

Implementation of an Additional Course on Creative Thai Dramatic Art Skills and Appreciation of the Values of Thai Culture for Grade 7 Student Under the Secondary Educational Service Area Office Kalasin

Jiranattakorn Paorisankhunakorn^{1,*} & Montree Wongsaphan¹

¹Faculty of Education, Maharakham University, Maharakham province, Thailand

*Correspondence: Faculty of Education, Maharakham University, Maharakham Province, Thailand. Tel: 66-43-754-321. E-mail: 62010563002@msu.ac.th

Received: February 22, 2023

Accepted: September 11, 2023

Online Published: October 27, 2023

doi:10.5430/jct.v12n6p78

URL: <https://doi.org/10.5430/jct.v12n6p78>

Abstract

Thailand has many cultural heritages that have been inherited from the ancestors, including language, traditions, architecture, art and culture, music, as well as dramatic arts that have been evident since the Sukhothai period and have been handed down to the present. This study aimed to investigate the implementation outcomes of an additional course on creative Thai dramatic art skills and appreciation of the values of Thai culture for grade 7 students under the Secondary Educational Service Area Office Kalasin. The sample was forty-two grade 7 students of Anukoolnaree School in the first semester of the academic year 2022, selected by cluster random sampling (classroom). The research instruments were a Thai dramatic art knowledge test, an evaluation form on basic Thai dramatic art ability, an evaluation form on a creative Thai dramatic art designing ability, and an appreciation of the values of Thai culture questionnaire. The data were analyzed by mean, standard deviation, and t-test (Dependent Samples). The results showed that the post-test mean score of Thai dramatic art knowledge was higher than the pre-test mean score, the basic Thai dramatic art ability and the creative Thai dramatic art designing ability were at the highest levels, and appreciation of the values of Thai culture was significantly higher at the .05 level. Furthermore, students' overall satisfaction with the course was at the highest level.

Keywords: additional course, creative Thai dramatic art skills, appreciation of the values of Thai culture

1. Introduction

Dramatic Arts is a science of aesthetics that helps to refine and elevate the human mind to be able to communicate and understand regardless of race or country. Therefore, dance is considered to be the most outstanding art that human beings can express themselves and it is another language that can be used to describe any story gently and subtly until it can be said that dance is a "universal language" (Kosinanon, 2005). Dramatic Art is a tool that expresses the civilization of one's race, which can reflect the story, way of thinking, aesthetics, philosophy and way of life of that society and has been in conjunction with human society since the beginning of social development. In addition, it is also used as a tool for communicating stories among humans among themselves, communicating between humans and other things such as supernatural things that human beings fear, as well as being used for agriculture and recreation, etc. (Kosonhemmanee, 2013).

The process of transferring knowledge of dramatic arts has traditions and developments in transferring that have changed with the times. Since ancient times, the transmission of knowledge in this field has been based on strict traditional rules. The traditional dramatic arts teaching approach emphasizes skill training to achieve proficiency with repetitive lessons and practice for a long period until students can memorize the main gestures. After that, the teacher will convey the techniques that will beautify the postures to be more beautiful and unique for each disciple. This approach has been inherited to the present day (Boonyachai, 2001). The study of dramatic arts in ancient times tended to be an inheritance of art among a small number of people and often held knowledge to the limits only for those who deserved it. Subsequently, educational management transformed into schools, colleges, universities, and studios as it appears today. The content of dramatic arts is also categorized into branches and divided into levels of difficulty (Wirunrak, 2004).

According to the Basic Education Core Curriculum 2008, students are required to learn 8 learning areas, in which dramatic arts are classified as subjects of the learning area of art by requiring students to have knowledge and understanding of the composition of dramatic arts; ability to creatively express themselves through dramatic arts, use basic vocabulary of dramatic arts, analyze and criticise the values of dramatic arts, convey feelings and thoughts freely, create various forms of movement and apply dramatic arts in daily life; understanding of the relationship between dramatic arts, history and culture; appreciation of the values of dramatic arts representing the cultural heritage, local wisdom, Thai and universal wisdom (Ministry of Education, 2008).

However, the Ministry of Education has announced the reduction of the Ordinary National Educational Test (O-NET) from 8 learning areas to 5 learning areas, namely Mathematics, Science, English, Social Studies, and Religion and Culture (Ministry of Education, 2015) For the other 3 learning areas, namely Health and Physical Education, Art, and Occupations and Technology, the schools will issue the exams and arrange the exams themselves starting from the 2015 academic year onwards. As a result, it had an impact on the teaching and learning of dramatic arts.

Based on the researcher's teaching experience and the survey of the problems of the dramatic arts teachers under the Secondary Educational Service Area Office Kalasin, it was found that the students lacked interest, and did not see the value of the dramatic arts. Thus, they did not intend to practice and seriously commit to learning, resulting in lower grades than the target and a lack of creativity in applying dancing skills to everyday life due to dramatic arts not being used as a component of graduation from the Basic Education Core Curriculum 2008, it is merely a measurement and assessment within the school itself. Such problems and obstacles result in students not seeing the importance, and not loving and admiring Thai dramatic arts, as a result, Thai youths neglect the traditions, values and good ways of life of the dramatic arts culture. Therefore, the researcher has an idea to develop and enhance creative Thai dramatic art skills, which are practical skills and a cultural heritage that represents Thainess for students in the form of an additional course for students to love and appreciate the wisdom of their ancestors. The research objectives were to investigate the students' creative Thai dramatic art skills including Thai dramatic art knowledge, basic Thai dramatic art ability, and creative Thai dramatic art designing ability, and their appreciation of the values of Thai culture as well.

2. Literature Review

2.1 *Concepts of the Additional Course on Creative Thai Dramatic Art Skills and Appreciation of the Values of Thai Culture*

The additional course on creative Thai dramatic art skills and appreciation of the values of Thai culture for grade 7 students under the Secondary Educational Service Area Office Kalasin must encourage students to discover, understand and know themselves by constantly reviewing, reflecting and examining themselves to develop a correct awareness that will help them realize their potential in dramatic arts, emotions and feelings (Khaemmanee, 2013; Kwangsawat, 1997). The course was developed based on 2 concepts. Firstly, the concept of teaching methods that emphasize practical skills, which is Psychomotor Domain, is the ability of students involved in performing or acting with various expressions, which can be classified into 5 methods, consisting of 1) Demonstration method; 2) Practical teaching method; 3) Demonstration and practice teaching method at the same time; 4) Handover teaching method; and 5) Study tour method (Khaemmanee, 2013; Chaowakiratipong, 1992; Panich, 2005). Secondly, the behavioral concept of mindfulness encourages students to feel self-esteem and value Thai culture (L. Saiyot & A. Saiyot, 1999). The researcher, therefore, used them as guidelines for course development according to the 5 aspects of the course, namely 1) principles, 2) objectives, 3) contents, 4) Learning Activities, and 5) Assessment.

2.2 *Creative Thai Dramatic Art Skills*

Creative dramatic art refers to the art of performing as a skill in the art of body movements created by human beings. It originated from inspiration in everything around it and developed through the process of dramatic arts without being attached to any one form, becoming something new that reflects ideas experience, and the creator's point of view, conveying emotions to the audience with a refined process, consisting of 3 elements: 1) movement, 2) meaning, and 3) presentation of new ideas (Charoenrat, 2016; Sensai, 2014; Chantanasaro, 2014; Ruangdej, 2021). Skills are behaviors that show competence, and dexterity by being the work of the body or the brain in coordination, being able to perform any task with agility and speed. To cultivate each skill requires 3 elements: 1) Knowledge, 2) Ability, and 3) Expertise (Garrison, 1972; Good, 1973; Cronbach, 1977; Theprenu, 2000; Khaemmanee, 2013; Isarangkun Na Ayutthaya, 2012; Chaitiang, 2010).

Thai dramatic art knowledge consists of 3 areas, namely 1) the meaning of dramatic arts, 2) the importance of

dramatic arts, and 3) the elements of dramatic arts. Firstly, dramatic arts is defined as the art of drama or dance created by human beings from nature with profound refinement and delicacy. In addition to referring to dancing, it also refers to singing and playing. It is important to represent the civilization and prosperity of the nation and is a source of various types of art together (Royal Academy, 1999; Wirunrak, 2004; Nimmatephan, 2000; Thepwong, 1998; Kosinanon, 2005; Klumcharoen, 1999). Secondly, dramatic art is important as a source of all arts, showing the identity and civilization of the nation, and also contributes to the development of personality, resulting in self-confidence, assertiveness, ability to control emotions and feelings, development of social aspects that help to know how to work together and to be able to accept the abilities of others as well, as well as to help calm and elevate the mind (Kosonhemmanee, 2013; Thepwong, 2005; Nimnetiphan, 2008). Thirdly, the elements of dramatic art can be summarized into 6 elements: 1) script, 2) actors, 3) gesture design, 4) music and sound for performances, 5) scenes and props, and 6) costumes (Wirunrak, 2004; Thepwong, 2005; Makpha, 2013; Charoenrat, 2016).

Basic Thai dramatic art abilities consist of 3 issues, including 1) dance vocabulary, 2) gestures, and 3) Isaan (Northeastern Thailand) dramatic arts. Dance vocabulary is the vocabulary used in dramatic arts for the understanding of performance. It can be classified into 6 categories: 1) dance vocabulary related to head and body practice, 2) dance vocabulary related to leg and foot practice, 3) dance vocabulary related to hand and arm performance, 4) dance vocabulary that was incorrectly practiced, 5) dance vocabulary that invoked better posture, and 6) miscellaneous dance vocabulary (Thongaram, 1992; Thepwong, 2005; Sriboonnak, 2011). Gestures refer to the use of postures and movements of the body imitating natural gestures or using natural gestures to invent the meaning of the lyrics or performances. They can be classified according to 4 types of gestures: 1) gestures related to barehanded gestures, 2) gestures related to pinch hand gestures (pinch), 3) gestures related to pointing hand gestures, and 4) gestures related to imitating animal behavior (Thepwong, 2005; Sriboonnak, 2011; Phuangsamlee, 1971). Isaan dramatic arts originated from beliefs, traditions and cultures that have been passed on until being developed into rituals for treating patients and bringing enjoyment to the point that it evolved into a dancing position in performing dramatic arts and became an Isaan dramatic arts that appears today. It is different from the dance performances in the royal court. The characteristics can be classified into 4 components: 1) hand characteristics, 2) foot characteristics, 3) body characteristics, and 4) movement (Sensai, 2004).

Creative Thai dramatic art designing abilities reflect the elements of expertise that can be applied and created through works that express one's identity and ideas by using the elements of creative Thai dramatic art design, namely 1) Movement: dancing or movement to the beat, 2) Meaning: conveying emotions with beautiful movements for the audience to feel and perceive, and 3) Presenting a new concept: the creation of a work that is not attached to any particular form with a new identity and is different from the original.

There 5 steps of learning activities to promote creative Thai dramatic art skills, namely 1) Step: 1 Preparation, Step 2: Practice the skills according to the models, Step 3: Skillful performances, Step 4: Creative Design, and Step 5: Evaluation and Revision (Simpson, 1972; Davies, 1971; Harrow, 1972; Office of the Education Council, 2007; Tironthanakul, 1999; Sobreuk, 2002; Tansuk, 2013; Wirunrak, 2004). In evaluating creative Thai dramatic art skills, authentic measurement and evaluation were employed, divided into 3 aspects; 1) Knowledge: a Thai dramatic art knowledge test which was an achievement test with multiple choice items was employed; 2) Ability: an evaluation form on basic Thai dramatic art ability which was a performance test (structured observation); and 3) Expertise: an evaluation form on a creative Thai dramatic art designing ability (structured observation), (Wongvanich, 2003; Sobreuk, 2002; Wongsaphan, 2020).

2.3 Appreciation of the Values of Thai Culture

Culture is a social heritage, a way of life, ideas, beliefs, values, customs, traditions, rituals and wisdom that people and society have created, accumulated, cultivated, inherited, learned, improved and changed until it is a unique form of that society. There are both tangible and intangible cultures that promote the equilibrium of relations between human society and nature, to enable mankind to live in peace, peace and freedom, which are the foundations of human civilization. (Good, 1973; Abeles, 1976; Prasit Kapklon, 1975; Eawsriwong, 1991; Office of the National Cultural Commission, 1995; Office of the National Cultural Commission, 1997; Chariyapradab, 2002; National Culture Act, 2010; Tanchewawong, 2011; Kuncharoen, 2015; Rattanaphan, 2018). The basic characteristics of culture can be classified into 6 characteristics; 1) Culture is a collective idea; 2) Culture is something that people learn; 3) Culture is based on symbols; 4) Culture is a holistic knowledge and wisdom; 5) Culture is the process by which human beings define the meaning of life and things; and 6) Culture is dynamic and can be seen in Thai society, consisting of language, customs, ethics, dress, creating various materials, entertainment and arts (Santasombat, 2013; Boonsom, 2005).

National education gives importance to Thai culture, cultivating desirable characteristics to create local pride and Thainess, raising awareness of cherishing and participating in the preservation of Thai culture and traditions, agreeing to live together on differences and diversity as well as acting appropriately, being able to live happily with others without conflicts with others (Office of the Basic Education Commission, 2018). Psychological attributes refer to psychological attributes as a person's innate feelings that manifest through emotional, cognitive and aesthetic behavior. Psychological measurements rely on multifaceted reference data combined with clear and reliable criteria. The components of psychological attributes can be classified into 5 aspects: 1) Behavior related to emotions or feelings, 2) Behavior that shows individual expression, 3) Behavior that has the direction of expression, 4) Behavior that any person There will always be feelings with a goal, and 5) is a behavior that may change or differ in the intensity of feelings toward that thing.

The 5-step development process for psychological attributes, namely step 1: perceiving values, step 2: responding to values, step 3: appreciating values, step 4: organizing values, and step 5: forming a habit (Prachakul & Nuengchalem, 2020). To measure and evaluate appreciation of the values of Thai culture effectively, a questionnaire with a 5-point Likert scale, with both negative and positive questions mixed (Rangsinan, 1992; Chitpong, 1992; Suthasanee, 2001; Chookhampaeng, 2010).

3. Methodology

3.1 Participants

This research was systematically conducted based on the research and development process. The participants were forty-two grade 7 students in one classroom of Anukoolnaree School selected by cluster random sampling from 660 students in 17 classrooms. The data were collected through their dramatic arts class in the first semester of the academic year 2020.

3.2 Instruments

There were 4 instruments for this study evaluated by purposively selected 5 experts; 1) a Thai dramatic art knowledge test which was an achievement test with 40 multiple choice items taken for pre-test and post-test ($\alpha = .929$), 2) an evaluation form on basic Thai dramatic art ability which was a performance test with 16 points (structured observation), (IOC = 1.00), 3) an evaluation form on a creative Thai dramatic art designing ability with 15 points (structured observation), (IOC = 1.00), and 4) an appreciation of the values of Thai culture questionnaire with 5-point Likert scale taken for pre-learning and post-learning through the course ($\alpha = .842$). The teaching management and the testing were conducted by the researcher.

3.3 Data Analysis

The data were analyzed by the use of Statistical Package for Social Sciences (SPSS). The data from the Thai dramatic art knowledge test, the evaluation form on basic Thai dramatic art ability, and the evaluation form on a creative Thai dramatic art designing ability were analyzed using mean and standard deviation, and a t-test (Dependent Samples) was assigned to the appreciation of the values of Thai culture questionnaire.

4. Results

There are 5 elements of the additional course on creative Thai dramatic art skills and appreciation of the values of Thai culture for grade 7 students under the Secondary Educational Service Area Office Kalasin illustrated in Figure 1.

The contents were divided into 4 learning units as follows. 1) Unit 1: Dramatic Arts and Thai Culture, which includes content about the meaning and origin of Thai dramatic arts, the importance and benefits of Thai dramatic arts, the meaning of culture, the basic characteristics of culture, and the causes of changes in Thai culture. Unit 2: Fundamentals of dramatic arts skills which consists of content about dance terminology, sign language, meaning and characteristics of Isan dancing art. Unit 3 Creative dancing arts which contains content about the elements of dramatic arts, and performance design with creative dramatic art skills. Unit 4: Fa Daet civilization creative media, which consists of content about creative media design, public relations and creating an appreciation of Thai culture.

The additional course on creative Thai dramatic art skills and appreciation of the values of Thai culture for grade 7 students under the Secondary Educational Service Area Office Kalasin was evaluated by 5 experts and its appropriateness was at the highest level ($\bar{x} = 4.54$, S.D. = 0.59, IOC = 1.00). Moreover, the additional course had scores of during-learning activities management and post-learning activities management (E1/E2) of 87.23/88.45,

which met the criterion of 80/80. Therefore, the course was effective based on the criterion.

| |
|--|
| Principles |
| <ol style="list-style-type: none"> 1. Students discover, understand and recognize their own potential in the dramatic arts, emotions and feelings. 2. Encourage students to develop practical skills or various expressions with a variety of teaching methods. 3. Promote appreciation of the values of Thai culture. |
| Objectives |
| <ol style="list-style-type: none"> 1. Encourage students to discover, understand and recognize their own potential in the dramatic arts, emotions and feelings. 2. Promote creative dramatic art skills consisting of <ol style="list-style-type: none"> 1) Thai dramatic art knowledge, 2) basic Thai dramatic art ability, and 3) creative Thai dramatic art designing ability. 3. Encourage students to appreciate the values of Thai culture. |
| Contents |
| <ol style="list-style-type: none"> 1. Thai dramatic art knowledge, including the meaning of the dramatic arts, the importance and benefits of the dramatic arts, and the elements of the dramatic arts. 2. Basic Thai dramatic art ability, including dance vocabulary, gestures, and Isaan dramatic arts. 3. Creative Thai dramatic art designing ability, including movement, interpretation, and presentation of new ideas 4. Appreciation of the values of Thai culture, including the meaning of culture, basic characteristics of culture and causes of changes in Thai culture. |
| Learning Activities |
| <ol style="list-style-type: none"> 1. Methods of teaching that emphasize practical skills. 2. The process of teaching creative Thai dramatic art skills in 5 steps: <ol style="list-style-type: none"> Step 1 Preparation Step 2 Practice the skills according to the models Step 3: Skillful performances Step 4: Creative Design Step 5: Evaluation and Revision 3. Learning activities for appreciating the values of Thai culture. |
| Assessment |
| <p>The authentic assessment consists of:</p> <ol style="list-style-type: none"> 1. Creative Thai dramatic art skills, namely 1) Thai dramatic art knowledge, 2) basic Thai dramatic art ability, and 3) creative Thai dramatic art designing ability. 2. Appreciation of the values of Thai culture measured by a questionnaire. |

Figure 1. The Elements of the Additional Course on Creative Thai Dramatic Art Skills and Appreciation of the values of Thai Culture for Grade 7 Students under the Secondary Educational Service Area Office Kalasin

4.1 The Students' Creative Thai Dramatic Art Skills

The creative Thai dramatic art skills of forty-two grade 7 students of Anukoolnaree School in the first semester of the academic year 2022 obtained from the Thai dramatic art knowledge test, the evaluation form on basic Thai dramatic art ability, and the evaluation form on a creative Thai dramatic art designing ability were revealed as follows:

4.1.1 The Students' Thai Dramatic Art Knowledge from the Achievement Test.

The findings can be presented in Table 1.

Table 1. The Students' Thai Dramatic Art Knowledge

| Test | Full score | n | Total score | \bar{x} | S.D. |
|-----------|------------|----|-------------|-----------|------|
| Pre-test | 40 | 42 | 862 | 20.52 | 4.78 |
| Post-test | 40 | 42 | 1,486 | 35.38 | 3.10 |

As shown in Table 1, the students' post-test mean score was 35.38 (S.D. = 3.10), while the pre-test mean score was 20.52 (S.D. = 4.78). The average score of the post-test increased 14.86 points higher than the average score of the pre-test. Thus, the findings indicated that the students had higher Thai dramatic art knowledge after learning through the course.

4.1.2 The Students' Basic Thai Dramatic Art Ability from the Evaluation Form

The findings can be illustrated in Table 2.

Table 2. The Students' Basic Thai Dramatic Art Ability

| | Dance vocabulary (4) | Gestures (6) | Isaan dramatic arts (6) | Total score (16) | Interpretation |
|-------------|-------------------------|-----------------|----------------------------|---------------------|----------------|
| Total score | 140 | 232 | 228 | 600 | |
| \bar{x} | 3.33 | 5.52 | 5.43 | 14.29 | the highest |
| S.D. | 0.71 | 0.50 | 0.62 | 0.99 | |

Note. 14.10-16.00 = the highest; 10.51-14.00 = a high; 7.10-10.50 = a moderate;
3.51-7.00 = a low; 0.00-3.50 = the lowest.

According to Table 2, the students had the average score of basic Thai dramatic art ability at the highest level (\bar{x} = 14.29, S.D. = 0.99). When considering each aspect, the total score of dance vocabulary was 140 (\bar{x} = 3.33, S.D. = 0.71), the total score of gestures was 232 (\bar{x} = 5.52, S.D. = 0.50), and the total score of Isaan dramatic arts was 228 (\bar{x} = 5.43, S.D. = 0.62).

4.1.3 The Students' Creative Thai Dramatic Art Designing Ability from the Evaluation Form

The findings can be demonstrated in Table 3.

Table 3. The Students' Creative Thai Dramatic Art Designing Ability

| Issue | N | Total score | \bar{x} | S.D. | Interpretation |
|--|----|-------------|-----------|------|----------------|
| Creative Thai dramatic art designing ability | 42 | 604 | 14.38 | 0.73 | the highest |

Note. 12.10-15.00 = the highest; 9.10-12.00 = a high; 6.10-9.00 = a moderate;
3.10-6.00 = a low; 0.00-3.00 = the lowest.

As seen in Table 3, the students had the mean score of creative Thai dramatic art designing ability at the highest level (\bar{x} = 14.38, S.D. = 0.73). The total score was 604.

Therefore, the findings from the achievement test and the evaluation forms mentioned above could reveal the students' creative Thai dramatic art skills as seen in Table 4.

Table 4. The Students' Creative Thai Dramatic Art Skills

| | Thai dramatic art knowledge test (40) | Evaluation form on basic Thai dramatic art ability (16) | Evaluation form on a creative Thai dramatic art designing ability (15) | Total score (71) | Interpretation |
|-------------|---------------------------------------|---|--|------------------|----------------|
| Total score | 1,489 | 600 | 604 | 2,690 | |
| \bar{x} | 35.38 | 14.29 | 14.38 | 64.05 | The highest |
| S.D. | 3.10 | 0.99 | 0.73 | 3.33 | |

Note. 60.10-71.00 = the highest; 45.10-60.00 = a high; 30.10-45.00 = a moderate; 15.10-30.00 = a low; 0.00-15.00 = the lowest.

Based on Table 4 shows the students' creative Thai dramatic art skills consisting of Thai dramatic art knowledge, basic Thai dramatic art ability, and creative Thai dramatic art designing ability with a full score of 71, the average score was at the highest level ($\bar{x} = 64.05$, S.D. = 3.33). When considering each aspect, the total score of Thai dramatic art knowledge was 1,486 ($\bar{x} = 35.38$, S.D. = 3.10), the total score of basic Thai dramatic art ability was 600 ($\bar{x} = 14.29$, S.D. = 0.99), and the total score of creative Thai dramatic art designing ability was 604 ($\bar{x} = 14.38$, S.D. = 0.73). It could be interpreted that the students had creative Thai art skills at the highest level after learning through the course.

4.2 Comparison of the Students' Appreciation of the Values of Thai Culture before and after Learning through the Course from the Questionnaire

The findings can be illustrated in Table 5.

Table 5. The Students' Appreciation of the Values of Thai Culture before and after Learning Through the Course

| Score | n | Full score | Lowest score | Highest score | \bar{x} | S.D. | t | p-value |
|--------|----|------------|--------------|---------------|-----------|-------|--------|---------|
| Before | 42 | 100 | 50 | 88 | 73.55 | 10.00 | 9.164* | .000 |
| After | 42 | 100 | 68 | 95 | 85.43 | 5.75 | | |

Note. * $p < .05$.

There was a significant difference between the students' scores for appreciation of the values of Thai culture according to Table 5. The students' mean score of appreciation of the values of Thai culture before learning through the course was 73.55 (S.D. = 10.00), while the mean score after the course was 85.43 (S.D. = 5.75). The average score after learning through the course increased by 11.88 points higher than the average score before the course. Therefore, this can be inferred that the course could affect the students who had a significantly higher appreciation of the values of Thai culture at the statistical level of .05.

5. Discussion

As aforementioned, the additional course on creative Thai dramatic art skills and appreciation of the values of Thai culture consisted of 5 elements, including principles, objectives, contents, learning activities, and assessment. The results of this study indicated that the additional course was beneficial to promote creative Thai dramatic art skills and appreciation of the values of Thai culture for grade 7 students under the Secondary Educational Service Area Office Kalasin. The findings can be discussed below.

The students had the average score of creative Thai dramatic art skills consisting of Thai dramatic art knowledge, basic Thai dramatic art ability, and creative Thai dramatic art designing ability at the highest level ($\bar{x} = 64.05$, S.D. = 3.33). Additionally, they had an appreciation of the values of Thai culture after learning through the course significantly higher than before the course at the statistical level of .05. Therefore, it indicated that the additional course was effective in promoting their Thai dramatic art knowledge, basic Thai dramatic art ability, and creative Thai dramatic art designing ability as well as an appreciation of the values of Thai culture. This is because the course was systematically developed based on the real problems and needs of teachers and students, evaluated by experts and piloted before being put into practice. And most importantly, what affected the students to have creative Thai dramatic art skills were the learning activities in 5 steps, namely 1) Step: 1 Preparation, Step 2: Practice the skills according to the models, Step 3: Skillful performances, Step 4: Creative Design, and Step 5: Evaluation and Revision.

These steps get students ready before they start learning. In addition, teachers have demonstrated step-by-step practices from easy to difficult, from less complicated to more complex. Then, students have enough time to practice until they can practice by themselves without using models or instructions and apply the experience gained from learning to further develop creative dance design to present such work to teachers and classmates. After that, they jointly reflect on the results of their work to evaluate and improve their work. As a result, students have continuous learning within a time that is not too short and improve or develop their own creative Thai dramatic art skills regularly until they become proficient and creative in Thai dramatic arts. The findings of the study are in harmony with Petchsri (2009) who conducted a study on the development of a dramatic arts learning management model that promoted the creative thinking of students in the dramatic arts at the upper primary level. The results of the experimental learning management model revealed that the students' creative thinking, performing arts skills, and learning achievement were significantly higher than the group receiving normal learning management at the statistical level of .05. Tansuk (2013) conducted research on the development of a creative dancing curriculum according to the creative educational management approach for grade 5 students. The research instruments were the creative dramatic arts curriculum according to the creative educational management approach for primary school students, the learning management plans, the dramatic arts achievement test, the dance performance assessment form, the assessment form for the ability to create works of dramatic art, and a record form of students towards their studies. The results revealed that the overall performance of the dancing arts of students with different basic abilities was at a good level; the accuracy of the dance postures, the continuity of the postures, and the overall beauty of the postures have been improved; the development of the creative ability in dancing arts of students with different basic abilities found that the correctness of the concept, the presentation technique, and the overall beauty of the performance were highly developed. Sakulhom (2016) conducted research on the development of learning outcomes in Thai classical dance of grade 7 students by the Thai classical dance learning approach. The research instruments were; 1) a lesson plan, 2) a Thai classical dance knowledge assessment, 3) an execution evaluation form, and 4) a questionnaire to collect their opinion toward the constructionist approach to learning Thai classical dance. The findings showed that 1) the students' scores before and after constructionist instruction were statistically significantly different at .05 level, with the after score being higher; 2) the students' Thai classical dance skills were at a good level; 3) their opinions toward the constructionist approach, overall, were at the highest level of agreement in the following aspects: usefulness, learning management and atmosphere. Furthermore, Pooirit (2021) developed grade 8 students' Dance Practice and Creativity Abilities using Project-Based Learning with Social Media. The participants were 27 grade 8 students in Banpangewonghee School. The instruments were were; 1) Learning management Planning, 2) Observing form/ Evaluation form, and 3) Practice and creative evaluation form. The results revealed that the students had an average Dance Practice of 24.15 or 86.25 % of the total score, and there were 25 students or 92.59 % passed the criteria which was higher than the defined criteria. The students had an average of Creativity Abilities 13 or 81.25 % of the total score, and there were 24 students or 88.88 % who passed the criteria which was higher than the defined criteria.

6. Conclusion

The current study was conducted to investigate the implementation outcomes of an additional course on creative Thai dramatic art skills and appreciation of the values of Thai culture for grade 7 student under the Secondary Educational Service Area Office Kalasin. According to the results of this study, the additional course was advantageous to promote creative Thai dramatic art skills and appreciation of the values of Thai culture for grade 7 student because of the students' creative Thai dramatic art skills at the highest level and their higher appreciation of the values of Thai culture after learning through the course. The researcher studied the problems and needs of teachers and students as basic data together with the results of the course component analysis, the results of the component analysis of creative dramatic arts, leading to the development of a quality additional course assessed by experts at the highest level, through a pilot study, it is believed to be feasible both theoretically and practically. Based on this R&D process together with learning activities that emphasize preparation, practice the skills according to the models, skillful performances, creative design, and continuous evaluation and revision, students were consequently able to develop creative Thai dramatic art skills to achieve the objectives of the course.

7. Recommendation

To effectively achieve the objectives of the course, teachers or instructors should follow the following recommendations; 1) Teachers must thoroughly study the developed curriculum for maximum efficiency when implementing the curriculum; 2) Teachers must prepare classrooms, media, and equipment that support learning

according to the curriculum developed sufficiently and ready to accommodate the number of students; 3) teachers should closely monitor the activities of each student and the performance of each group to ensure continuity as planned and must always observe work behavior; and 4) learning management should allow students to participate in expressing their opinions on their work, setting conditions for creating a conceptual framework for creating works to create freedom of thinking and not cause anxiety and pressure on the students. For further studies, the additional course on creative Thai dramatic art skills and appreciation of the values of Thai culture should be implemented at other educational levels.

References

- Abeles, R. P. (1976). Relative deprivation, rising expectations, and Black militancy. *Journal of Social Issues*, 32(2), 119-137. <https://doi.org/10.1111/j.1540-4560.1976.tb02498.x>
- Boonsom, W. (2005). *Thai art and culture, bonds from the past*. Bangkok: Pyramid.
- Boonyachai, P. (2001). *Documents for teaching traditional Thai dancing arts*. P.L.A.
- Chaitiang, A. (2010). *Principles of teaching* (3rd ed.). Bangkok: Odeon Store.
- Chantanasaro, T. (2014). *Dance performance from the concept of trinity in Buddhism* (Doctoral dissertation, Chulalongkorn University, Thailand).
- Chariyapradub, K. (2002). *Development of an instrument to measure the value of environmental conservation. Arts and culture and pride in Thainess of Prathomsuksa 6 students in Songkhla Province* (Doctoral dissertation, Thaksin University, Thailand).
- Charoenrat, P. (2016). *Creation of contemporary dance that reflects the dark side of roses* (Doctoral dissertation, Chulalongkorn University, Thailand).
- Chawkiratipong, N. (2010). *The Development of Teaching and Learning Model Emphasizing Practical Skills for Professional Teachers* [Doctoral Dissertation, Chulalongkorn University, Thailand].
- Chitpong, S. (1992). *Construction of Attitude Measuring Instrument*. Nonthaburi: Sukhothai Thammathirat Open University.
- Chookhampaeng, C. (2010). *Assessment of learning*. Mahasarakham: Mahasarakham University Press.
- Cronbach, L. J. (1977). *Educational Psychology*. New York: Harcourt Brace Jevanovich, Inc.
- Davies, I. K. (1971). *The Management of Learning*. London: McGraw-Hill.
- Eawsriwong, N. (1991). *The Diversity of Thai Culture: New Challenges*. Bangkok: Office of the National Cultural Commission.
- Garrison, K. C., & Magoon, R. (1972). *Educational Psychology*. Columbia Ohio: Charles E. Merrill Publishing Company.
- Good, C. (1973). *Dictionary of education*. New York: McGraw-Hill.
- Good, C. V. (1973). *Dictionary of Education*. New York: McGraw-Hill Book Co, Inc.
- Harrow, A. (1972). *A taxonomy of the psychomotor domain: A guide for developing behavioral objective*. New York: Longman.
- Isarangkun Na Ayutthaya, W. (2012). *Social Studies Teachers and Skill Development for Students*. Bangkok: Chulalongkorn University Printing House.
- Kapklon, P. (1975). *Language and culture*. Bangkok: Thai Wattana Panich.
- Khaemmanee, T. (2013). *Science of teaching* (9th ed.). Bangkok: Dan Suttha Phim.
- Klumcharoen, A. (1999). *Thai aesthetic dance* (3rd ed.). Bangkok: Odeon Store.
- Kosinanon, R. (2005). *Dance Vocabulary*. Bangkok: Thai Wattana Panich.
- Kosonhemmanee, C. (2013). The Forms and Concept in Creating Thai Contemporary Dance of Narapong Charassri. *Institute of Culture and Arts Journal*, 15(1), 29.
- Kuncharoen, S. (2015). *Changes in Local Culture: A Case Study of the Songkran Festival*.
- Kwangsawat, T. (1997). *A study guide for the basics of philosophy of education*. Mahasarakham: Department of

Curriculum and Instruction, Faculty of Education, Mahasarakham University.

- Makpha, P. (2013). *Thai Dramatic Arts: A Synthesis of Knowledge from a Thesis in Thai Dramatic Arts*. Bangkok: Srinakharinwirot University.
- Ministry of Education. (2008). *The Basic Education Core Curriculum B.E. 2551 (A.D. 2008)*. Bangkok: The Express Transportation Organization of Thailand.
- Ministry of Education. (2015). *Announcement of the Ministry of Education on the Determination of Subjects in the Basic National Educational Test (O-NET) (Dated June 26, 2015)*.
- National Culture Act B.E. 2553. (2010). Retrieved from <https://dl.parliament.go.th/backoffice/viewer2300/web/viewer.php>
- Nimnetiphan, S. (2000). *Thai Drama* (5th ed., p. 16). Bangkok: Thai Wattana Panich Printing House.
- Nimnetiphan, S., & Nimmnetiphan, S. (2008). *Thai Dramatic Arts, Grade 10* (7th ed.). Bangkok: Aksorn CharoenTat.
- Office of the Education Council. (2007). *Experiential learning management that emphasizes practical skills*. Bangkok: Agricultural Cooperative Assembly of Thailand Ltd.
- Office of the National Cultural Commission. (1995). *Guidelines for the establishment and operation of the Provincial Cultural Council*. Bangkok: Neelnara Printing.
- Office of the National Cultural Commission. (1997). *Guidelines for the development of cultural operations*. Bangkok: Religious Publishing, Religious Affairs Department.
- Panich, S. (2005). *On The Job Training*. Bangkok: MDI Publishing.
- Phetsri, W., & Suratrueangchai, W. (2011). The Development of a Dramatic Arts Learning Management Model to Enhance Creativity in Dramatic Arts of Second Grade Learners. *Journal of Education and Social Development*, 4(2), 89-101.
- Phuangsamlee, P. (1971). *Principles of dramatic arts* (4th ed.). Bangkok: Thai Mitr Printing.
- Poosririt, W., & Tanunchabutra, P. (2021). The Development of Dance Practice and Creativity Abilities on Thai Dance Course for Grade 8 Students Using Project-Based Learning with Social Media. *KKU Research Journal (Graduate Studies) Humanities and Social Sciences*, 9(3), 120-131.
- Prachanukul, V., & Nuengchaloem, P. (2020). *Teaching style* (4th ed.). Khon Kaen: Klang Nana Witthaya.
- Rangsinan, W. (1992). "Psychological behavior" in *basic psychology and society for educational measurement and evaluation* (pp. 552-557). Nonthaburi: Sukhothai Thammathirat University Printing House.
- Rattanaphan, P. (2018). *A model for building cultural immunity in a Buddhist model school* [Thesis Ph.D, Mahasarakham University, Mahasarakham].
- Royal Academy. (1999). *Royal Institute Dictionary 1999* (pp. 575-576). Bangkok: Aksorn Charoen Tat.
- Ruangdej, M. (2021). *Interview*. K. Paorisan interviewed at online system on April 12, 2021.
- Saiyot, L., & Saiyot, A. (1999). *Psychological measurements*. Bangkok: Suweeriyasart.
- Sakulhom, S. (2016). *The Development of Learning Outcomes in Tahi Classical Dance of Seven the Grade Students by Thai Classical Dance Learning* [Doctoral dissertation]. Silpakorn University, Thailand.
- Santasombat, Y. (2013). *Human and culture* (4th ed.). Bangkok: Thammasat University.
- Sensai, P. (2004). *The Stream of Isan Dance*. Mahasarakham: Mahasarakham University.
- Sensai, P. (2014). Isaan artificial dance. *One Faculty One Art and Culture Project*. Faculty of Fine and Applied Arts, Mahasarakham University, Thailand.
- Simpson, D. (1972). *Teaching physical education: A system approach*. Boston: Houghton Mufflin.
- Sobreuk, U. (2002). *The Development of a Dramatic Teaching Model to Promote Creativity in Dramatic Arts of Thai Dramatic Students in Higher Education Institutions* [Doctoral dissertation, Chulalongkorn University, Thailand].
- Sribunnak, K. (2011). *Folk Drama*. Surindra Rajabhat University.
- Sutasanee, S. (2001). *Psychological tests*. Bangkok: Chulalongkorn University Press.

- Tanchewawong, W. (2011). *Cross-Cultural Advertising*. Bangkok: Thammasat University.
- Tansuk, C. (2013). *The development of creative dramatic art curriculum according to creative education for primary school students* [Doctoral dissertation, Silpakorn University, Thailand].
- Theprenu, S. (2000). *Teaching skills and techniques*. Bangkok: Faculty of Education, Bansomdejchaopraya Rajabhat Institute.
- Thepwong, S. (2005). *Thai dramatic arts: Dramatic arts for elementary-higher education teachers*. Bangkok: Odeon Store.
- Thongaram, P. (1992). *Aesthetics of Thai Dance Surin*. Surin Teachers College.
- Tironthanakul, P. (1999). *Teaching of Industrial Technician, Methods of Teaching Practical Skills*. Bangkok: Media Supplement Center, Bangkok.
- Wirunrak, S. (2004). *Principles of performance of the visual arts* (1st ed.). Bangkok: Dan Sutthakanphim.
- Wongsaphan, M. (2020). *Fundamentals of research in curriculum and teaching*. Maha Sarakham: Taxila Printing.
- Wongvanich, S. (2003). *Evaluation of new learning approaches*. Bangkok: Chulalongkorn University Press.

Acknowledgments

Not applicable.

Authors contributions

Not applicable.

Funding

Not applicable.

Competing interests

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

Informed consent

Obtained.

Ethics approval

The Publication Ethics Committee of the Sciedu Press.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

Provenance and peer review

Not commissioned; externally double-blind peer reviewed.

Data availability statement

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

Data sharing statement

No additional data are available.

Open access

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.