

Research Article

Dramatic Arts Innovation and Learning Management in the 21st Century

Manoch Boontonglek, Pravit Rittibul^{*} Riswan Orachun and Panurat Boonsong

Faculty of Fine and Applied Arts, Rajamangala University of Technology Thanyaburi, Pathum Thani 12110, Thailand

Abstract

This research study aims to simplify Thai dance teaching style by national artists and senior teachers. It uses a method of collecting information from national artists and research papers of 6 national artists and senior teachers in performing arts, namely 1. Kru Chalery Sukhawanich 2. Kru Chamrieng Phutpradab 3. Kru Lamul Yamakup 4. Kru Siriwat Disyanan 5. Kru Suwannee Chalanukroh, and 6. Kru Rattiya Wiksitphong. The research tool is qualitative data analysis using content analysis. The principles of analysis and data synthesis are centered on the content analysis to categorize and group the data. The results of the study revealed that teaching by national artists and senior teachers had teaching processes, namely teaching, making a look, living and staying visible, and focus skills with 4 characteristics. As a result, it was found that teachers must develop both theoretical knowledge and practice concurrently to create expertise and become an expert. There were various techniques and methods of conveying, including having gratitude which was the trait of a good role model, having morals and ethics, and emphasizing on the development of teaching to improve student performance.

Keywords: Learning management innovation, Dramatic arts innovation, 21st century dramatic arts learning management

^{*} Corresponding author:

Pravit Rittibul E-mail: Pravit@rmutt.ac.th

Received: 4 November 2022,

Revised: 16 January 2023,

Accepted: 30 January 2023

Introduction

The management of dance education in the past followed the philosophy of eternalism. (Perennialism) that focused on teachers as the important part because all knowledge came from them. Thai dance focused on the transfer of knowledge by inheriting from person to person rather than textbooks or books and knowledge management from national artists or teaching experts. Performances in the field of Thai dance, either the national artist or expert was a person who was professionally regarded for his or her creative excellence and developed a body of knowledge for these performances, could be regarded as educational properties and developed as a form of learning management in the field of dancing art which was a branch of culture. In the past, dancing art was a royal amulet aiming for lulling and offering relaxation and pleasure to the King, the royal family, and the nobility. Later, dancing art evolved into a science that the royal sons and daughters must learn to develop both physically and mentally. Dancing art was a science that combined all subjects. Therefore, it became an important subject that everyone must study. Moreover, dancing was a universal language that all nations with different languages could understand through emotions and feelings and recognize the emotional state. All of these were known as “Aesthetics is the taste of beauty” (Boonthonglek, 2015, p.22). The teaching of dance was the art subject grouped under basic education which helped to develop student’s creativity, artistic imagination, and beauty appreciation, and contained aesthetics and values affecting the quality of human life. Artistic activities helped to improve students physically, mentally, intellectually, emotionally, and socially, as well as lead to environmental development. Encouraging students to have confidence in themselves was the basis for further study or future occupation (Ministry of Education, 2008, p.167). Dance in the current education system had adopted educational technology and teaching innovation introduced through role-play in the management of learning widely to achieve learning and teaching results according to the study of the educational condition, the state of the dance school management.

The importance of learning dance management

The current trend in Thai society required art and culture in the field of dance to modify and develop into the form of learning management of teaching and learning in order to be suitable for social changes. As such factors described in the beginning were all the causes of this change that resulted in the development of dramatic arts in various forms, both teaching and learning and performance styles, Nithi Eawsriwong (2000, pp.97-99) mentioned that dance was the standard of dramatic art that had been completed. Dramatic art was a perfect progression as a tool of the past and a tool for determining future directions; however, the concept mentioned above was conservative. Dance was the science of ideal standards which was successful and had a causal scheme causing the drama to begin deteriorating because of the lack of attention of government agencies, private sectors and dance artists. The lack of conservation for good promotion was one aspect for the weakening affirmed by Preecha Changkanyuen (2006, pp. 2-3) who studied conservation and development of culture management. He explained one problem in modern culture by focusing on the conservation alone without the hope of developing, which could bring damage to that art and culture. Preserving a culture intact was like conserving a true plant species that could evolve into a species. Nature continually and appropriately changed. Harmonious conservation had evolved naturally leading to many music styles. If there was a success without being cut off, such as being destroyed intentionally or by incomprehension of government policies. For example, Kru Luang Pradit Phairoh (Sorn Silpa Banleng), had many students, but he was the only one who had the technique and method of transmission and could transfer music knowledge to his students in several ways. That was the result of the development. Thanit Yoopho (1972, pp.29-31), were consistent with Suraphon Wirunrak (2004, pp.2-7) for the fact that dance played an important role in traditions, rituals, and entertainment; consequently, the dance had received the patronage of Thai society. The progress of the dance started from the branching growth on the roots to the core of the same art and culture from the preservation of branching patterns and expanded to different types of dramas fully developed noble Thai wisdom. It was a national cultural treasure that was worth conservation and development and commented on the conservation of arts and culture in the field of dramatic arts which had been in the country for a long time. The study of conservation was, therefore, an important principle centered on a pattern because the dance had learning and teaching styles which was consistent with Kukrit Pramote’s (1998, p.24) and the performance had been fully developed. Therefore, the main task of preserving the original form for succession was to take the importance of learning methods, teaching and acting into account by following the

ancient style that had been laid out correctly according to tradition and perfectly suited to Thai people through natural sifting. For a teaching specialist in the field of dramatic arts, it should be preserved as a succession model. Suwannee Chalanukroh (interview, 19 October 2017), National Artist of Thai Dramatic Arts, said that the process of teaching dance in the past was students and teachers must start practicing at dawn, starting at 5.00 a.m. onwards, with basic dance practice according to characters followed by a Na-phat dance and a dance according to each character, respectively. Later, in the late afternoon, they continually carried out activities and duties in various fields of their own. Learning dance in the palace helped to strengthen personality to be attractive. The boss, small lady, and everyone must pass in this activity which was related to Chawalit Soontranon (interview, 19 August 2021)'s studied that the teacher's teaching method focused on the transmission of individual characteristics and mainly emphasized on the ability of the individual. Teachers used discretion in choosing techniques for conveying dance movement according to the personality and gender characteristics of the students. Therefore, teaching strategies or teaching techniques through the course would be different in accordance with the characteristics of the characters in each category as well. Amara Klamcharoen (1992, p.48), indicated an important principle in the conservation of dramatic arts that the prosperous of a national art always reflected the prosperous of people as they appreciated and understood the value of art. According to the history of inheriting the dramatic arts, Thai adopted from India and adjusted to Thai context until it became fully Thai style. The dramatic arts, therefore, could be counted as a cultural treasure of the nation which people should be proud of, and it was worth preserving for dance moves, dancing music, singing style, negotiating, and costume. These should be maintained, preserved, and continued passing on the knowledge to the next passenger.

The various concepts already been mentioned by the great teacher and academics in the field of dramatic arts allowed the students to analyze and summarize guidelines in the management of dance learning. Conservation of learning methods was to maintain the original standard and at the same time develop along with social and cultural changes. Factors involved in the management of the knowledge of dramatic arts whether from the government agencies, experts, teachers, artists, students, and nature were the main mechanisms for the changes in the teaching of dramatic arts. In terms of learning styles and teaching dramatic arts in the past, those who were able to study in this field were all sons of the master and nobles in the royal court with the teaching from teachers who had status as a master from the different levels of the royal family. They would be responsible for conveying the subject of dramatic arts and relaying process and learning management. The teachers would analyze the principles of the appropriateness of the dance moves, which was a lesson that the teachers considered which disciple should receive knowledge transfer and on what subject. Students would acquire a variety of different knowledge according to their aptitudes and personalities. Meanwhile, teachers also cultivated traditions and inserted morality and ethics for students in the dramatic arts via learning styles. Teachers would emphasize the importance of knowledge transmitting that underlined practical skills by using Khon scripts and conducted plays as tools for practicing skills in order to help students become proficient and proficient and create a dance style that showed their individual identities. Therefore, students would be focused on the study of the dramatic arts both in knowledge and in practical skills only. These differed from the current education management that required students to study common subjects along with dramatic arts subjects.

Management of learning dance in the past

In the past, dance was an ancient theatrical activity for the purpose of persuading the King for the enjoyment of His Majesty's heart. In the palace, there were the actresses and musicians who had been brought in to consecrate themselves. These playwrights were all the children of the master and nobles. Many actresses who had been consecrated and owed the rank of the lord, such as the lord of his mother, the prince mother Wart, prince mother Khian, prince mother Soon, prince mother Em, prince mother Huang, and prince mother Thapthim, etc. The rehearsal and the broadcasting of the dance were only available in the royal court in the early period (Meepolkit, 2008, pp. 193-194). Supachai Chansuwan (1995, abstract), studied the Department of theatrical: an analysis of the royal initiative of King Rama VI in promoting the study of dramatic arts found that His Majesty King Rama VI saw the importance of education in dance and music which raised the status of the artist to be honored and dignified, and also established the Phran Luang School from Krabi Luang school, which in turn, became one of the four schools under the Royal Patronage to carry out educational

management as a model for all schools in the country by adopting the idea from the public school. This indication was consistent with Rojana Soontranon (2006, abstract) who studied the title of dramatic arts nomenclature: A Study of the Succession of Dance Arts to the Fine Arts Department and found that dance artists, khon dramas, and all performers inherited dance arts in various plays continuously since the reign of King Rama I by increasing both volume and creative works throughout the reign of King Rama V and King Rama VI. During the reign of King Rama VII, when the influence of western culture and modern media together with the economic and political crises of the government interrupted, the number of royal dances was reduced because of the changes in management and the transformation of teaching and learning management styles. When the school of dramatic music was established in the Fine Arts Department, many of the royal Thai drama and Khon dance artists became teachers inheriting the performing arts to the present.

The college of dramatic arts is considered as the most important source for preserving, developing and inheriting the royal Khon drama and dance drama. At present, the method of inheriting the dance is a model teaching from teacher to student and one by one strictly from generation to generation. When adult teachers have accumulated knowledge and experience along with the foundation; therefore, they will be able to create new works beautifully and be regarded as a continuous successor model. This method is still practical today. As a result, the appearance of the royal Khon dance and drama are still in the same condition with a small change, although at present the royal drama Khon dance is widespread and has become a level course in many secondary and higher education but teaching still adheres to the same practice. It is considered that such inheritance is the preservation of Khon and the royal drama to remain stable until now and continued in the future. Dance artist is, thus, the most important person who has the persistence in learning, practicing, acting, creating, and inheriting for the royal Khon dramas conservation and sustainable development. In this regard, there have been research and studies in teaching and transferring styles with the results of the analysis of senior teachers' learning management style of Thai dance. Then the author had synthesized the results of the teacher's transmitted research as the following name; 1. Kru Chalery Sukhawanich (Thongkhamsuk, 2002), 2. Kru Chamrieng Phutpradab (Thongkhamsuk, 2003), 3. Kru Lamul Yamakup (Bunyachai, 2005), 4. Kru Siritwat Disyanan (Thongkhamsuk, 2006), 5. Kru Suwannee Chalanukroh (Boontonglek et al., 2021), and 6. Kru Rattiya Wiksitphong (Boontonglek et al., 2021), with the summary of result description as follows:

Table 1 Analysis of the senior teachers' dance learning management style

Procedure	Teacher technique	student technique
1. Classification of students	<ul style="list-style-type: none"> • teachers are the broadcaster. • teachers really know the content they teach 	<ul style="list-style-type: none"> • Get chosen by physician teachers • Receive initial exercises intentionally
2. Introductory exercise		
3. Knowledge review before teaching		
4. Knowledge of theory before practice	<ul style="list-style-type: none"> • teachers provide guidance and encouragement • teachers insert morals and ethics 	<ul style="list-style-type: none"> • Memorize the technique of transmitting • Imitate and follow teachers • Observe the styles, techniques, and methods of dancing
5. One by one tutoring		
6. Demonstration	<ul style="list-style-type: none"> • teachers show a demonstration • practice with full style and dance intentionally • Dance teachers lead as a mirror to the students 	<ul style="list-style-type: none"> • Practice, practice, improve your skills • Teachers must be always observed intently • Must have diligence and patience
7. Operation	<ul style="list-style-type: none"> • Emphasis on students to practice, practice • Emphasis on the development of catch dance moves • Correcting student body • Punishment when students commit a wrongdoing 	<ul style="list-style-type: none"> • students practice and practice • students observe, imitate, and act as the teacher conveys • Practice until proficient • Remember to correct one's body

Procedure	Teacher technique	student technique
8. Observation and practice of students	<ul style="list-style-type: none"> • Observe the dance style of each student individually 	<ul style="list-style-type: none"> • Practice to become proficient
9. Correction of dance moves	<ul style="list-style-type: none"> • Adjust the dance posture to be correct • Skill development according to student's characteristics 	<ul style="list-style-type: none"> • Get corrected, improve dance moves • Train for flexibility • Keep an eye on the teacher's dance moves
10. Practice for students to have higher skills	<ul style="list-style-type: none"> • Keep an eye on the students • Provide assistance as appropriate • Correct the student's dance moves when students make mistake 	<ul style="list-style-type: none"> • Practice to develop skills • Get corrected dance moves when your teachers protest • Respect teachers • Watch, imitate, and follow teachers' instruction and practice until acquiring proficiency
11. Life skill insertion	<ul style="list-style-type: none"> • Model of coexistence • Model of respect for adults • A role model for respecting each other • role model for behavior 	<ul style="list-style-type: none"> • Respect each other to create a relationship, intimacy • Humble, grateful • Provide assistance to teachers

It could be summarized from the analysis of senior teachers' learning management style of Thai dance that teachers should be tolerance and have true love in the dramatic arts. They must be a role model and a person who transferred the body of knowledge with the important teaching characteristics emphasizing on enhancing competency for students according to a learning management cycle which comprised 4 characteristics as follows:

1) Teaching to know: Thai dance teachers were teachers of practical skills; therefore, teachers must be rigorous and pay special attention to teaching. Otherwise, students would not be able to acquire practical skills as taught. Training teachers must genuinely focus on basic practice, as well as emphasize on correctness and skills with proficiency in both theoretical and practical knowledge.

2) To make it look: the teachers of Thai dance must have strong ability in practice. Teachers must be precise in the process of dancing, able to convey the dance process continuously and correct mistake according to the scheme.

3) To be seen: Thai dance teachers should encourage, give feedback, and be ready to correct students' shortcomings when they performed incorrectly, as well as and inherit and transmit knowledge of Thai dances and performances with an emphasis on being a good teacher and role model for students.

4) Emphasis on skills: Thai dance teachers must motivate students to review lessons and practice on their own to increase proficiency in the dance process and be able to perform freely till students became proficient and expressed individual identity on the performance. The practice emphasized on the process of creating unique, identity, and excellence.

Forms and management of dancing arts in the 21st century



Figure 1 Model of teaching styles and learning management of dramatic arts in the 21st century
Source: Boontonglek et al., 2022.

Behavior and senior teacher had explored management process to achieve the current learning. The knowledge management model could be summarized as the following information. The transmission of dance by teachers was to focus on transmitting process with a purpose. The principle of teaching was to help students find information, methods of reasoning, and learning methods, while students would gradually accumulate knowledge and skills to learn the most important outcomes of teaching and learning, namely, the enhancement of learning ability to effectively become competent in the pursuit of knowledge. Students were the cause of learning whereas teachers provided information and suggested learning methods that were necessary for learning. Therefore, teachers needed to find different ways to transfer knowledge to students. That was why the transmission pattern was created in many diverse forms ranging from simple to complex forms. Each broadcast format had a different purpose. Some forms could be widely applied, but some patterns were specific and restricted to be applied for certain genders, some individuals or some disciplinary context.

1. Forms and methods of broadcasting dance

The method of transmission was the use of various methods in setting up an atmosphere in learning and teaching to benefit students in order to understand the content of various subjects. Profoundly, a good teacher was a teacher who could persuade students to enjoy the lesson. These methods relied on psychology student learning. Encouraging students to think required an appropriate teaching method. Teachers must consider using a transfer method to achieve learning in accordance with the intended objectives. If teaching lacked a good teaching method, it would entirely affect the aim of teaching. Teaching in this manner, teachers must consider the needs of the students, make the students cheerful and valuable, as well as prepare readiness of the students. Studying must be comfortable, relaxed, attentive to the interests of the students and useful for teaching and learning. Teachers must know how to persuade, convince, and provoke students to conform, for example, the style of transmission in the Thai dramatic arts course with an emphasis on student skills (Soontranon et al., 2016, pp.50-52).

2. The purpose of the transfer of dramatic arts

- 1) Encouraging students to use their skills in the field of dramatic arts with enjoyment and relaxation
- 2) Providing students with a clear understanding for a practical guide to improve craftsmanship and skills

3) Students were able to see the correct pattern, whereas teachers were able to correct students' dancing skills

4) Students were able to learn from group lessons because learning Thai dance required students to study in groups to develop themselves. Teachers should teach students the basic pattern prior to dancing, and students must sing and understand rhythm and melody so that they could add their style and emotion into the dance. The uniqueness of teaching Thai dramatic arts also required proper practice because it allowed students to have the art of self-training and knows how to correct when practicing wrong ways. Therefore, laying the foundation for teaching Thai dramatic arts was not an easy task. Teachers must be able to choose a teaching method and use a unique method for knowledge transfer to build popularity, love, and create aesthetics among students (Klamcharoen, 1992, p.51), as being stated from the interview and further defined as “transfer of knowledge in the dance, the key principle is to maintain form and the method of transmitting according to the teacher example, which does not forget the traditions and is able to develop teaching methods to be up-to-date according to the interests of the students better, without abandoning customs and traditions which required to preserve as teachers” (Interviewed with Amara Klamcharoen, December 16, 2017). Teaching Thai dance should begin with a demonstration first. Sometimes explanation methods could also be applied along with the demonstration. Besides, the teaching class should allow students to express their opinions and participate in learning with teaching methods. The teaching methods used for practice skills to become proficient was using repetitions and review until students could remember. At the beginning, teachers would dance in front, and then students would practice the dance themselves with an assistance from teachers to correct the defects for the students until they could perform correctly (Bunyachai, 2001, p.49). There was no teaching curriculum or requirement for the transmission of traditional Thai dance arts, however, this process would solely depend on teachers' discretion which emphasized on skill training to promote proficiency by using repetitive lessons, repetition of content, practicing over a long period of time until students were able to memorize main gestures. Then the teacher would distribute strategies to enhance the attractiveness of the gestures and create the uniqueness for each student (Bunyachai, 2001, p.50). This concept was also consistent with David (David Kwame Dotse, 2017), and Nonthalee Pornthadawit (2016, p.69). Teachers must define teaching techniques and methods and teaching strategies in terms of knowledge, skills, and attitudes which were equally important. At present, appropriate teaching materials should be used from the reliable sources of information in order to increase the process of reviewing content for students.

3. Roles and relationships of dance teachers and students

The transfer of knowledge was an important part of teaching and learning, especially the body of knowledge in Thai dramatic arts, which required practical skills in order to gain expertise. The body of knowledge in Thai dance was passed down from the ancient times and from one generation to the next. The transfer of knowledge was an important part for teaching and learning, especially the body of knowledge in Thai dance, which needed practical skills to become proficient. The transfer of knowledge in the dance was an advanced science in the performing arts inheritance. Teachers tended to view students for the following important reasons:

- 1) Students were students according to the educational program.
- 2) Teachers selected students.
- 3) Teachers wanted to impart knowledge.
- 4) Teachers wanted to impart Thai dramatic arts. The teaching style of Thai dance, then, depended on teachers who determined the guidelines of the knowledge in order to pass it on to the students.

Therefore, both students and teachers built a relationship. This student-teacher relationships were important for teaching Thai Dramatic arts as learning process required repetitive skills and posture correction. The sample technique to correct the posture was to ask students to hold the gesture, then pressing and holding the point that needed correction and repeated the same in different parts of the body. The correction of such behavior was classified as touching student's body. Teachers must use strength and determination for students to receive the fullest and most accurate knowledge. For this reason, the relationship between students and teachers was more important than other factors (Thongkhamasuk, 2002, p.17).

Summary

The pattern and learning management for dramatic arts which could improve students' knowledge should consist of the abilities of teachers in knowledge transfer as well. The advantages of knowledge sharing from teachers are as follows: 1) Teachers were the important role models whom students could imitate dance posture. The imitation of gestures of teachers in Thai dramatic arts would make students perform the dance correctly, and at the same time teachers were able to convey the correct or appropriate dance style to students. 2) Teachers could explain the demonstration of the dance and the accuracy and clarity of the dance to the students while performing the dance. 3) The teachers were able to perceive students' responses and understanding. 4) Teachers could evaluate students and correct postures, as well as conveying emotions, feelings, and manners in accordance with the songs, while students had an opportunity to ask questions and get back correct posture to practice. Even though the transmission of Thai dance subjects by teachers had a lot of benefits, this method of transmission still had problems for some teaching and learning conditions. There were several reasons as follows: (1) the teaching experience of the teachers was low; (2) teachers were forced to teach without willingness; (3) there were not enough dance teachers to meet the number of students and the needs of educational institutions; (4) teaching tools, documents, textbooks, teaching manuals and teaching materials were insufficient. All these problems arose from the lack of promotion and support in dance teaching from the beginning. Another was the lack of motivation for learning and transferring knowledge.

The data synthesis was obtained from the experts. The criteria for teaching and learning management were divided as follows: Step 1: Having basic knowledge and skills in Thai dramatic arts; Step 2: Having practice-based knowledge and skills in Thai dramatic arts which enabled teachers to arrange the sequence of content to match with learners' abilities; and Step 3: Having knowledge and skills in creating Thai dance moves. In the process of creating works in accordance with the potential of the students and current problems in teaching and learning in dramatic arts, the first component of the problem was a shortage of knowledgeable teachers and experts in the dramatic arts. Teachers did not have a degree in dramatic arts directly. Teachers could not be a good role model and were unable to answer students' questions when students had problems or unable to solve problems for students causing students to lack faith in teachers, and unable to convey the dance properly. The second component was methods of teaching dance subjects. It was found that teaching methods that most teachers used in teaching and learning dance were centered at learning management. As for teaching, there would be lectures accompanying demonstrations, as Pramet Bunyachai (2001, p.130) implied about the traditional teaching and learning style of Thai dance. Emphasizing skill training for proficiency with repeated lessons by reiterating the content and practicing for a long period of time until students were able to recognize gestures were the main principles. Then, teachers would give techniques to enhance the gestures to be more beautiful and unique for each disciple. The third component involved with teaching media in dramatic arts, and it was found that teaching media were effective and conducive to teaching management. The lack of media used as a tool to help in teaching and learning or teachers limited the creation of teaching materials. Teaching media should include both visual and audio media. Inappropriate and confined media could obstruct students to practice skills on their own or study in a large group. Kamron Soontranon (2008, p.10), concluded that dance was the wisdom of Thailand inherited for a long time from direct experience and indirect experience since the past until now. It was a person-to-person relationship through a customary process and beautiful culture, which in turn leading to the process of knowledge transfer from generation to generation by emphasizing on the demonstration of teachers or telling story (oral tradition), which would be chosen by teachers' preferences. Yet, the concept of this process remained till present. This idea was consistent with Carroll's studied (Carroll. 1980, p.9). Further, the practices of teacher learning or communication control in changing social contexts, teacher communication that urged students to use their knowledge and skill, the use of strategic learning systems to learn and achieve student's expectation, and the role of teachers must be correlated Blanes (Barnes. 1976, p.32), with teacher knowledge, existing knowledge in education field, and understanding of teaching, which in turn, contributing to knowledge utilization. The purpose of teaching, then, resulted from the integration between teacher knowledge and the perspective of knowledge from every part of the world to utilize the knowledge for living or, in other words, to deliver contemporary knowledge for others. These beliefs were easy to say, but in order to accomplish it depended on personal experience. People's actions were mediated by thought, while thought would be aroused or transformed by objects. Therefore, there

would not be correct thought if there was no understanding. And the correct understanding must not occur from transfer process but participation process.

In summary, the problems in learning management of dance and education management system at present resulted from different factors which could be summarized from the concepts and methods of teaching and learning management from the past to present. The model of teaching and learning management from the past to present teaching was presented as follows: -

1) Curriculum management, teachers considered students as the main subject matter, emphasized on the student's ability, practiced to increase knowledge, and developed skills to display and implement.

2) In terms of learning support, teachers did not focus on the place of practice but on allocating time to be suitable for training and performing duties. By focusing on orderliness, discipline, and practice to be a good role model, teachers improved and adjusted their behaviors in order to be a good example for students.

3) Knowledge management, there was an initial understanding of the basis for students to learn new knowledge. The teachers had to create interest for the students. The teacher emphasized the use of polite words, encouraged students to give compliments, focused on one-by-one knowledge transfer, provided information, behaved as a role model, demonstrated the dance for students to follow and practice, evaluated practicing results of students, and corrected the dance which destroyed student's personality.

4) Student evaluation aspect, teachers would evaluate students from dance performance by considering dance moves. If failed, teachers would train the students and repeated the practice until they were able to perform the dance correctly. Importantly, teachers must be the trainer detecting and correcting the dance for students. There were two steps to evaluate. First, during the lesson, teachers would observe the behavior of students whether they were passionate or ready to develop or not. The second step was to observe the correctness of the dance moves and the appropriateness of student's personality while they were performing including and encourage students to practice together in group to promote the appropriateness of group performance.

From the above concepts, management studies the main principles of the driven system. The influential factor of the system is teacher. Teachers must develop knowledge in both theory and practice simultaneously to create proficiency and gain expertise. There are various techniques and methods of transmission. Therefore, the development of teaching refers to learning to develop students to have better and higher competency. In addition, teachers should understand the background of learners in order to recognize and understand the unique characteristics of learners in each era that are changed by various factors, so that teachers can design and organize learning activities appropriately and efficiently. At present, learners have developed and accumulated knowledge that has been inherited in the form of culture at a leap forward. At the same time, the development of information technology is growing rapidly enabling students to learn things quickly by just touching fingertips on the screen of communication tools. Searching for information is not difficult, and that makes the process of learning on other different cultures more convenient. Modern technology advances are important; however, they cannot replace teaching and learning management, causing teachers to increase their roles and responsibilities in line with the changes in dramatic learning management in the 21st century by adjusting the role of teachers to be as managers or leaders of the learning process known as "facilitator" to promote and stimulate new knowledge sets within learners. The knowledge set is diverse, for instance, a new perspective, a new meaning, a new feeling, a new idea, a new paradigm, or a new belief framework. Most importantly, we must create a safe space and atmosphere for sharing knowledge or group learning, meet the needs of learners, and facilitate behavioral change, as well as being a good listener through the skills of listening, questioning, sharing, problem solving, resolving conflicts, accepting others, and leading, and time management. All types of teaching process, teaching management or teaching methods are useful and can be integrated applicably. Teachers should therefore not abandon any method but should study a variety of methods to understand and train oneself to become proficient, so that they will be able to properly select strategies that are suitable for contents, learners, situations, and different objectives.

References

- Barnes, D.E. (1976) . *A Case Study Evaluation of Colective Bargaining in two Illinois School Districts*. Ed.D. Dissertation. University of Illinois at Urbena-Champaign . Retrieved from <http://search.proquest.com/dissertations/docview/302815733?accountid=31098>
- Boonthonglek, M. (2015). *Dance in elementary school*. Bangkok, Thailand: Plipple X.
- Bunyachai, P. (2001). *Suan Kularb Palace drama*. Bangkok, Thailand: Fine Arts Department.
- Bunyachai, P. (2005). *Lamul Yamakup*. Bangkok, Thailand: Fine Arts Department.
- Carroll, J. (1980). *The Treatment of Dr Lister: A Language Functions Approach to Drama in Education (School of Communication Monograph Series No. 4)*. Bathurst, Australia: Mitchell College of Advanced Education.
- Changkwan, P. (2006). *Cultural management. Conservation and development*. Documents for the Thinking Inside/Out of the Box Workshop, National Research Council of Thailand.
- Chansuwan, S. (1995). *Department of Theater Arts: An Analysis of the Royal Initiative of Rama VI in Promoting Education in Dramatic Arts*. (Master of Education Thesis, Chulalongkorn University, Thailand).
- Dotse, D.K. (2017). *Examining J.H.S mathematics teachers' perception and use of the principles of constructivism in the Effutu Municipality*. (Master of Education Thesis, University of Education, Pakistan).
- Eawsriwong, N. (2000). *Krung Taek, King Taksin and Thai History: Concerning History and Historiography*. (4th ed.). Bangkok, Thailand: Matichon.
- Klamcharoen, A. (1988). *Thai aesthetic dance*. Bangkok, Thailand: O.S. Printing House.
- Klamcharoen, A. (1992). *Methods of teaching Thai dance art*. Bangkok, Thailand: O.S. Printing House.
- Meepolk, S. (2008). *The Royal Court during the Rattanakosin period*. Bangkok, Thailand: Museum Press.
- Ministry of Education. (2008). *Basic Education Core Curriculum 2008*. Bangkok, Thailand: Ministry of Education.
- Pornthadawit, N. (2016). *Active learning management*. (4nd ed.). printing. Bangkok, Thailand: Triple Education.
- Pramoj, K., M.R. (1998). *Thai Characteristics, Volume 3, Performing Arts*. Bangkok, Thailand: Thai Wattana Panich.
- Soontranon, K. (2008). *Skills in the teaching process of Thai dance and Thai music in accordance with the basic education curriculum*. Bangkok, Thailand: Rajamangala University of Technology Thanyaburi.
- Soontranon, R. (2006). *Name Encyclopedia of Dance Artists: A Study of the Succession of Dance Arts to the Fine Arts Department*. Bangkok, Thailand: Chulalongkorn University.
- Soontranon, R. and Soontranon, K. (2013). *Teaching methods and techniques of teaching Thai dance*. Pathum Thani, Thailand: Printing Operations Center Rajamangala University of Technology Thanyaburi.
- Soontranon, R. & Soontranon, K. (2016). *Standards for the Thai Dramatic Arts Profession. Basic education level*. Pathum Thani, Thailand: Faculty of Fine and Applied Arts Rajamangala University of Technology Thanyaburi.
- Thongkham, P. (2002). *Analysis of the model of being a teacher to the process of transferring knowledge of experts in Thai dance*. Bangkok, Thailand: Fine Arts Department.
- Thongkham, P. (2003). *Biography and teaching work of Kru Chamrieng Phutpradab, a national artist in the form of a teacher who conveys ancient Thai dance art*. Bangkok, Thailand: Fine Arts Department.
- Thongkham, P. (2005). *Kru Seree Wangnaitham, National Artist. The model of being a teacher who conveys and creates Thai dramatic arts*. Bangkok, Thailand: Fine Arts Department.
- Thongkham, P. (2006). *Kru Siriwan Disayan, National Artist. Prototype of a master artist who conveys the creation of Thai dramatic arts*. Bangkok, Thailand: Thailand: Fine Arts Department.
- Wirunrak, S. (2004). *Principles of criticism dance performance*. Bangkok, Thailand: Chulalongkorn University Press.

Yoopho, T. (1972). *A reading book accompanying lectures on the basics of Thai civilization - Thai music and dance*. Bangkok, Thailand: Thammasat University.

Interview

Chalanukroh, S. (2017, October 19). Personal communication [personal interview]

Klamcharoen, A. (2017, December 16). Personal communication [personal interview]

Soontranon, C. (2021, August 19). Personal communication [personal interview]