab Sin Nai Tin-tan
Dai Rum Tam Kru Son Tae Kon Kan
Bab Bo-ran Sin Chai Pak Tai Thai

Below are some parts of the English-translated reciting verse. Further translation is available upon request.

“ Step one is to put your palms together in salutation of all distinguished audience

Step two is to elaborately put your hands in Pleat gesture on your side

Followed by Step three done by switching to the right hand

Step four is to make a Pleat gesture at your waist

Step five is to promptly switch your hands, So prompt that it may amuse your audience”

5. Rum Prasom Ta (mixed pose) or Rum Pleng Ko



Figure 20 Example of Rum Prasom Ta (mixed pose) or Rum Pleng Ko
Source: Ketkaew, 2020



Figure 21 Example of Rum Prasom Ta (mixed pose) or Rum Pleng Ko
Source: Ketkaew, 2020

The teaching process of Rum Prasom Ta or Rum Pleng Ko by Kru Thammanit is another highly significant dance pose which communicates elaborate beauty of the dance movement, style and knowledge. However, in order to practice Rum Pleng Ko, learners must have learned the process of the previous three basic poses as a prerequisite. Rum Pleng Ko conceives as a result of arrangement of different Nora dance poses in a way presenting harmony and continuity. One complete attempt of Rum Pleng Ko consists of Kao Kwai pose, Preab ta pose, Yon Meau pose, Keenon Noi pose, applied Keenon pose, Sod Soi pose and Klao Meau pose. Each of the poses is accompanied by counting (Sriruang, 2020)

The concept of strategies to pass on the Nora choreography by Kru Thammanit Nikhomrat Teaching the dance process to a number of learners necessitates expertise of a teacher for the learning process organization which ensures optimal acquisition of the dance techniques from the teacher.

1. During class teaching, Kru Thammanit Nikhomrat' position in front of the class with proximity to the learners allowing detailed and elaborate imitation of the dance poses. He emphasizes a big group's synchronized movement projecting uniform and elaborate dance poses.

2. Dance pose improvement: observing that learners are struggling with certain poses either in terms of accuracy or delicateness, Kru Thammanit Nikhomrat will immediately assist the learners in improving them both on a case-by-case and group practice basis. Once they develop better understanding and skills, he will proceed to the next

move in that particular dance pose or the next dance pose.

3. Group dance: For each chapter, Kru Thammanit Nikhomrat will employ the techniques and approaches of group learning management by having certain members of the group be a peer-leader assisting others in collaboratively developing skills and confidence. In the meantime, Kru Nora Thammanit will be supervising and providing advice and directions.

4. Sub- group practice of dance poses: learners are also divided into sub-groups based on the shape of rows or restriction on a small group number – 6 members so that everyone gets to closely and actively immerse in the dance pose practice through Kru Nora Thammanit's demonstration in each of the sub-groups. This method enables the teacher to closely observe each learner's dance styles.

5. Group dance contests: This method is aimed to develop strength, patience and unity among the group members through dance pose comparison between the dance groups. This technique of Kru Nora Thammanit Nikhomrat is to get learners to perform one particular dance pose together while being judged by a peer committee comprising learners from the other groups on a set of criteria focusing on, for instance, coordination between the pose and the tempo, longest- lasting balanced standing, harmony of the movement within limited time. This strategy serves as an indirect motivator.

6. Time budgeting and tempo counting: In the dance practice, to accelerate the sharp movements, Kru Nora Thammanit Nikhomrat shall assign the counting to enable the harmonious pose practice. For example, 20 counts are assigned for each attempt of Rum Ta Nad (Swing pose) and 10 counts for gesture with the fingers. Through this process, learners will gradually inculcate a sense of principle and respect for social rules.

7. Incorporation of real performance equipment for tempo- movement coordination practice: Kru Nora Thammanit Nikhomrat always incorporates use of real performance equipment for tempo- movement coordination practice. For instance, for the singing and reciting of different Nora verses, after imitating Khru Nora Thammanit's singing and reciting, each learner will get to perform brief verse lines using a sound system or a microphone to gain confidence, reduce nervousness caused by unusual projection of loud voices and make the singing and reciting more enjoyable.

The concept of creation of Nora performances by Kru Nora Thammanit Nikhomrat in Educational Institutions

Bringing the knowledge and teaching approaches of the past Nora teachers in to the process of creative development using the process oriented toward positive thinking, problem solving and integration of the Nora dance with other types of performing art by taking observations of the social life contexts in order to manage and create a Nora performance in a compliant and beneficial way in the style based on the hands-on experiences of Kru Nora Thammanit Nikhomrat constitutes a conceptual change in development and creation of Nora performing art in order to give learners understanding of the context of change which will allow the creation of performances whose aesthetics transcends time as a result of contemporary adjustments to bring humans collective happiness. Kru Nora Thammanit Nikhomrat has devised strategies and processes to create a Nora performance in educational institutions as follows:

1. Collaborative creation with learners: Kru Nora Thammanit Nikhomrat prioritizes consistent creation of works with learners since time and space shared between the teacher and the students are perceived as platform to execute the works' holistic beauty, harmony and perfection. Therefore, these elements translate into a performance ultimately appealing to the eyes and hearts of beholders. In the process, Kru Nora Thammanit Nikhomrat will be leading and facilitating alongside learners.

2. Integration of the body of knowledge in to the process of development: Kru Nora Thammanit Nikhomrat has a conviction that in each individual learner, a unique seed of art exists. As a result, conceptual planning plays an incredibly important role in bringing out the knowledge to develop and create the concepts. This process necessitates cooperative learning allowing sharing of time and exchange of the crystalized knowledge so that each performance reflects perfection of aesthetics of creative performing art especially in terms of emotional and feeling expression which need to be compliant and swift change of it in response to the integrated music and tempo. This particular task takes some skills for a prompt shift. However, once deciding to be receptive and open to global art, learners shall have to collectively adjust feelings toward a positive direction because such outcome will constitute collective happiness and harmony in contemporary performances.

Conclusion

Kru Nora Thammanit Nikhomrat has created awareness through propagation of the Nora performing art in educational institutions in order to broaden recognition of Nora using his hands-on performance experiences and expertise to develop the concepts together with integration of the knowledge with other types of performing art to create and develop works. Kru Nora Thammanit Nikhomrat will always utilize a space and time to cooperate with learners in the creation of works which takes into consideration social life contexts derived from observations in order to achieve the most compliant and beneficial Nora education reflecting evolving creation development of Nora performance creation (Khammani, 2018). The teaching of Kru Nora Thammanit Nikhomrat is executed through constant practice to gain the best comprehension, precision and seamless association between the poses. In addition, it also takes practices of the dance poses to the degree of unique expertise, and incorporates contemporary adjustment to change to achieve balanced beauty. Moreover, he prioritizes cooperative creation of works with his learners and integration of the crystalized body of knowledge into conceptual development bringing in other types of performing art. This practice introduces a sense of contemporariness and synchronization with the world's current trends which demonstrates effort to adapt and harmonize the art of Nora performance so that it sustainably coexists with other branches of performing art in each era. Furthermore, the performance can be adapted to other types of art to achieve creative perfection.

In terms of the teaching of Nora dance choreography, Kru Nora Thammanit Nikhomrat usually starts with mastery of body flexibility or body bending, basic Nora dance poses, Rum Pleng Ko, Rum Pleng Nad, Rum Prasom Ta, Rum Ta Kru and Rum Tua On (flexible body dance). Each type of the dance poses can be performed either together or separately depending on the occasions, performance time or application for the benefit to educational institutions and optimal application of the knowledge of the dance poses.

In terms of teaching of the Nora dance choreography by Kru Nora Thammanit Nikhomrat in educational institutions, Kru Nora Thammanit Nikhomrat has teaching techniques of the Nora

choreography which are derived from the principle that the teaching itself must have thoroughly understood and comprehended each single step of the predetermined practice pattern or even the improvised one. In the process of teaching, both the teacher and learners engage in cooperative learning in order to gain an insight into the principle of transmission of the knowledge to learners and their development of the acquired Nora knowledge. In addition, propagation of Nora performing art in educational institutions is a practice demonstrating unique dance patterns which deserves further practice and propagation reflecting the appreciation of Nora performance's values.

In terms of creation of Nora performances by Kru Nora Thammanit Nikhomrat in educational institutions, Kru Nora Thammanit Nikhomrat was afforded opportunities from Kru Lek Patravadi Mejudhon to learn about approaches to creating contemporary Nora performances in the "Kru" performance. Kru Nora Thammanit adjusts the concept of development and creation of Nora performances to cultivate learners' understanding the context of change which will facilitate and add adaptable beauty transcending time.

Kru Nora Thammanit Nikhomrat employs the strategies and processes of creation of a Nora performance in educational institutions through cooperation with learners and development of the work based on integration of the authentic Nora performance with other types of performing art for propagation of the contemporary art of Nora performances fitting with the current trends.

Suggestions

Being Kru Nora Thammanit Nikhomrat and the Concept of Passing on Nora in Educational Institutions accounts for both theory and practice which can be appropriately applied in alignment with the 21st century learning to serve as the approach to learning and teaching management or the concept of systematic knowledge transmission. Teachers can further develop and create activities suitable for social contexts. As a result, learners' learning skills will be gradually nurtured. Besides the Nora performance, this can also be used as a teaching guideline for other branches of performing art or the related fields which will optimize and systematize learning and teaching of local performances.

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