

The Analysis of Ideology, Representation of the Thai Education System, and Learning Environment as Portrayed in Thai Teen Series

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Abstract

Education is the heart of national development worldwide. Over the past several years, Thai teen series have portrayed education's connections to various social dimensions. The phenomenon that brought a huge change was the emergence of the *Hormones* (Pumseenil & Viravan, 2013–2015) series which presented the problems of high school teenagers at school and criticized the Thai education system. That year was also a time of calling for national reform in a number of different dimensions. The objective of this study was to analyze the Thai education system and learning environment as portrayed in eight Thai series, i.e., *Hormones* (Pumseenil & Viravan, 2013–2015), *ThirTEENTerrors* (Kaewchart, 2014–2015), *The Gifted* (Panichraksapong, 2018), *Blacklist* (Danuwong, 2019), *The Underclass* (Patthanakumjon, 2020), *Bad Genius: The Series* (Maligool & Pongsittisak, 2020), *Girl From Nowhere* (Chitrakorn & Uekrongtham, 2018–2021), and *Home School* (Panichraksapong, 2023). The concepts of ideology and representation were used to analyze the educational ideology, education system, learning environment, and related problems. The major findings revealed that these series communicated the set of ideology and representation of education among the younger generations who crave freedom in learning versus the mindset and ideology of the traditional conservative education system. These series also served as a space to question the government and related agencies regarding the ways in which they should provide education management and how they should create learning environments in the future for younger generations in the current global situation with rapid change.

Keywords: Thai teen series, Thai education system, representation, ideology

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Introduction

The phenomenon of *Hormones* (Pumseenil & Viravan, 2013–2015), a Thai teen series, brought several changes to Thai society and broke down the frame of liveliness and familiar visual identities of teenagers in Thai media. The series attractively unfolded the deep social problems of teenagers, i.e., their studies, families, and friends as well as the educational pressure that they must confront. This series was a turning point that was able to draw more attention toward educational management from people in society (Wikipedia contributors, 2024).

Educational problems, i.e., curriculums, lessons, teachers, teaching methods, educational disparity and opportunities for quality educational access still remain as major national-level problems. When education in the real world is questioned, it becomes connected to the constructed Thai education presented through media narratives.

Based on the presentation of education by the depiction of Thai students and their school life, Jarutsantijit et al. (2020) conducted a study on “The Analysis of Thai Teen Films as a Genre in Thai Films” and found that most teen stories were usually presented using schools as the main setting with the key roles to foster, shape, and control teenagers, whereas homes were symbolized as their emptiness, and the wider world outside was the space where the search for the meaning of life was conducted.

As for the roles of teachers, Jatuporn’s (2023) study “The Critical Analysis of the Construction of Teacher-ness Identities in Contemporary Thai Films” found that there were three ways of presenting teacher images, which can be described as 1) ideal teacher-ness, which was presented with the virtues and morality of teachers, the spirit of being a teacher, and the qualities accepted and respected by society, 2) negotiation with ideal teacher-ness, which was portrayed in the films that depict teachers’ encounters with various obstacles, and 3) non-ideal teacher-ness, in which teachers in this category demonstrated ideological concepts of teacher-ness that are different from social expectations, norms, and socio-cultural constructions, with new ways of teaching and giving freedom to students for thinking and taking action on their own. These teachers acted as mentors/observers rather than as controllers.

These images of teachers could also be viewed in films. According to the study of Kongsook (2022) on “Communication Meanings of the Stick Used for Discipline by Schoolteachers in Thai Films,” it was found that the initial power or authority of teachers was to discipline students using sticks as a form of corporal punishment. However, in later periods, such punishment has decreased, possibly due to the changing social conditions and culture that give more value to rights, freedom, and equality. Therefore, the role of teachers using sticks for punishment is now found less frequently.

When reviewing the world of Thai film about teenagers and education, the films presenting the problems of violence among teenagers include *Battle Royale Bangkok* (Thongsiew, 2005), *Dangerous Boys* (Arnon, 2014), and *4KINGS* (Nakthong, 2021). These films depict the violence used by teenagers and the use of force for problem solving, which reveals physical and mental violence. (Sanook.com, 2014; Sivapornpan, 2021). Therefore, going to school is no longer full of fascination but fears and the attempt to survive.

The films presenting teen life and school age with liveliness and stepping ahead to adulthood and perfect growth full of energy include *Seasons Change* (Tharathorn, 2006), *May Who?* (Boonprakob, 2015), *Suckseed* (Boonprakob, 2011) and *A Little Thing Called Love* (Promsaka Na Sakolnakorn & Wasin, 2010). The settings in all these films are at schools, with images of teenagers learning among their families, friends, and teenage love. (Kapook.com, 2023).

During this same period of time, the documentary film that mainly presented the images of study and admissions is *Final Score* (Nagasuwan, 2007), the story of Thai students preparing for university admissions, in which they have to confront the pressure, expectations, and required admissions system that may affect the selection of their future paths in life (The Standard Culture, 2019).

One of the most reputable and memorable Thai series about school age, broadcast for a very long time, is *Nong Mai Rai Borisut: the Series* (Phanuphan, 1996-2018) or *Innocent Rebels: The Series* (Phanuphan, 1996-2018). The story is about young male students at a high school, presenting their student life, how they are raised by their families, their relationships with friends, and love. It was one of the Thai series with a long and continuous reputation. The total broadcasting duration of this series was 22 years (Ordinary...superhuman, 2021; Phanuphan, 1996-2018).

The key turning point that made Thai series related to student life become more popular, with more production, may partly be because of the emergence of digital TVs in Thailand in 2014 (European Association for Business and Commerce, 2014) which offers various platforms and content creation (Wikipedia contributors, 2025d), particularly the *Hormones* (Pumseenil & Viravan, 2013-2015). It attractively presents the lives of teenagers and their student life, implying questions about society and revealing the problems of teenagers and school age. Also, there was a critical situation in Thai politics during the time of this series. To clarify, there were protests against the performance of the government of Prime Minister Yingluck Shinawatra, with a call for national reform. (Olarn & Hancocks, 2013). Undoubtedly, this series resulted in the trend of more interest from teenagers and adults in the social problems of teenagers and education.

Kongkasuriyachai's (2015) study "A Social Construction of Young People in The TV Series: *Hormones*" found that the constructed representation of teenagers in this series reflects images that are close to reality, with realistic presentation. The teen characters are portrayed as confronting their problems, challenging social norms, and resisting society. However, they are still compromising and submit to some of the social rules. The impact of the *Hormones* (Pumseenil & Viravan, 2013-2015) finally paved the way for the trend of a large number of other created Thai teen series related to schools and the lives of teenagers later on.

The analysis of the Thai series presenting the stories of student life in this study aimed to understand the constructed representation of the Thai education system and learning environments and how these two factors conveyed the meaning of the ideology or mindset of Thai education at that time, which was questioned regarding its quality. This is the significance of this study regarding this issue.

The following eight Thai series were selected for analysis. *Hormones* (Pumseenil & Viravan, 2013-2015) presents the social problems of teenagers and the stories of high school teenagers. They have to confront problems in life, i.e., studying, sexual intercourse, fighting,

love, cheating on tests, family pressures, and teacher-student relationships (Wikipedia contributors, 2024).

ThirTEENTerrors (Kaewchart, 2014–2015) is about the mysteries and horrors at school and home. The story involves ghosts, spirits, and beliefs in the supernatural, which are all difficult to prove using logical reasoning (Wikipedia contributors, 2025b).

The Gifted (Panichraksapong, 2018) presents perspectives about gifted students as the top-notch group of the school. These students stand up against the system that gives too much precedence to smart students (Wikipedia contributors, 2025a).

Blacklist (Danuwong, 2019) is a series about the unsolved disappearance of a student, which leads to further investigation until problems within the school are discovered (Movement, 2021).

The Underclass (Patthanakumjon, 2020) is the story of a smart student in “Class A” with an unpleasant record and stress from cheating on tests until she is moved to the “Class F” of ordinary students. This class is an open door to the world of learning with no need to give importance to grades and rankings (Manager Online, 2020).

Bad Genius: The Series (Maligool & Pongsittisak, 2020) presents the story of an ingenious girl who helps her friends with cheating on tests. The series reveals educational corruption and disparity (Wikipedia contributors, 2025c).

Girl From Nowhere (Chitrakorn & Uekrongtham, 2018–2021) reveals the social problems at school, i.e., problems involving teachers, freshmen hazing, pregnancy during school age, and the dark side of the school society. The story in the series was inspired by a news article in Thai society (Wikipedia contributors, 2025e).

Home School (Panichraksapong, 2023) is about well-to-do and middle-class students who are spoiled and sent to stay at a boarding school surrounded by the forest under strict rules and pressure so that they will learn and understand the meaning of living their lives (Sanook.com, 2023).

This study applied the media representation theory of Stuart Hall and ideology of Louis Althusser to understand the constructed representation and ideology related to the Thai education system. Media representation theory describes the concept of representation as the characteristics of something communicated through language, words, voice, movements, and images. Constructed representation through media is presented in various ways, depending on the meanings to be communicated (Media Education Foundation, 2005). The purpose of representation may be for questioning, criticism, or change.

Ideology involves conveying the meanings or mindsets flowing in society, with the collision of different mindsets. The dominant ideology refers to the meanings or values that are naturally accepted in society. An alternative ideology refers to a negotiated mindset or one that is compromising with the dominant ideology. Oppositional counter ideology refers to the mindsets that are opposite to the ideas of the majority of people in society (Barker, 2008).

These findings, grounded in media representation theory and the concept of ideology, reflect the researcher's interpretation of how the Thai education system is portrayed and challenged through selected media discourses.

The Education System Is Focused on Competitive Examinations, With Rankings by Scoring Systems

Thai teen series at schools are constructed representations of the education system with strict academic aspects communicating an educational ideology that still values academic knowledge rather than experience-based learning. *Bad Genius: The Series* (Maligool & Pongsittisak, 2020) displays the images of classrooms, examinations under pressure, and the valuing of ingenious students through the story of “Lin,” a girl from a middle-class family. She is a top-notch student at school and cheats on examinations for classmates in exchange for money. This implies that the actual aim of study in the education system is not for learning but for survival.

The education system that focuses on competitions and measuring student values based on scores is also presented through *The Underclass* (Patthanakumjon, 2020). The series is about a girls' school, in which the system classifies smart students into Class A and ordinary ones into Class F. Their scores are ranked in each examination. Students in Class A enjoy more privileges than those in the other classes. Also, students designated Class A are more valued than others despite the different preferences, interests, and skills of each individual student.

Furthermore, *The Gifted* (Panichraksapong, 2018) questions and criticizes the educational system through its representation of gifted students, who have gained entrance into the Gifted Program. Each student in the series embraces gifted mental powers, e.g., computer control gifts, making things magically disappear, and mathematical gifts. This may lead to the perspective that educational issues can become gifts rather than practices and actions, including the use of mental power for their own benefit rather than thinking about public interests. Additionally, *Hormones* (Pumseenil & Viravan, 2013–2015) sparked significant public debate on educational reform and youth-related issues in Thailand. It also paved the way for the emergence of more realistic and socially critical Thai teen series.

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Examinations become the factor that determines student value. More specifically, it seems that studying is for examinations rather than learning to find out what they want to know. The series indirectly questions the Thai education system with traditional ideological education that puts emphasis on following rules, discipline, and obedience.

In contrast, the contrasting representation is to present progressive education, adaptation to situations, experienced-based learning, problem-solving practices, and logical thinking (Hope Horizon School for Giftedness, n.d.).

The prominent points in these series are the images of resistance against a conservative education system, valuing freedom in learning, and calling for the solving of educational problems, broader perspectives of various learning spaces, outdoor learning, and learning what they are interested in without considering grades or rankings. These points will promote equal learning.

Strict Rules and Control at Schools

Schools may be the first learning zone for humans with the exception of their families. They facilitate the practice of everyone following orders and having the same uniforms, hairstyles, curriculums, and textbooks. There is a question from the character “Win” in *Hormones* (Pumseenil & Viravan, 2013–2015), a young boy with high self-confidence, freedom, and no concern about the rules. That question is “Why do all students have to wear the uniform?” He also challenges the rules of his school by not wearing the uniform. It is no wonder why he is usually warned by “Teacher Nipon,” an administrative teacher. In the series, Teacher Nipon (or Khru Nipon) regularly checks the students’ uniforms and hairstyles and warns female students about their makeup. It can be viewed that uniforms are a necessary symbol for student control; however, wearing uniforms indicates a burden on good students.

“Meen,” a girl in *The Underclass* (Patthanakumjon, 2020), does not agree with the students being forced to read the same textbooks. She thinks that all students have the right to read their own preferred books and to study what they really want to study and that giving privileges to high-achieving students and strictly enforcing the rules for ordinary ones are not just. For this reason, Meen set up the “Black Sheep” group in order to reform the school rules. She and her fellows make a move against the injustice of the rules under the motto “Difference, Justice, and Equality.” It communicates an ideology of educational management with acceptance of diversity, along with justice, an equal educational system, and the lowest possible educational disparity.

Nonetheless, control, pressure, and strict discipline for studying has already become a visual identity of Asian-style schools. *Home School* (Panichraksapong, 2023) is a series presenting the images of pressure, control, and violence at a boarding school. Even so, it conveys the meaning that such control is applied to create learning and to encourage students to live strongly in the world outside.

Therefore, representation between strict learning under pressure and freedom in learning is a controversial issue between the two sets of opposite ideologies. Which rules and learning methods suit younger generations who are growing into the future world is still under discussion and presented in the media.

Pressure and Expectations From Families and the Society Toward Education

Education is not an issue of individuals. Parents, families, and the people surrounding teenagers all have an influence on the education of children. In *Hormones* (Pumseenil & Viravan, 2013–2015), “Mok” is an example of a boy with a passion and preference for photography. He is determined to further his studies at the School of Communication Arts. Unfortunately, his father expects him to select the School of Accounting because he envisions the bright future of his son with a secure job. No matter what, Mok insists on making his own decision.

Education of children becomes a serious tool for parents to control their children within the fixed frame. To illustrate, “If you don’t study, you are bad,” or “If you are not a smart student, your parents will not love you.” In *The Underclass* (Patthanakumjon, 2020), “Papang” is a diligent girl with her determination to stick to Class A. Every time examinations are held, she always faces stress and pressure due to the expectations of her family and social pressure. As a result, she eventually cheats on a test. Sadly, she is caught

and punished by being moved to Class F, where she meets a new friend “Meen” and the “Black Sheep” group. They enjoy learning what they prefer rather than paying attention to grades or scores. They create their own learning space called “Dreamland” for playing music, sports, singing, and performances. They learn what they want to, without family pressure.

The series criticizes and questions families with regard to setting directions or controlling decisions about the education of teenagers. Selecting study fields based on parental desires has become a problem that puts pressure on young generations, particularly Asian students. They must be engrossed in studying for many hours per day and need to take extra tutorial courses for entrance exams. Parents throw too much hope upon their children. Studying then becomes something to show social class and power. In other words, parents misuse the education of their children as a tool to show off their own capabilities and respectability in society.

In this world with rapid changes, teen series also express that teenagers need freedom of thought and decision making. They resist the ideology of conservative education, and attempt to unlock educational bondage for more freedom in learning what they are truly interested in.

Relationships, Power, and the Roles of Teachers and Students

In the schools presented through these series, the teacher-student relationships reflect the educational system management. There are teachers who control students and teachers who act as advisors, listen and understand. These series concentrate on presenting images of students and teachers with their challenges and desire to change the educational system.

Girl From Nowhere (Chitrakorn & Uekrongtham, 2018–2021) destroys the image of respectful teachers. It reveals the hidden images of teachers who abuse and rape students. “Nanno” is the main character who discloses the dark side of teachers and removes the visual identities of their power. This series implies that teachers are ordinary people with love, greed, anger, delusion, and mistakes. *Hormones* (Pumseenil & Viravan, 2013–2015) is similar. Both series present the stories of teachers who rape students.

Regarding the representation of uncompromising and conservative teachers who crave respect from students versus teachers with a modern way of thinking and perspectives that teachers and students are equal seen in *Hormones* (Pumseenil & Viravan, 2013–2015), “Teacher Aor” is an English teacher with understanding toward students, reasonable explanations and no judgements. In contrast, “Teacher Nipon” is uncompromising. *The Underclass* (Patthanakumjon, 2020) includes “Teacher May,” a well-behaved, gentle, and nice teacher who always supports the students.

Therefore, the representation of teachers in these series includes both modern and open-minded teachers and conservative teachers who force students to stick to the rules and discipline. Teachers are a key part of learning management; not only do they take care of academic affairs but also the mental and emotional dimensions of the students. Simultaneously, they must listen to the problems of the students.

Representation in these exemplified series imply a changing ideology or mindset toward teachers. In the past, teachers were regarded as noble and very powerful. In these series, the meaning of teachers is communicated as common people. They place themselves as friends of students, advisors, and someone who can also make mistakes. Thus, the way of thinking

about teacher-student relationships has had a tendency to change and to be different from the past. In addition, young teachers do not ask for respect from the students as they are observers rather than controllers.

Thai Students: Rebels, Problem Challengers, Questioners, and Callers for Educational Reform

The characters in the series are male and female teenagers at junior and senior high schools, with sexual diversity (LGBTQ+). The representation includes obedient students and rebellious students who are always curious with critical thinking and calls for freedom. This study identified the following characteristics of students in these series.

Resistance to Rules/Regulations, and the Need Freedom and Independence

In *Hormones* (Pumseenil & Viravan, 2013–2015), representation of a remarkable Thai student is “Win,” a male student at a senior high school. He is one of the characters with questions about wearing uniforms, i.e., “Why do students have to wear uniforms?” and “Does wearing or not wearing the uniform affect our education?” Due to persistently asking these questions, he is considered to be a weird student.

Conversely, “Kwan” is a smart female student who is the role model at school. However, she has to confront the love problems of her parents. Her father has a mistress, affecting her ability to concentrate on her studies. As a result, she cheats on tests in order to maintain her good record until she finally becomes greatly stressed. The characters in *Hormones* (Pumseenil & Viravan, 2013–2015) represent Thai teenagers or students differently from other series at that time. It displays the images of independent teenagers with the courage to express their needs and make their own decisions in life. They never surrender to control. The series conveys the meaning of freedom of thinking for oneself and the ability to challenge the system or more powerful authorities. According to Boonchom (2017), these characteristics are also reflected through the words and language used by teenagers. They can talk about sensitive issues, e.g., gender, questions about behaviors and society, and learning how to manage their emotions with support from the adults around them.

Questioning and Confronting Mysteries

ThirTEENTerrors (Kaewchart, 2014–2015) is a horror teen series. The students have to get involved with death, loss, murder, and being forced to follow adults’ requirements. Therefore, they struggle to survive on their own. “Manaswee,” one of the characters who likes challenges, mysteries, terrifying legends, searching for truths, and speculating about suspect incidents, acknowledges the murder of a student at school. She tries to solve the problem on her own, but she inevitably ends up with death.

Regarding the characteristics of the characters in the series, they struggle to survive as a result of indescribable mysteries. Their questioning, curiosity, abrupt decision making, and funny and enjoyable actions sometimes turn into sudden dangers for themselves. Nevertheless, the essence of the teen characteristics in this series is their courage in questioning and confronting mysteries despite sometimes ending up with tragedies. Their determination to solve problems on their own conveys the meaning of enthusiasm for learning and not believing in anything too easily.

Daring, No Fear of Dangers, and Leadership

Girl From Nowhere (Chitrakorn & Uekrongtham, 2018–2021) is a series about life at school through an uncommon character disguised as a student, “Nanno.” She may be Satan’s daughter blending herself in at the school and acts as an essential accelerator for quicker problem solving. Nanno is a girl with words that cut like a knife, high self-confidence, and ignorance of others’ perspectives toward herself. She is not afraid of dangers and dares to confront problems. This is a constructed representation of the challenges of teenagers against society and powerful adults.

Bad Genius: The Series (Maligool & Pongsittisak, 2020) is the story about an ingenious girl who misuses her genius. The series exposes the corruption of academic circles, e.g., cheating on tests and paying additional fees or extra charges to enter a top-ranked school. “Lin” is a smart, ingenious, and competent girl but cheats on tests in order to bring herself opportunities for a better life. “Bank” is a poor boy, whose mother runs a laundry shop to pay for his school fees. He misuses education as a tool for money because he does not come from a rich family. His mother lives from hand to mouth.

Therefore, he has to work and study harder than others. For the characteristics of the main characters, they are unafraid of dangers, daring, determined, decisive, and dedicated to their life of studying for the highest scores. Regrettably, they misuse their genius. But above all, they finally try to find a way to stop the cycle of corruption and cheating, without the repetition of such a thing. The story implies that the educational system must create people who are ready to change society in a positive way.

Resistance to the Education System That Focuses Too Much on Competition, and Reduction of Educational Disparity

The Gifted (Panichraksapong, 2018) is a series about a group of students with mental power over others. They have been selected for the Gifted Program. Being part of this program, they also get more privileges than others. An attractive character from this series is “Punn,” a multitalented boy. He is a perfectionist who is totally absorbed in trying to be smart in every subject and field. In academic excellence competitions, he has entered English, math, social dance, and music contests. The more he competes, the more stressful he becomes. All he desires is to win, and he never wants to be defeated. This ambition results in his pressure and misery. The images presented in the series emphasize the extreme educational system that drives students to be smart and multitalented in everything. It implies that the ideology influencing people in the society is education, which demands that children be smart and talented.

“Why can’t we simply learn as normal children with our love of learning, with no need to be smart or talented, and just have fun with learning?” This is the opposite to the perspective of “Pang,” a young boy from the Gifted Program. He does not agree with the selection system that cherishes gifted students with privileges granted by the school. What “Pang” calls for is no discrimination between the students.

Being gifted in a certain field or activity is admirable, but it can also turn into pressure that forces students to try to conquer all or to be number 1 all the time, without learning from their failures. The academic world and the real world of work life have a number of different

aspects. Having the skills to deal with failure and disappointment will help us live in society more happily.

The young girls “Meen” and “Papang” from *The Underclass* (Patthanakumjon, 2020) view student classification by score rankings from Class A to Class F as an injustice and a hinderance to learning. Therefore, they set up the “Black Sheep” group to resist this unjust system, to solve problems at school, and to bring about educational equality as they believe that all children should have opportunities to learn what they have a passion for. The series also presents the world outside in order to portray lifelong learning. The “Black Sheep” create “Dreamland,” a space for children to learn whatever they want based on their preferences and passions, i.e., performances, sports, or music. It is a teen space for physical, mental, and emotional development through noncompetitive learning, without expectations of winning or losing but to learn based on their preferences and passions.

School Society and Environments

After all, the dimension related to the Thai educational system is not only an academic one but includes the involved environments that also affect learning. Therefore, these Thai teen series present the images of social as well as environmental problems, i.e., violence, assault, problems with friends, love, sexual intercourse during school age, self-actualization and the failure to find their preferences and passions with no idea of what they are, or which preferences or passions will push their life ahead.

Violence and Assault

Home School (Panichraksapong, 2023), *Hormones* (Pumseenil & Viravan, 2013–2015), and *Girl From Nowhere* (Chitrakorn & Uekrongtham, 2018–2021) display the images of problems at schools and representations of students who use violence for problem solving. Violence is still a key problem, including the representation of physical and mental assault by teachers. The communicated ideology indicates that education involves not just studying but also how to survive in society.

Love and Relationships at School Age

Love and relationships at school age are presented through the subject series, particularly *Hormones* (Pumseenil & Viravan, 2013–2015), representing love in teenagers, friendship, and the growth of their relationships. On the other hand, the dark side of their relationships is presented too, e.g., sexual intercourse at school age and teenage pregnancy.

The Underclass (Patthanakumjon, 2020), *ThirTEENTerrors* (Kaewchart, 2014–2015), and *Blacklist* (Danuwong, 2019) present the images of friendship problems. To elucidate, one’s teenage years is the time when there are major influences from friends. Friendship at this age inevitably affects students’ mental states during their studies. A large number of teenagers adapt or change themselves to blend in with friends, whereas some feel isolated and different, which eventually affects their academic performance.

Searching for Preferences and Life Paths

The Underclass (Patthanakumjon, 2020) presents the images of liveliness similar to Japanese-style cartoons. The series also questions the particular preferences and passions of

teenagers. According to the Thai educational culture inherited from generation to generation, parents believe that graduation with at least a bachelor's degree shall lead their children to a successful life and a secure career in the future.

In addition, we can see that *Hormones* (Pumseenil & Viravan, 2013–2015) and *The Gifted* (Panichraksapong, 2018) present images of students seriously spending their time on academic lessons, full-time study in class, and extra tutorial courses. The long study hours affect their mental and physical health, parallel to self-imposed pressure due to the education system that values smart students rather than those who are actually happy with studying. As a result, they express their mental stress, destroy things, scream, or even unawaresly hurt themselves to release their internal pain.

Studying what they indeed do not like or just to follow their parents' demands despite no desire for those things is what teenagers in the series try to resist and try to explain with reasons. In the end, the images of many of these teenage characters reveal their courage for self-actualization and for telling their parents straightforwardly about their own life paths, including the courage to step out of the frame of social expectations and to freely create their own preferable learning.

Conclusions

Thai teen series make attempts to question and criticize the Thai education system with regard to several issues, e.g., exam-oriented education, discrimination or classification between smart and ordinary students that finally causes disparity and inequality, and the power of teachers to control students when learning. At the same time, these series offer several new perspectives, such as children should search for their own preferences and passions rather than to follow their parents' wishes. Furthermore, the idea that academic rigidity should be lower, as children should be encouraged to enjoy learning with more freedom to learn on their own and at their own pace, is also presented.

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