The Management of the Teaching of Traditional Thai Folk Dances in an Online Course for Lifelong Education

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Abstract

The purpose of this research was to develop an online folk dance teaching management method. The study found that 1) Thailand provides teaching of national dance subjects that are scheduled to be taught from kindergarten to secondary. The contents of that courses are large, such Thai dance, drama, and folk dance. Folk dance in four regions of Thailand has different movements. Each performance depends on the traditions of each region. For example, (1) Northern has a team dance style. (2) Central, emphasizing the way of life of the villagers, using Thai standard dance postures. 2) Most Thai folk dances are instrumental music with many postures; the researcher designed the online coaching material for Thai folk-dance learning by dividing it into five steps: (1) Analyzing the dance postures by hands, feet and body turning. (2) Grouping the postures to make it easy for teaching. (3) Developing a teaching material by creating a video clip to demonstrate the dance postures with explanations, beginning with counting from one to eight steps in the first round, then demonstrating the same postures with the rhythm humming and the last one with the music. Moreover, the video also has costumes, hair, and make-up demonstrations. (4) Applying the materials to online long live learning without time and place of learning limitations. (5) Online coaching by learners sending back their dance video clips, and the coach gives them the feedback. The result shows that the teaching media can shorten the students' learning time.

Keywords: The Management of the Teaching, Traditional Thai Folk Dances, Lifelong Education

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Introduction

Thailand is a country that has its identities and unique cultures created with the wisdom of its ancestors. This culture has passed down through generations, especially traditional Thai dance, which reflects the beautiful and delicate Thai culture. Moreover, UNESCO has recognised Khon and Nora as an intangible heritage.

Thailand's performing arts are diverse according to the lifestyle of the ethnic group and also depending on the influence of nearby countries. The performing arts can be categorized into two types:

1) Thai traditional dance represents gorgeous postures, the dedication of the costumes that imitate the royal and melodic music. Thai traditional dances are Rabum-Rum (Emphasizing the dance postures and harmony) and Khon (a high-class dance drama, the dancers have to wear full Khon masks and dance following the lyrics).

2) Thai folk dance, which is Ram and Rabam, represents the identity of people from different regions as follows:

(1) Northern Folk Dance or "Fon" is a culture of Lanna people and ethnic groups in the northern area: Tai group, Lue group, Yong group, Kern group, etc. The identity of Fon is the gentle and delicate dance postures.

(2) Central Folk Dance is related to the way of life. It stresses simple and fun for entertaining people after their work. Moreover, many Central dances have improvised lyrics to show the wit between men and women.

(3) North East or Isan Dance is a simple dance with a joyful rhythm. The dances convey the way of life of the local people in terms of beliefs and entertainment. Isan dance can be divided according to cultural groups, which are Northern Isan influenced by Lao culture, called Sengfon and Lam, and Southern Isan, influenced by Cambodia, called Reum.

(4) Because the Southern part has been a trade centre from the past until nowadays, Southern folk dance has been influenced by India, Java-Melayu, China, and Europe, resulting in the dancing arts being divided according to cultural groups which are Thai Buddhist culture and Thai Muslim culture. Thai Buddhist culture dances show people's beliefs, traditions, and ritual ceremonies, for example, Nora and Nang Talung. While Thai Muslim culture dance is influenced by Europe, especially Rongngeng Music

Thailand has emphasised national arts and culture learning, as the National Education Act (No.1) B.E. 2542 states that there should be learning arrangements aimed at cultivating awareness and promoting the arts. Moreover, the national culture lessons and integration processes must be issued for each educational level, considering the curriculum that includes dance subjects in the art department since basic education and specific courses at the higher education level. However, most of the teaching process is usually in the education system. The researcher realised that it should be classified as lifelong education as well, because there are many dance contents, both traditional and innovative forms, and the teaching time is limited. In addition, there are a small number of teaching materials and teaching media that is usually dance show. It is not a demonstration of dance postures and costumes. So, the learners had to practice the postures and movements following the dance clip from YouTube, which made the dance incomplete. Because of this, the researcher realised that if there is a study of the online media teaching of folk dance subjects for lifelong education, it will bring more benefits to students, and teachers in performing arts.

Research Objective

To develop the online teaching style for Thai folk dance.

Research Methodology

1. Population and Sample

The main population is 150 students from the Performing Arts Department, Faculty of Fine Arts, Songkhla Rajabhat University.

Sample group: the researcher randomly selected 27 students from the Performing Arts Department, Faculty of Fine Arts, Songkhla Rajabhat University.

2. Research Plan

This study is experimental research in the form of One Group Pretest Posttest Design, as shown in Table 1.

Table 1. One Group Pretest Posttest Design

Pre-test	Intervention	Post-test	Number of students
O_1	X	O_2	27

Where: O_1 = Pre-test
O_2 = Post-test
X = Intervention using Performing Art learning management system for lifelong learning.

Method 1) Select a sample group into one experimental group. 2) Conduct a Pre-test 3) Organize an action or experiment with the experimental group. 4) Conduct a Post-test. 5) Compare the differences between the Pre-test and Post-test.

3. Research Tools and Creation Method

3.1 Research tools
3.1.1 The folk-dance skills practice lesson the lesson preparation step is as follows: 1) Analyzing the content of folk dance skills training 2) Photo and graphics 3) Performance demonstration videos
3.1.2 The folk dance teaching model for lifelong education has five steps as follows: 1) Analysing dance postures 2) Dividing dance postures into sets 3) Developing teaching media 4) Creating teaching sets 5) Delivering teaching media to students

3.2 Methods for creating and checking the quality of educational tools
3.2.1 Studying documents, theories, and research related to the development of teaching and learning for efficiency and high academic achievement, primarily through the one that using media and innovation.
3.2.2 Studying the creation of teaching media and planning the process of creating a teaching package.

3.3 Developing teaching media process

        3.3.1 Analyzing the practice of folk dance skills and using the data to prepare class documents and video clips.

        3.3.2. Developing teaching media while conducting a field experiment with students in the experimental group.

4. Evaluating Quality and Satisfaction using the assessment form, Likert scale, created by the researcher.

4.1 Five experts evaluated the teaching media in terms of accuracy and suitability evaluation, and the researcher improved the teaching media following the suggestions.

4.2 One hundred and fifty educational staffs and students evaluated the satisfaction of teaching media.

Data Analysis

1. Surveying of Folk Dance

The researcher wants to select basic dances to create self-learning teaching media for children, youth, and the public, and it can be lifelong learning. The survey was conducted by 50 experienced educational staff, including preschool, primary school, and secondary school teachers and university lecturers. Forty-six per cent of the answers were from secondary school teachers. The survey found that Northern dance was Fon Leb, Central dance was Rum TerdTeng, Southern dance was Nora and Isan dance was Seng Keatip.

Figure 1: Surveying of Folk Dance.

2. Postures Analysis

The form of folk dances obtained from the survey are performed with instrumental music, without lyrics. The researcher analysed the dance postures of each song and found that there

were many dance postures as follows: (1) Fon Leb postures (2) Seng Kratip postures (3) Klong Yao dance postures (4) Nora dance.

2.1 Fon Leb has a single posture with stomping feet along the dance. The dance has ten hand postures, which are one and two directions as follows:

The feet posture pattern moves by stomping feet 7 times to the right, changing to the left, and moving in the same pattern until the end.

The hand postures are changing at the same rhythm as the feet postures. The hands postures' names are called following Mae Bot Dance of Thai Classical Dance, making it easier for students to remember it, for example, Tha Yung Fon Hand, Tha Chan Song Klod, Tha Wai, Tha Bid bua ban, Tha Prom See Na, Tha Bua Chu Fak etc.

2.2 Seng Kratip has a lot of postures, combining single and pair postures. The dance has 13 postures as follows:

The feet' postures can be divided into three forms which are 1) Stepping by toe 2) Standing and poking feet on the floor while sitting down and standing up slowly 3) Stomping feet 3 times then putting heel, front feet, and lifting feet up.

The hand postures are similar to the Jeep position in Thai classical dance and also the unique postures which are 1) Loose clutching hand switch left to right 2) Putting both hands together at hip level 3) spreading hands out of the body 4) Repeat clutching hands like squeeze sticky rice.
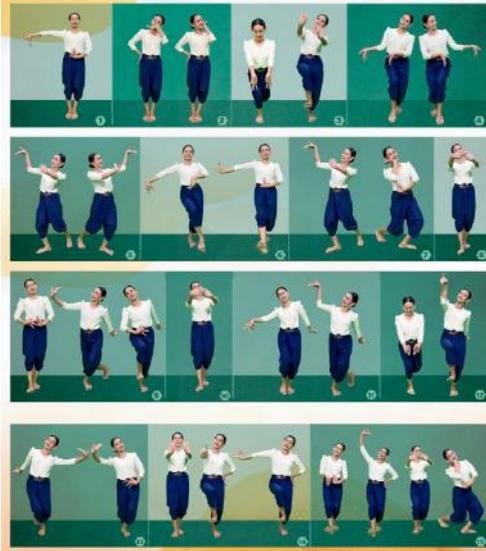
2.3 Klong Yao Dance has a lot of postures, and the postures are double postures, which means the dancers have to do each posture in both directions. The dance has 15 postures as follows:

The feet' postures can be divided into three forms 1) Stomping feet 2) jumping step switching into left and right 3) Side step switching into left and right 4) Tob Tao or repeat poking the front feet on the floor 5) Step forward and poke the back foot on the floor.

The hand postures are called following Mae Bot Dance of Thai Classical Dance, for example, Rum Sai Mue Diaw, Tah Eye, Tha Yim, Tha Cherd Chin, Tha Sod Soi Mala etc.

2.4 Nora Dance has a lot of set postures, including standing and sitting and linking postures. The dance postures can be divided as follows:

The feet postures have three forms: 1) Small stepping 2) Stepping and lifting the foot at the back and side 3) Lifting the foot up switch to the left and right 4) Feet sliding 5) Stepping and Kneeling in an angle post.

The hand postures have their own identity: Hand lifting an angle at head level, Putting one hand at mouth level and another hand on chest, and Jeep postures at different positions, for example, Jeep at the lower tummy level position, face level position, front position, etc.

Figure 2: Postures Analysis.

3. Designing and Developing the Teaching Media

From the analysis of the dance postures in each dance above, it was found that there were many dance postures for each song. The researcher designed a folk dance teaching model in 5 steps as follows:

3.1 Analyzing the dance postures separately in the hand part, the hand level, Jeep posture and the feet part, the footstep, the foot lifting, and the body turning in various directions throughout the music.
3.2 Dividing the dance postures into sets for ease of teaching and will teach step by step, which are 1) Repeats teaching hand postures until the students can do it. 2) Start teaching feet postures by keeping hands at hip. 3) Combining hands and feet together. 4) Teaching how to change direction with those postures.

3.3 Developing the teaching media by creating video clips emphasised the teacher demonstration as follows: 1) The teacher demonstrates hand postures slowly, 2) The teacher demonstrates the feet's postures slowly, 3) The teacher demonstrates hands and feet postures together using the format: (1) demonstrating one posture at a time and counting numbers 1-8, (2) demonstrating the same dance posture and the students have to sing on their own, and (3) demonstrating the same postures with the music.

3.4 Preparing the teaching media for self-learning includes pre-post tests, dance history worksheets, posture worksheets, costume worksheets, and makeup worksheets.

3.5 Delivering the teaching media to the students to study before onsite class and in the class, the teacher plays a role as coach.

4. Applying Results

The researcher developed the teaching media and applied it to the Thai folk dance class, using ten years of teaching experience teaching results compared with teaching media class results. The result shows that the teaching media can shorten the students' learning time.

Table 2. Applying Results

Dance Name	Teaching Time (By Instructor)	Teaching Time (By Media)
Fon Leb	3 Hours	1 Hour
Seng Ktatib	4 Hours	2 Hours
Klong Yao Dance	12 Hours	4 Hours
Nora Dance	8 Hours	3 Hours

Discussion

1. In the Development of Performing Arts learning media for Lifelong Education, the researcher found that the importance of providing lifelong education is a lifetime learning of the learners. Considering the experimental group in the research, which were dance students who graduated from general schools, their previous knowledge of general dance was almost non-existent. However, when they learned from the teaching media that the researcher had prepared similarly to a classroom teacher, the students' score after self-learning was more than 80 per cent. Lifelong education can happen anywhere, every time, so students must be committed and desire to learn. Consisting with Achanya Rattanaubon (2019) stated that lifelong education 1) must believe in the potential of a person to be a motivated person and able to learn following their needs. 2) Continuous learning at all times is the heart that leads to create individual positive changes. 3) Good learning occurs when the learners can value the benefits they will receive, and it meets their needs. People can learn by themselves and choose learning methods, including spending time on learning as appropriate to one's abilities. In addition, learning and learning activities can occur in every area. There are no limits to zones and boundaries of learning.

2. Measuring academic achievement in teaching and learning, whether studying in the system or outside the system, the important thing is the development results of the students. In this research, the researcher chose to measure academic achievement in a way that focused on the practical skills of individual students, emphasising the importance of practising the dance postures of each region. This is considered a functional test that focuses on the results of dance practice that has evolved from the first study period. The

researcher separated the examination according to the content. Every content will be evaluated in 3 periods: before class, during class, and during the exam at the end of that content. This is consistent with Wirat Wannarat (2015), who stated that the practice exam is a comprehensive assessment of desired essential ability characteristics. The goal of the examination is divided into 3 phases, including the pre-study phase, the period between studies and the end of the study period, the exam guidelines will have examples to follow.

3. The teaching media development must begin by analysing the content of the folk dances that will be used to create the teaching media by exploring the important content and the postures. The dance moves of each performance 1) Designing the teaching media that will be used in the learning system, 2) Designing and creating content, including objectives, activities, and formats of the presentation, 3) Creating teaching media, 4) Testing the trial system with the target group including evaluating the quality and satisfaction of the system in order to adjust until a complete learning system is obtained. The researcher's work process is consistent with Thanaphong Chaiyalapho, Ekkalak Phoksappaiboon and Prin Sopa (2016), who have developed online lesson media, named the design of interaction media and multimedia using the following steps: 1) Studying the principles of design and the use of online media lessons, 2) Lesson designing, consisting of (1) content analysis, (2) determining lesson objectives, (3) determining content and activities, (4) determining methods of presentation both in the overall lesson and each unit, 3) Lesson sketching is the process of creating a plan for each lesson that will include the content. The details regarding text, images, sound, and connection of various parts in the lesson, 4) Creating lessons as designed, 5) Testing out lessons with students, 6) Inspecting and evaluating the quality of lessons will consist of (1) checking efficiency, by the researcher and experts, (2) evaluate the achievement of lessons from pre- and post-tests, (3) survey student satisfaction with online lessons.

Suggestions and Conclusion

At present, there are many dance teaching materials, mostly video clips published on YouTube. However, there is still a lack of development in the form of demonstrations with descriptions. The history of the dances is essential and should be created as teaching media which demonstrates and lectures for students to research and use to develop their dancing skills.

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