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Back to Basics: Development of Additional Courses for Creative Dance in a Thai Secondary School

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Abstract

This study employed a research and development method to design courses that enhance creative dance skills for students in Mathayomsuksa 1 (typically aged 12-13

years). Divided into four phases, the study used background information and input from students and teachers to design a dance course that addressed the neglect of Thai culture in the existing curriculum. A pilot study was implemented and evaluated, revealing that the curriculum improves artistic, creative, and technical skills while heightening cultural awareness. The results showed that prioritizing personal growth and individual expression over procedural dance technique raised cultural awareness among the sample population. The study indicates that an existential pedagogy leads to heightened cultural awareness among dance students.

Introduction

Dramatic arts have been a part of Thailand's rich cultural heritage since the Sukhothai period (1238-1438) and dance particularly continues to be an integral part of life in the country. In Thailand, dance is considered a tool for expressing civilization and reflecting stories, philosophy, aesthetics, and lifestyle (Kosolhemani, 2013). The transfer of knowledge in the ancient Thai dance arts is traditionally based on strict rules, patterns, and customs, that have been passed down from teacher to student through imitation and repeated practice in communities (Wisuttipat, 2020). Over time, this transmission style has evolved and traditional dance is now taught in schools, colleges, universities, and private studios (Boontonglek et al., 2021).

The teaching and learning management in schools follows the basic education curriculum prepared by the Ministry of Education, which aims to develop national pride by focusing on the learner and promoting balance in body, knowledge, morality, and consciousness as a Thai citizen and a citizen of the world (Ministry of Education, 2008). The dance subjects in the curriculum require learners to have knowledge and understanding of the elements of dramatic arts, as well as the ability to express themselves creatively and appreciate the cultural heritage of dance (Prakobboon, 2022; Waiyawek & Tongkam, 2021). The core curriculum of basic education aligns with the development of Thai youth by promoting morally-aware learners who love Thailand and have analytical, creative, and technological skills, and are able to work and coexist peacefully with others in the global society. In the context of Thai education, 'morally-aware learners' refers to students who are not only academically proficient but also deeply rooted in the rich tapestry of Thai moral and ethical values. These values, integral to Thai culture, include respect for elders and authority, a strong sense of community and social harmony, and a commitment to Buddhist principles like compassion, mindfulness, and self-discipline (Singsuriya, et al. , 2014). These learners are educated to be mindful of their actions and their impact on others, embodying the Thai spirit of 'kreng jai' or deference and consideration for others' feelings. They are taught to critically evaluate moral and ethical

dilemmas in a manner that harmonizes traditional Thai virtues with the complexities of the modern world (Cornwall & Monroe Jr., 2023). This moral awareness, in tandem with analytical, creative, and technological skills, prepares students to contribute positively to both local and global societies, upholding the values of respect, harmony, and social responsibility that are cherished in Thailand. These principles are in line with the 12th National Economic and Social Development Plan (2017-2021), whose focus is to develop school-age children and adolescents to be skilled in systematic analysis, creativity, and life skills, ready to enter the job market (Office of the National Economic and Social Development Board, 2017).

For students to be creative individuals, it is important for teachers to provide experiences that help develop these skills. Yet, increased competitiveness and unfavourable comparisons between Thai education and that of its neighbors Singapore and Malaysia has led to the importance of these experiences being demoted (Khamkhong, 2018; Schleicher, 2018; Todd, 2015; Vandeweyer et al., 2020). To improve the quality of education in Thailand and bring it on par with other countries, there has been renewed focus on the basic national educational tests (O-NET), despite ongoing movements towards replacing the system (Durongkaverroj, 2022; Tangpornpaiboon, 2022). In 2015, the Ministry of Education reduced the number of subject group tests contributing to overall O-NET scores from 8 to 5 in an attempt to improve attainment in those five core subjects, mathematics, science, English, social studies, and religion and culture (Thamtanajit, 2017). From these researchers' perspectives, the reduction affected the teaching and learning of dramatic arts, as students no longer saw value in the newly demoted arts subject, resulting in lower grades and a lack of creativity in applying dramatic arts skills in daily life. This attitude has led students to disregard the importance, love, and appreciation for Thai arts, causing Thai youth to neglect the traditional values and beautiful ways of Thai arts culture. The shift has also made them more inclined towards foreign cultures without discernment and adequate knowledge, risking the loss of Thai identity. Neglecting to incorporate local culture, societal context, economy, and indigenous knowledge into the curriculum constitutes an oversight in education, which disregards Thai identity and leads to Thai people lacking knowledge about themselves and the wisdom established by their ancestors. To address this issue, the development of a supplementary course in dramatic arts is proposed to help students appreciate the cultural heritage and traditional knowledge of their ancestors. This aligns with the ideology of Montree Wongsaphan (2020) who suggests that neglecting the essence of being Thai ('Thainess') in the curriculum leads to a lack of knowledge about domestic culture and heritage. The supplementary course would be tailored to each community and its specific needs, and would provide a deeper and more varied learning experience than the regular course. Additional courses are a solution that can help students develop their dramatic arts skills more effectively, and will focus on both theory and practice, with various evaluation tools. These are additional classes, supplementary to the school's main curriculum, with mandatory

attendance, that are taught by arts teachers within the school as part of their weekly contact time.

As a teacher of dramatic arts, the primary researcher felt the responsibility to develop a curriculum that enhances creative dance skills for Mathayomsuksa 1 (Grade 7) students under the Kalasin Secondary Education Service Area Office. The new curriculum developed in this study is based on the philosophy of existentialism in education, which emphasizes the importance of self-discovery and self-examination (Adams, 2021). The curriculum also emphasizes practical skills in the psychomotor domain, as well as the appreciation of Thai culture. The measurement and evaluation process considers performance, process, product, and portfolio assessments. The researcher also studied the experiences of local experts involved in the creation of dramatic works of art to incorporate their knowledge into classroom management. By developing this curriculum, the researcher aims to provide students with an effective and beneficial learning experience that enhances their creative dance skills and contributes to their overall development.

Literature Review

Existentialism is a philosophical theory that emphasizes individual experience, freedom, and choice. As society develops greater awareness of the importance of personal well-being for school children, existentialism has gained recent attention as a means of creating curricula that cater to the unique needs and interests of individual students (Brady, 2019; Kidd et al., 2020; Sherman, 2020). In recent years, philosophy scholars have recognized the importance of incorporating existentialist principles into the development of academic curricula, including supplementary courses like dance (Durden-Meyers et al., 2018; Magrath et al., 2022). There is an increasing emphasis on creating inclusive dance environments that foster social connections and enhance physical and mental well-being, which aligns with the existentialist principles of individual experience and the importance of creating authentic experiences (Weber, 2019).

Existentialism is not a new concept in dance education, and theorists have emphasized the importance of individual experience, subjective interpretation, and personal responsibility for a number of years (LaMothe, 2005). The human potential movement in the 1960s and 1970s was a significant turning point, as it integrated existentialist ideas into dance education (Buck, 2022; Green, 2002; Scheeder, 1998). Somatic practices in the 1990s further incorporated existentialist principles, emphasizing body awareness, subjective experience, and individual exploration (Warburton, 2019; Weber & Reed, 2022). Deleuzian philosophy, the process of becoming and exploring proposed by French philosopher Gilles Deleuze (2004), has also been advanced more recently as a framework for understanding dance as an exploratory process (Engdahl et al., 2022). This aligns with the existentialist idea of dance as a means of personal

discovery and self-expression, which have informed the development of dance education curricula and pedagogical approaches in the last decade (Engdahl et al., 2021). Dance education can thus be seen as a means of personal exploration and self-expression, and the application of existentialist principles has facilitated this process.

The field of dance education continues to explore the intersection of existentialism with other philosophical perspectives to further inform and develop pedagogical approaches. Traditional dance pedagogies that emphasize the development of technical skills and adherence to established rules and standards can be limiting and may discourage individual expression and creativity (Warburton, 2019). This has seen a rise in alternative pedagogies, such as postmodern dance pedagogy, somatic movement pedagogy, and critical pedagogy (Schupp, 2022). Each of these offers unique benefits and challenges for dance education. It is therefore important that curriculum developers consider the incorporation of multiple pedagogies that combine the strong foundation in technique provided by traditional approaches and the opportunities for individual expression and personal growth afforded by newer alternatives.

The research conducted throughout the present investigation consciously emphasizes the construction of Thai identity. However, Mabingo (2019) argues that while a national dance curriculum can promote a sense of unity and pride, it can also be used to promote a narrow definition of national identity, perpetuate stereotypes, and reinforce dominant cultural norms. He suggests that a more inclusive and intercultural approach to dance education is needed, one that values cultural diversity, prioritizes individual expression, and challenges power structures. Such an approach can promote social justice, equality, and intercultural understanding, while ensuring that dance education remains relevant and meaningful in this rapidly changing world. The researchers fully acknowledge these considerations, yet consider Thai culture and traditions in grave danger of being lost and devalued. Consequently, while recognising the undoubted importance of cultural diversity, this article focuses on the promotion of traditional Thai culture as a means of preserving national heritage and values. The researchers believe that, firstly, cultural diversity will be encouraged through the greater opportunities of individual expression afforded by the new curriculum and, secondly, incorporation of more diverse cultural practices is a follow-up stage to this preliminary investigation.

Methodology

This investigation employed a research and development method to design courses that enhance creative dance skills for students in Mathayomsuksa 1 under the Kalasin Secondary Education Service Area Office. Students in this year group are typically aged 12 to 13, and schools under the Kalasin Secondary Education Service Area Office are for all citizens. The study is divided into four phases: preliminary study, curriculum draft, pilot study, and

curriculum assessment and improvement. The phase 1 preliminary study gathered the basic background information and requirements for the development of creative dance skills. The study and analysis of data during this phase was divided into two steps: 1) the study and analysis of concepts and theories related to creative dance skills and theoretical concepts about curriculum development from documents and textbooks, and 2) the study of problems and needs in the management of dramatic arts learning for the promotion of creative dance skills, obtained through focus group discussion. During phase 2, the curriculum was drafted using the information gleaned from phase 1. A course outline was prepared and the quality of the course outline and course materials were verified. Phase 3, the pilot study, was the implementation stage of the research, where the draft curriculum was brought to be used in practice with a sample group. This phase was intended to study the feasibility and examine the effectiveness of the course. Finally, curriculum assessment and improvement was conducted in Phase 4.

Phase 1 - Preliminary Study

The qualitative methods of study in this section of the investigation were designed to analyze and synthesize data to provide basic information for the development of a creative dance skills curriculum for students in Mathayomsuksa 1 under the Kalasin Secondary Education Service Area Office. The first method was an in-depth interview with experts who had experience in creative dance and teaching dance. The key informants consisted of five experts who were selected based on their experience in the field of creative dance and teaching dramatic arts. The criteria for selecting these experts included having more than 10 years of experience in creating and publishing works in the field of dramatic arts, as well as having more than 10 years of experience in teaching and educating in dramatic arts. The five key informants were Associate Professor Dr. Supachai Chansuwan, Asst. Prof. Dr. Peerapong Sensai, Dr. Surat Chongda, Associate Professor Tassanee Siewavornwatana, and Ajarn Pornchai Krongyuth. All informants consented to using their names in this investigation. The in-depth interviews were semi-structured and aimed at studying creative dance skills for students in Mathayomsuksa 1. The interview topics covered the fundamental skills of dance from the perspective of experts, the meaning and characteristics of creative dance skills, the process of creating creative dance works, and the characteristics of learning management for creative dance skills for learners. The procedure for creating the interview form involved studying related documents, textbooks, and research, identifying the important issues related to dramatic arts skills, creating an interview form, and adjusting its format upon review. The final interview form was then used to collect data. Qualitative content analysis was conducted on the data gathered from interviews using the analytic induction method to understand the process of learning creative dance skills.

The second method used for data collection in this first phase was a focus group discussion with teachers and students of dramatic arts subjects in Mathayomsuksa 1 (12-13 years old) in schools under the Kalasin Secondary Education Service Area Office. The population was thus 50 schools, 50 teachers and 6,218 students. From this group, a sample of five teachers were selected through Cluster Random Sampling. 35 students from a single class at Anukoolnaree School were also selected through Cluster Random Sampling – the school in question is a large Thai government secondary school with 660 Grade 7 students across 17 classrooms. The data collection was carried out through focus group discussion, with the researcher acting as moderator to guide the conversation and encourage the participants to express their opinions on the issues being studied. The data collected from the focus group discussion was analyzed qualitatively. The researcher used the information gathered to draw conclusions and make recommendations for the development of creative dance skills for students in Mathayomsuksa 1 under the Kalasin Secondary Education Service Area Office.

Phase 2 - Curriculum Draft

The process of preparing a course consisted of three steps: developing a draft curriculum, implementation with a trial group, and evaluation. In the first step, the researcher used quantitative data from the previous phase of research and documentary review to determine the outline of the curriculum. The researcher analyzed the data quantitatively and synthesized it with related research to create the curriculum principles, objectives, course content, learning activities, and assessment. The quality of the course outline and its accompanying tools were then verified by assessing its suitability and consistency through expert reviews. The target audience for the expert review included course development professionals and experts with experience in creative dance, teaching dance, and curriculum development. A questionnaire was used to gather data on the assessment of curriculum suitability and conformity with the mean and standard deviation of the results used to determine quality. If the mean average of the expert opinions was 3.50 or higher, it was considered to be of high quality. The conformity of the various components was assessed using the conformity index, and if the calculated conformity index in each item was less than 0.50, corrective action was taken according to the recommendations of the experts. If the experts agreed on a recommendation, improvements were made according to that agreement.

A test was created to measure the learning achievement of the creative dance skills program. This test was a multiple-choice test with 50 questions and four options for each question. The process of creating the test involved studying related documents, determining the content and learning outcomes, creating the test based on the course objectives, presenting it to an advisor and experts for review, and analyzing the results to improve the test if necessary. The test was then used with a new sample group of 42 Mathayomsuksa 1 students in the same institution, Anukoolnaree School. These students were selected by Cluster Random Sampling.

An observation form for basic abilities in dramatic arts was also created to evaluate students' practical skills, as well as an assessment form to evaluate student performance in designing creative dances. Finally, a Thai Cultural Appreciation Questionnaire was created to measure students' psychosocial characteristics and appreciation of Thai culture. The questionnaire contained closed questions with answers to be provided on a rating scale.

Phase 3 - Pilot Study

In this phase, the researchers used quantitative methods to investigate the feasibility of the curriculum improved in Phase 2. The study was carried out by conducting a pilot study with the sample group of 42 students from Mathayomsuksa 1 at Anukoolnaree School. The researcher used the same tools to collect data, including a test to measure the learning achievement of the Creative Dance Skills Program, an observation form for basic dramatic arts abilities, an assessment form for creative dance design, and a Thai Cultural Appreciation Questionnaire. The data was collected both before and after the pilot study. The data was then analyzed using basic statistics to find the mean and standard deviation, and the differences before and after learning were compared using the dependent samples t-test. The developed supplementary curriculum took 20 hours in total and was taught by the primary researcher from May 2022 to September 2022, the first semester of the Thai academic year. The supplementary curriculum was taught in addition to the regular timetable of the students.

Phase 4 - Curriculum Assessment and Improvement

The fourth phase of the study employed quantitative methods and aimed to assess and improve the curriculum for enhancing creative dance skills for students in Mathayomsuksa 1 under the Kalasin Secondary Education Service Area Office. The methods used in the study involve examining the effects of using the curriculum on the students. This includes assessing the satisfaction of the sample students towards the curriculum and the teaching and learning process, as well as the effectiveness of the curriculum on their knowledge of dramatic arts, basic skills in performing arts, ability to design creative dances, and appreciation of Thai culture. The population and sample for this phase is the same as the experimental stage in phase 3, the course trial. The researcher used a satisfaction assessment form to assess the students' views on the curriculum and the teaching and learning process. The form was created by studying the course to enhance creative dance skills, studying the curriculum assessment model, identifying issues to be addressed, and creating the satisfaction assessment form based on these issues. The form was then revised based on the opinions and suggestions of experts, and tested on 42 students from Mathayomsuksa 1 at Anukoolnaree School. The results of the satisfaction assessment form were used to determine the quality of the form and its discriminant power by analyzing the item-total correlation and alpha coefficient (α). The mean

scores from the form were then interpreted using five levels, with an average of 4.51-5.00 meaning the most, 3.51-4.50 meaning very, 2.51-3.50 meaning moderate, 1.51-2.50 meaning low, and 1.00-1.50 meaning the least. The data was collected by bringing the satisfaction assessment form to the teaching and learning process and collecting data from the sample students. The data was then quantitatively analyzed by finding the average and comparing the differences in creative dance skills before and after the curriculum was implemented.

Results

Phase 1 - Preliminary Study

The results of the phase 1 study revealed that creative dancing skills rely on three elements: knowledge of dramatic arts, basic ability in dramatic arts, and proficiency in performing quickly and fluently. Course content is obtained by integrating concepts, beliefs, and teaching practical skills to develop knowledge, ability, expertise in designing creative dancing arts, and appreciation for Thai culture. Learning activities are divided into five steps: preparation, practising skills, expression, creative design, and assessment and improvement. During the preparation phase, learners are made aware of the process and the role of dance in performance. During practical drills, the teacher demonstrates each section and the students imitate and practise with the help of the instructor. The expression stage allows the learners to execute the skill without guidance. The creative design stage allows the learners to apply the skill in a variety of situations and come up with new ideas. The assessment and improvement stage is a reflection on performance and a measurement and evaluation, with suggestions for improvement.

During focus group discussions, teachers shared the current problems with learning basic dance skills and identified that the major factor affecting the practice of these skills is the limited time spent on the subject. As dance classes were only taught once a week, students had to take other subjects with higher credit weighting, leading to a lack of continuity in their practice and review. Additionally, each student had a different level of proficiency in dance arts, making it difficult for teachers to differentiate their teaching to the needs of the whole class. The teachers also discussed the problems in learning management of creative dancing skills and agreed that the limited teaching time and differences among students resulted in a lack of practical expertise. This, in turn, hindered the development of creative dance works. Many students still had the misconception that dance classes only required them to follow the teacher, which acts as a barrier to their creativity and assertiveness. Moreover, the current curriculum at the first grade level does not provide students with enough opportunities to develop their creativity.

To improve the success of the creative dancing program and increase the appreciation of Thai culture, the teachers suggested arranging additional courses according to the schedule. They also emphasized the need for teachers to use various teaching methods, provide examples and comparisons of traditional and foreign cultural trends, and encourage students to share their opinions freely. The teachers suggested that the methods used for teaching should be varied and systematic, starting from easy to difficult. The following is a selection of quotes from teachers during the focus group discussion:

"Some students are hesitant to express themselves, while others are not interested in practicing. However, there are also students who are eager to participate. This diversity among students is another factor that causes challenges in teaching and learning basic skills in dramatic arts." (Teacher A, Group Discussion, May 10, 2022)

"There are students who have a talent for dancing and are interested in it, but they lack the motivation and opportunity to create and design the performance as they desire. The curriculum taught does not support the development of creative performances, leaving these students without opportunities and inspiration." (Teacher B, Group Discussion, May 10, 2022)

"Teachers should encourage students to see the value of Thai culture during their spare time in teaching and learning. This will help students subconsciously absorb and appreciate it." (Teacher C, Group Discussion, May 10, 2022)

"Teachers must be attentive and encourage students through various methods, such as giving examples and comparing traditional culture with foreign cultural trends that play a role in society. They should also point out advantages and disadvantages and encourage students to freely express their opinions." (Teacher D, Group Discussion, May 10, 2022)

"A learning unit that focuses on practical skills should have more weight than a unit that focuses on knowledge. The creation of the performance should be practiced step by step, starting with easy tasks and gradually increasing in difficulty until a complete work is produced." (Teacher E, Group Discussion, May 10, 2022)

The results of group discussions with students about the challenges they face in learning basic skills in dramatic arts showed that each student had varying levels of prior experience with the subject. Some students had prior knowledge from previous schools, which caused difficulties

in learning as the teacher had to first adjust their understanding before moving on to the next subject. Additionally, the classes were only held once a week, making it difficult for students to maintain their skills and improve their abilities. Some students felt insecure and lacked confidence, which affected their own learning experience as well as the experience of those around them. Some students also felt that the teachers moved too quickly, making it difficult for them to keep up and causing confusion during practice.

Discussions with students showed that most teachers did not provide enough opportunities for students to independently create and design their own works. Additionally, some students who were interested in designing and creating performances felt that they did not receive adequate instruction or support in this area, which dampened their motivation. Students also felt they would benefit from additional courses outside of the regular curriculum to help them reach their full potential. These courses should provide opportunities for students to express their opinions and creativity in their work. Interestingly, students preferred a more relaxed and varied teaching approach that would help foster a positive attitude towards dance and make it a part of their daily lives. The following is a selection of quotes from students during the focus group discussion:

"There is only one period of dance class per week, resulting in shortages in continuity of practice." (Girl A, Group discussion, May 10, 2022)

"The teacher moves too quickly, causing some students who don't have the basics to struggle to keep up, while other students with a similar background are able to act quickly." (Boy B, Group discussion, May 10, 2022)

"Some of my male friends don't have an aptitude for dancing. Teachers lack the use of a variety of media to interest their classmates, causing those who are interested in the subject to lose their concentration as well." (Girl C, Group discussion, May 10, 2022)

"I agree with Girl A that with limited time to study, it becomes difficult to accurately and precisely perform the basic skills continuously." (Girl D, Group discussion, May 10, 2022)

"At my old school, teachers only taught us to follow. When we played with friends, the teachers sometimes became angry or frowned upon us, thinking that we were doing it in a funny way." (Girl E, Group discussion, May 10, 2022)

"I rarely think for myself. The dance moves taught by the teachers take up a lot of time before I am able to perform them. If there was a way to learn them quickly, it would be great in order to use them to design the next performance." (Boy F, Group discussion, May 10, 2022)

"Teachers should listen to students' opinions and co-create and cooperate to find a balance between the current trends and the old culture that needs to be preserved." (Boy G, Group discussion, May 10, 2022)

"I want the course to be taught in a simple way with clear and easy-to-follow materials." (Girl H, Group discussion, May 10, 2022)

"The classroom used for teaching should be appropriate and equipped with all necessary facilities." (Boy I, Group discussion, May 10, 2022)

Phase 2 - Creation of the Curriculum

During Phase 2, a curriculum was designed to encourage learners to understand and discover their own potential in dancing arts, as well as develop practical skills and expressions. The curriculum was based on the principles of promoting both basic skills in the performing arts and appreciation of Thai culture. The course content was developed from the study of documents, textbooks, and related research, as well as from a study of the problems and needs of the development of the creative dance skills curriculum. The course is divided into four learning units: Dance and Thai Culture, Fundamentals of Dance Skills, Creative Dance, and Creative Media in Muang Fa Daet¹. The learning activities for the curriculum are divided into five steps: preparation, implementation of model skills, proficiency, creative design, and evaluation and improvement. Evaluation within the course was based on actual conditions and included assessments of basic skills in dramatic arts, creative dance skills, and appreciation of Thai culture. The course manual consisted of eight chapters and covered topics such as instructions for teaching and learning management, descriptions of the course and learning units, definitions of terminology, and lesson plans for the creative dance skills course. The evaluation of the curriculum consisted of two assessments, one before and one after the learning activities. The assessment tools included an achievement test, a Thai cultural appreciation questionnaire, an observation form for basic performance in dramatic arts, a creative dancing art design competence assessment form, and a questionnaire on the

¹ Mueang Fa Daet is a moated archaeological site in Kalasin Province. The unit title is referencing the site as a significant part of Kalasin cultural heritage.

appreciation of Thai culture. The results of the quality inspection of the curriculum outline were also evaluated by experts to ensure its appropriateness.

Table 1 shows the results of evaluating the appropriateness of the Creative Dancing Skills Enhancement Program for Mathayomsuksa 1 students under the Kalasin Secondary Education Service Area Office. The results show that overall, all experts agreed that the curriculum developed by the researcher was highly appropriate, with a mean score of 4.54 (Standard Deviation = 0.59). This indicates that the curriculum met the criteria for being considered suitable.

Table 1

Evaluation of the Appropriateness of Creative Dancing Skills Enhancement Program for Students in Mathayomsuksa 1 Under the Kalasin Secondary Educational Service Area Office

Evaluation Criteria	N = 5		Suitability Level
	\bar{x}	S.D.	
Curriculum Overview			
1. Response to current problems	4.6	0.55	Highest
2. In line with the current social reality	4.2	0.45	High
3. Curriculum principles can be put into practice	4.6	0.55	Highest
4. The objectives of the course are clear	5	0	Highest
5. Curriculum content in each learning unit can enable achievement of the curriculum objectives			
Unit 1: Dancing and Thai Culture	4.6	0.55	Highest
Unit 2: Fundamentals of Performing Arts Skills	4.4	0.55	High
Unit 3 Creative Dancing Arts	4.6	0.55	Highest
Unit 4: Creative Media in Muang Fa Daet	4.2	1.1	High
6. Content is suitable for the age of the learners	4.2	0.45	High
7. Learning activities help achieve course objectives	4	0	High
8. Assessment verifies achievement of objectives	5	0	Highest
9. Time spent on learning activities	4.4	0.55	High
10. Designation of learning units is appropriate	4.2	0.45	High
11. Appropriateness of plans for the course	4.4	0.55	High
Total	4.46	0.56	High

Lesson Plan 1.1: Why is Thai Dancing Art Important?

Essence	4.4	0.55	High
Learning Objectives	4.4	0.55	High
Content	4.4	0.55	High
Teaching Activities	4	1	High
Teaching Materials	4.4	0.89	High
Measurement and Evaluation of Learning Outcomes	4.8	0.45	Highest
Total	4.4	0.67	High

Lesson Plan 1.2: Dancing Arts and Thai culture

Essence	4.8	0.45	Highest
Learning Objectives	4.8	0.45	Highest
Content	4.8	0.45	Highest
Teaching Activities	4.6	0.55	Highest
Teaching Materials	4.4	0.89	High
Measurement and Evaluation of Learning Outcomes	4.8	0.45	Highest
Total	4.7	0.53	Highest

Lesson Plan 2.1: Dramatic Vocabulary and Posture Meanings

Essence	4.8	0.45	Highest
Learning Objectives	4.6	0.55	Highest
Content	4.6	0.55	Highest
Teaching Activities	4.6	0.55	Highest
Teaching Materials	4.8	0.45	Highest
Measurement and Evaluation of Learning Outcomes	4.8	0.45	Highest
Total	4.7	0.47	Highest

Lesson Plan 2.2: Enjoying Isan Dancing Arts

Essence	4.4	0.55	High
Learning Objectives	4.6	0.55	Highest
Content	4.2	1.1	High
Teaching Activities	4.6	0.55	Highest
Teaching Materials	4.8	0.45	Highest
Measurement and Evaluation of Learning Outcomes	4.6	0.55	Highest
Total	4.53	0.63	Highest

Lesson Plan 3.1: Elements of Dance

Essence	4.8	0.45	Highest
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Learning Objectives	4.6	0.55	Highest
Content	4.6	0.55	Highest
Teaching Activities	4.8	0.45	Highest
Teaching Materials	4.6	0.55	Highest
Measurement and Evaluation of Learning Outcomes	4.8	0.45	Highest
Total	4.7	0.47	Highest
Lesson Plan 3.2: Creating Entertainment Dances			
Essence	4.8	0.45	Highest
Learning Objectives	4.4	0.55	High
Content	4.4	0.55	High
Teaching Activities	4.6	0.55	Highest
Teaching Materials	4.6	0.55	Highest
Measurement and Evaluation of Learning Outcomes	4.6	0.55	Highest
Total	4.57	0.5	Highest
Lesson Plan 4.1: Creative Media in Muang Fa Daet			
Essence	4.8	0.45	Highest
Learning Objectives	4.6	0.55	Highest
Content	4.4	0.89	High
Teaching Activities	4.2	0.84	High
Teaching Materials	4.2	0.84	High
Measurement and Evaluation of Learning Outcomes	4.2	1.1	High
Total	4.4	0.77	High
Total of All Lesson Plans	4.57	0.59	Highest
Total of All Criteria	4.54	0.59	Highest

Table 2 demonstrates the results of the conformity assessment of the various components of the curriculum by curriculum experts, which showed that the Index of Consistency (IOC) calculated for each item was equal to 1.00, indicating that all items are consistent and can be used for implementation.

Table 2

Assessment of conformity of components of the course for enhancing dancing arts skills created for Mathayomsuksa 1 students under the Kalasin Secondary Education Service Area Office

Evaluation Criteria	Index of Consistency	Consistency
1. Curriculum Development Consistent with Curriculum Principles	1	Consistent
2. Curriculum Development Consistent with Curriculum Objectives	1	Consistent
3. Course Objectives Consistent with Course Principles	1	Consistent
4. Course Principles Consistent with Course Content	1	Consistent
5. Curriculum Principles Consistent with Learning Activities	1	Consistent
6. Course Objectives Consistent with Learning Content	1	Consistent
7. Course Objectives Consistent with Learning Activities	1	Consistent
8. Course Objectives Consistent with Course Measurement and Evaluation	1	Consistent
9. Learning Content Consistent with Learning Activities	1	Consistent
10. Learning Content Consistent with Curriculum Measurement and Evaluation	1	Consistent

In order to assess the feasibility of the developed curriculum in real-life applications, a feasibility study was conducted using Unit 1 of the curriculum and delivered by the lead researcher. Before the feasibility study, the students answered a questionnaire on their perception of Thai culture. After the feasibility study, the students again answered the questionnaire on their perception of Thai culture. The curriculum was deemed feasible both in theory and in practice and was able to provide students with an appreciation of Thai culture as shown in Table 3.

Table 3

Comparison of Perceptions of Thai Culture Before and After Learning During the Feasibility Study

	No. of Students	Available Points	Lowest Points	Highest Points	Average Points	Standard Deviation	t	p-value
Pre-Study	42	100	46	90	67.88	12.59		
Post-Study	42	100	69	88	79.76	4.93	6.293*	0

*Statistically significant at the .05 level

Results in Table 3 show that the sample group of Mathayomsuksa 1 high school students had a higher average score in their perception of Thai cultural values after the study compared to before the study, with a statistically significant level at .05. The lead researcher found the tools and materials accompanying the curriculum to be well-organised and clear in terms of measurement and assessment criteria, making it easy to apply in practice. The teaching materials and student tests were designed to cover the art and creativity skills, including knowledge of arts, basic art skills, and the ability to design art and creativity. The students were able to learn in a fun and active way, while also understanding the importance of art and Thai cultural values. They were enthusiastic in their participation during the teaching and learning process.

Phase 3 - Pilot Study

The results showed that the students in the Creative Dance Skills Enhancement Program for Mathayomsuksa 1 under the Kalasin Secondary Educational Service Area Office achieved an average score of 87.23 in the pre-test (E1) and 88.45 in the post-test (E2) (Table 4). This is higher than the criteria of 80/80, indicating that the curriculum that enhances creative dance skills is efficient.

Table 4

Effectiveness of the Supplementary Curriculum to Enhance Art and Creativity Skills for Mathayomsuksa 1 Students Under the Jurisdiction of the Office of the Secondary Education Area in Kalasin

Mid-course assessment			Post-course assessment			Efficiency E1/E2
Available Points	Average	E1	Available Points	Average	E2	
162	141.31	87.23	40	35.38	88.45	87.23/88.45

The evaluation of the creative dancing skills of the students was based on their scores from the academic achievement test, which had a full score of 40 points, an observation form of basic dance arts ability with a full score of 16 points, and an assessment form for the ability to design creative dance arts with a full score of 15 points. The total score was 71 points and the average score was 64.05 with a standard deviation of 3.33, which was in the highest level. Table 5 shows that after students studied with the curriculum to enhance their creative dance skills, they had an increased average score in the appreciation of Thai culture. The pre-test score was 73.55 and the post-test score was 85.43, with an increase of 11.88 points. The results of the t-test (dependence sample t-test) showed that the students who studied with the curriculum had a statistically significant higher average score in the appreciation of Thai culture compared to before they studied the curriculum.

Table 5

Comparison of the Appreciation of Thai Culture of Students Before and After Studying the Curriculum to Enhance their Creative Dance Skills

	No. of Students	Available Points	Lowest Points	Highest Points	Average Points	Standard Deviation	t	p-value
Pre-Study	42	100	50	88	73.55	10		
Post-Study	42	100	68	95	85.43	5.75	9.164*	0

*Statistically significant at the .05 level

Phase 4 - Evaluation and Improvement of the Curriculum

The curriculum was evaluated by the researcher after it was implemented by studying the results of the students' experience. The researcher evaluated the satisfaction of a sample group of students with the curriculum and the teaching process using the developed curriculum. As outlined in Table 6 (below), the findings revealed a high level of student satisfaction across various aspects of the curriculum and teaching process. The curriculum was particularly highly rated for promoting basic skills in performing arts ($\bar{x} = 4.79$), developing the ability to design creative dances ($\bar{x} = 4.74$), and employing suitable teaching materials for various subjects ($\bar{x} = 4.69$). Overall, these results demonstrate the curriculum's effectiveness in achieving its educational objectives, as reflected in the consistently high satisfaction ratings across all measured items.

Table 6

Average, Standard Deviation, and Satisfaction of the Sample Group of Students with the Curriculum and Teaching Process Using the Developed Curriculum After it was Implemented

Item	Level of Opinion		
	\bar{x}	S.D.	Level
1 The curriculum fosters creative collaboration.	4.52	0.85	Highest
2 The course helps to promote basic skills in the performing arts.	4.79	0.46	Highest
3 I am happy to practise my dancing skills.	4.6	0.76	Highest
4 This course helped me develop the ability to design creative dances.	4.74	0.66	Highest
5 I am happy to bring local culture to design creative dance performances.	4.6	0.76	Highest
6 This course is useful and can be applied in daily life.	4.67	0.64	Highest
7 The content and teaching activities in the curriculum are diverse and interesting.	4.57	0.73	Highest
8 The teaching materials of the curriculum are suitable for a variety of subjects.	4.69	0.64	Highest
9 Measurement and evaluation of learning outcomes of the curriculum are clearly appropriate.	4.64	0.72	Highest
10 This course encouraged me to be proud and appreciate Thai culture.	4.48	0.73	Highest
Total	4.52	0.85	Highest

Curriculum Improvement

Based on assessment in various aspects, the improved curriculum was found to develop the students' artistic, creative and technical skills, and increase their satisfaction. However, there were some areas that need to be improved in the curriculum to make it more comprehensive:

1. Language: There should be an improvement in the use of language in some of the learning units and topics, to make understanding and reading easier by reducing redundant words which can lead to confusion and lack of clarity.
2. Content: The content in some of the lesson plans should be improved and made more coherent.
3. Teaching Media: More media related to local culture and the performing arts should be added to provide students with a better connection to real-life experiences.

Discussion

The results of the group discussions with students about the problems in learning basic skills in dramatic arts showed that there were several factors affecting their learning process. Firstly, the limited time spent on the dance class, with only one period per week, resulted in a lack of continuity in practice, making it difficult for students to master the basic skills. Secondly, the differences in the students' backgrounds and experience caused some students to struggle with the pace of the class, while others were able to keep up. The lack of basic skills among some students also affected the performance of their peers who were interested in the subject. This, in turn, has a negative impact on cultural awareness. As, Anttila, Martin, and Nielsen (2019) argue, dance creates dialogical 'third spaces', which allow for the exploration of different perspectives and the negotiation of cultural differences. These are essential for promoting learning and living together in a diverse society, and while the curriculum developed in this investigation focuses on a single national narrative, it reopens access to these 'third spaces'. Therefore, increasing the importance of dance can amplify the opportunity to explore cultural differences and promote dialogue (Gripson et al., 2022; Mabingo et al., 2022).

The students in this study expressed their views that existing teaching methods were not effective in motivating them to learn. The teachers often teach moves too quickly, causing students to become confused and frustrated. Some students felt that the teacher's focus was mainly on getting them to follow the moves procedurally, without giving them the opportunity to think for themselves and be creative. This lack of creativity and self-expression was a major hindrance to their learning. This echoes the findings of Warburton (2019), who suggests that incorporating multiple pedagogies that balance technical skill development and individual expression is crucial for effective dance education. Alternative pedagogies that prioritize individual expression and personal growth offer holistic benefits for dance education and enable it to connect more fully to real-world socio-cultural contexts. Therefore, dance educators must consider the incorporation of multiple pedagogies to provide students with a more inclusive and effective learning environment that promotes both technical skill development and creativity (Schupp, 2022).

This is consistent with student reflection on the efficacy of the Creative Dancing Skills Enhancement Program. The students suggested that additional courses should be arranged in order to help them fulfil their potential. They also wanted a relaxed and engaging learning environment, with a variety of teaching methods that would stimulate their interest and encourage them to freely express their opinions in creating their work. The students believed that teachers should listen to their opinions and work together to find a balance between preserving traditional culture and adapting to the changing times. Such an approach elevates dance education as a potential vehicle for student empowerment. Shilcutt, Oliver, and Aranda

(2022) propose an activist approach to teaching dance that empowers students to engage in social activism and change. They emphasize the importance of creating a safe and inclusive learning environment that values diversity and challenges oppressive power structures. This approach to dance education is consistent with the students' views on finding a voice through dance expression and is also in keeping with contemporary calls to reimagine the delivery of dance education in schools (Finkelstein, 2022; Tatreau, 2022).

Recommendations

After finding that this supplementary curriculum is of quality and can help develop creative Thai art skills and appreciate Thai culture for Grade 7 students under the jurisdiction of the Kalasin Secondary Education Area Office, it is the intention of the researchers to expand its content and disseminate to teachers responsible for teaching arts in schools under the jurisdiction of the Kalasin Secondary Education Area Office. In the study, the emphasis on students' perspectives was prominent, whereas teachers' roles are not as comprehensively represented. Given the pivotal role teachers play in curriculum development and its piloting, it is essential to consider their pedagogical competence in teaching creative dance. While this extends beyond the article's scope, the curriculum's support for teachers' pedagogical abilities warrants further discussion and investigation.

Based on the recommendations for the newly developed dance curriculum, there are three further areas that future research could explore. Firstly, it is important to investigate how language can be used in dance education to enhance students' learning experiences. Specifically, future research could examine how simplifying language and reducing redundant words can improve understanding and clarity in dance education. Secondly, research could explore how to improve coherence in lesson plans to enhance the flow of learning and build upon concepts from previous lessons when developing cultural understanding through dance. Finally, future research could examine how to further integrate local culture and performing arts media into the curriculum to strengthen the connection between dance education and real-life experiences. By addressing these areas, future research could contribute to the development of more comprehensive and effective dance curricula that promote cultural awareness and personal expression in Thai schools.

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Associate Professor Dr. Montree Wongsaphan is an associate professor of the Faculty of Education at Mahasarakham University. He was honoured with the Outstanding Teacher Award at Mahasarakham University in the year 2016. Dr. Wongsaphan is currently head of the Ph.D. program in Curriculum and Teaching, and simultaneously holds the position of Deputy Dean for Administration, Planning and Quality Assurance. Dr. Wongsaphan's academic work includes authoring a textbook on foundations of research in curriculum and teaching, and he has also written many nationally and internationally published articles. Dr. Wongsaphan has brought expertise in curriculum and teaching to research and develop curricula in the field of dramatic arts. He earnestly hopes to be able to enhance movement skills, creativity, and instil an appreciation for Thai identity in students, while enabling the

heritage of the nation's intellectual property to remain strong in a rapidly changing global society.

Daranee Chanthamixay holds the position of Assistant Professor at Kalasin College of Dramatic Arts, Bunditpatanasilp Institute of Fine Arts. She has over 34 years of professional experience, having been trained in Thai dance by several masters and national artists. She is experienced and skilled in Thai dance content, both classical and folk, and has completed her Master of Arts in Choreography from Khon Kaen University. Her academic and research experience includes work on the Sema Dvaravati leaves of the Northeast and the creation of contemporary performances based on their contents and patterns. She has also authored a textbook on the study of the Phu Thai dance in Kalasin province. In the development of the curriculum included in this article, Daranee hopes to introduce innovative learning management methods to foster creativity among learners, aligning with the learning goals of 21st-century society.

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