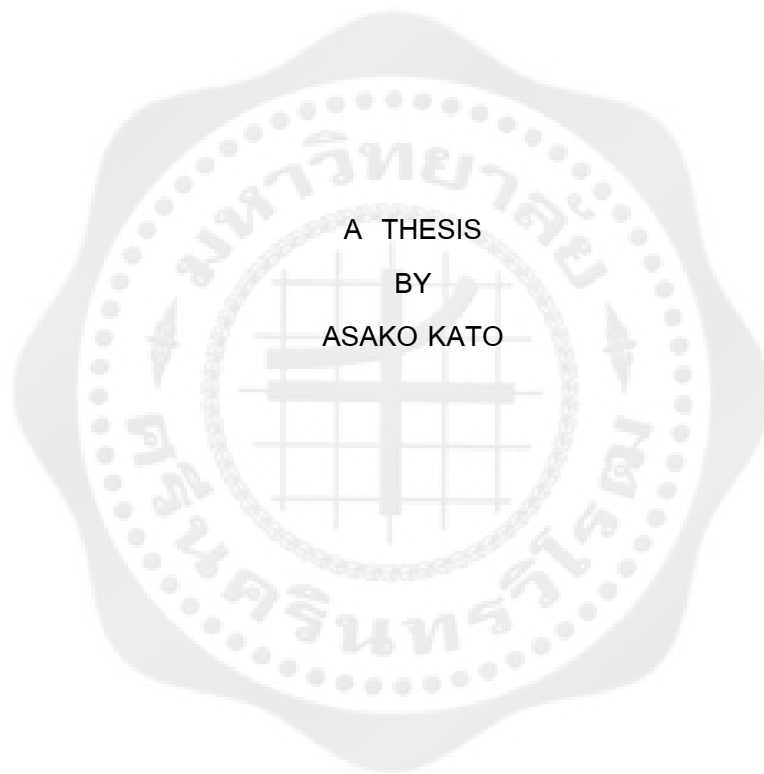


A COMPARATIVE STUDY ON EDUCATION MANAGEMENT
OF CLASSICAL DANCE CLASS IN THAI AND JAPANESE UNIVERSITIES



A THESIS
BY
ASAKO KATO

Presented in Partial Fulfillment of the Requirement for the
Master of Education Degree in Arts Education
at Srinakharinwirot University

February 2017

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การศึกษาเปรียบเทียบการจัดการศึกษาด้านนาฏศิลป์คลาสสิก
ของมหาวิทยาลัยในประเทศไทยและญี่ปุ่น



บทคัดย่อ
ของ
อาซาโกะ คาโต้

เสนอต่อบัณฑิตวิทยาลัยมหาวิทยาลัยศรีนครินทรวิโรฒเพื่อเป็นส่วนหนึ่งของการศึกษา
ตามหลักสูตรปริญญาการศึกษามหาบัณฑิต สาขาวิชาศิลปศึกษา
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การวิจัยครั้งนี้มีวัตถุประสงค์เพื่อเปรียบเทียบการจัดการด้านการศึกษาศิลปะนาฏศิลป์ โดยวิเคราะห์ความแตกต่างระหว่างด้านศิลปะการแสดง (นาฏศิลป์) ของประเทศไทยและประเทศญี่ปุ่น โดยแบ่งเป็นทั้งหมด 6 ส่วนด้วยกัน 1) หลักสูตร 2) หลักการสอนของครูผู้สอน 3) การเรียนรู้ในส่วนของผู้เรียน 4) สิ่งแวดล้อม 5) กิจกรรมที่สนับสนุนการเรียนการสอน 6) การประเมินผลโดยใช้ทฤษฎีของ John Dewey (จอห์น ดีวอี้) โดยภาพรวมแล้วจากผลการวิจัยจากการที่ได้สำรวจได้เห็นว่าการศึกษาของทั้งสองประเทศ มีความคล้ายคลึง และมีส่วนที่แตกต่างกัน โดยการวิจัยนี้วิเคราะห์จาก นักเรียนไทยและญี่ปุ่นรวมทั้งสิ้น 38 คน และ คณะอาจารย์ 6 คน จากคณะศิลปกรรมศาสตร์มหาวิทยาลัยศรีนครินทรวิโรฒ ประเทศไทย และมหาวิทยาลัยนิฮอน ประเทศญี่ปุ่น ขั้นตอนในการทำวิจัยประกอบไปด้วย การสัมภาษณ์ในเชิงลึกและการสังเกตในชั้นเรียนการวิเคราะห์ข้อมูลเปรียบเทียบการจัดการศึกษาศิลปะนาฏศิลป์ของทั้งสองมหาวิทยาลัยที่ใช้ในปี 2559 ผลการวิจัยแสดงให้เห็นว่า หลักสูตรของทั้งสองมหาวิทยาลัยได้ใช้หลักการและโครงสร้างออกมาในรูปแบบเดียวกัน อย่างไรก็ตาม จุดมุ่งหมายการศึกษาและวิธีการเรียนการสอนยังมีความแตกต่างกันอยู่ เพราะการเรียนการสอนนาฏศิลป์ของประเทศญี่ปุ่นได้ทำการสอนในชั้นเรียนออกมาในรูปแบบของ สถาบันการศึกษาที่อยู่นอกระบบของรัฐบาลและเอกชน หรือ ศึกษาเฉพาะกลุ่มผู้เรียนรูปแบบส่วนตัว ซึ่งในขณะที่การเรียนการสอนนาฏศิลป์ของประเทศไทยได้ทำการสอนในรูปแบบเปิดให้ประชาชน และนักศึกษาทั่วไปได้เรียนรู้ทั้งสองสถาบันการศึกษาทั้งมหาวิทยาลัยรัฐบาลและเอกชน ทำให้เห็นข้อสำคัญและความแตกต่างของการจัดการด้านการศึกษาศิลปะนาฏศิลป์ ของสองประเทศนี้ ผลการศึกษารูปได้ว่าวัตถุประสงค์ของการเรียนการสอนนาฏศิลป์ มีความแตกต่างกันทั้งสองประเทศโดยมาจากวัฒนธรรมที่ต่างกันและนโยบายด้านการศึกษารัฐบาลใน ประเทศไทยและประเทศญี่ปุ่น

A COMPARATIVE STUDY ON EDUCATION MANAGEMENT
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AN ABSTRACT
BY
ASAKO KATO

Presented in Partial Fulfillment of the Requirement for the
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Asako Kato. (2017). *A Comparative Study on Education Management of Classical Dance Class in Thai and Japanese Universities*. Thesis, M.Ed. (Arts Education). Bangkok: Graduate School, Srinakharinwirot University. Project Advisor: Asst. Prof. Dr. Sammiti Sukbunjhong.

This research aimed to compare educational management by analyzing the differences between Thai and Japanese classical dance education, using a six-point criteria including 1) curriculum, 2) teacher-teaching, 3) student-learning, 4) environment, 5) activities which support learning and teaching, and 6) evaluation by the theories of John Dewey. The factors that made them similarities and differences were also examined. The population of this study consisted of thirty eight Thai and Japanese dance students and six professors in the Faculty of Arts at Srinakharinwirot University, Thailand and Nihon University, Japan. The methodology included in-depth interviews and classroom observations. The data analysis compared the education management of classical dance courses available at both universities in 2016. The results of the research demonstrated that the curriculum of both universities shared a common structure. However, their educational aims and methodologies differed because Japanese classical dance was developed in private branch schools, while Thai classical dance was taught in public educational institutions. This is the key difference in the educational management of Thai and Japanese classical dance. The study concluded that there are significant differences in their purposes regarding the teaching of classical dance by culture or government policy in Thailand and Japan.

The thesis titled
“A Comparative Study on Education Management of Classical
Dance Class in Thai and Japanese Universities”
by
Asako Kato

has been approved by the Graduate School as partial fulfillment of the requirements for the
Master of Education degree in Arts Education of Srinakharinwirot University.

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CHAPTER 1

INTRODUCTION

1. Background

Japan and Thailand have enjoyed a relationship based on cultural exchange for over six hundred years, marked by a proclamation of friendship between Thailand and Japan in 1887, a tradition which remains up until present day¹⁾. Furthermore, in 1955, Japan and Thailand developed a “Culture Treaty” through which the government, citizens and many communities have increased their knowledge through cultural activities¹⁾. This is especially true of Japanese and Thai dance, which have a shared history of more than one hundred years (Hanayagi. 1981, Miyao. 1998) as well as being symbolic of the cultures of both countries. However, in Japan and Thailand, there are significant differences in their approach to their own traditional dances from a variety of backgrounds. This also has an influences on the educational approach to traditional dance.

In Thailand, traditional dance education started in 1934 with the establishment of the first college of National Music and Dance School (Iwasawa. 2012: 1-2). In Thailand, from compulsory to higher education, learning traditional dance has developed and improved in terms of the school, rather than the facility (Iwasawa. 2012: 1) Iwasawa (2012: 1) claimed that the characteristics of Thai dance education is as follows: Firstly, dance is a part of art education class at school in Thailand. Secondly, the content of dance education is based on Thai traditional dance. Thirdly, dance is in both the basic educational and special dance curriculum. Therefore, from the perspective of the education of traditional dance, Thai educational institutions play an important role in terms of teaching traditional dance. It seems that they have succeeded in introducing the aspects of tradition and culture into school education. Moreover, through practice in school, they can preserve their cultural heritage.

On the other hand, dance education in Japan is part of physical education class at school. These classes are called “Performing exercise” class at elementary school and “Dance” class at junior high school and high school (Hatano. 2009: 72). According to the revised government guidelines for teaching released in 2007, dance has become “compulsory class” for boys and girls for physical education at the junior high school level (Marumo. 2008: 43). The contents of these classes include creative dance, folk dance, and modern rhythmic dance. Unfortunately, the Japanese traditional dance, *Nihonbuyo* (Japanese classical dance), is not

1) Embassy of Japan in Thailand (2015)

used in most classes, except for a section of the folk dance class (Hatano. 2009: 72). Therefore, at present in Japan, we are confronted with a problem that we may lose the chance to hand down our traditions as well as our ethnic identity to future generations.

However, when the Japanese educational system was revised in 2006, an article about “Respect the Culture and Tradition”²⁾ was established as a “Goal of Education”. The Committee of Education in Tokyo tried to develop the curriculum and teaching materials for the subject of “tradition and culture of Japan” at school, and carried out a campaign for the “Promotion of Japanese Tradition and Understanding of Cultural Education Program”³⁾. Therefore, following this article, *Nihonbuyo* would be the most ideal educational tool (Hatano. 2000: 171).

The other important aspect of understanding traditional culture and art by traditional dance is through using the body, in order to successfully revive their own traditions for posterity. The researcher believes that by traditional dance could play a significant role in uniting the community and the country through the experience of the traditional dance. Although *Nihonbuyo* is not directly related to government curriculum guidelines, it would help in the teaching of Japanese tradition and culture in present and future education, such as compulsory dance class, because *Nihonbuyo* teaches the Japanese traditional expression of culture through body movement. This is the time to ask how we can use traditional dance in the school education curriculum in Japan in the future. Therefore, the current situation and the challenge for traditional dance education can be defined through a comparison of dance education styles in Thailand and Japan. Furthermore, the future development of Japanese dance in the educational system should be examined.

In terms of dance education, the dance education system used in Thailand were influential on and great inspiration for Japan, because Thailand’s dance education is based on traditional dance, while the Japanese dance education model was based on the European style. Therefore, we should study and compare the dance education management of each classical dance class at universities in Thailand and Japan. The Theater Department of the Nihon University College of Arts is the only university that has offers a *Nihonbuyo* (Japanese dance) course in Japan, as well as training teachers at the same time.

At Srinakharinwirot University, the Department of Performing Arts in the Faculty of Fine Arts offers a Thai dance course. It is an advanced teacher training school under the authority of the Ministry of Education, with an emphasis on education for professional dance

2) Educational Curriculum of the Tokyo Metropolitan Government (2006)

3) Ministry of Education, Culture, Sports, Science and Technology (1998) Guidance Record of Junior high school.

teachers. These two universities focus on training instructors to teach traditional dance in the future. Also, both universities are not specialized and dance education courses belong to the arts department. The research focused on six factors that 1) curriculum, 2) teacher-teaching, 3) student-learning, 4) environment, 5) activities which support learning and teaching, 6) evaluation through the use of the theories of John Dewey. Firstly, in-depth interviews should be conducted with regard to the six factors of each university. Secondly, class observations should be used to check how the six factors work and how to gather deeper data. Finally, data analysis should be used to compare how Thai and Japanese dance education is different or similar and if they are different, to discuss the factors which make them different.

2. Research questions

- What are the differences between the Japanese and Thai management of the education of classical dance?
- If there are any differences, which factors make them different?

3. Research objectives

- To compare education management between Thai and Japanese classical dance classes.

4. Research Significance

Thai educational institution play a very important role in the education of traditional dance (Iwasawa. 2012: 1). Thus, the use of the Thai dance educational system in the Japanese educational curriculum may lead to a better and more meaningful understanding of Japanese tradition and education. Through a comparative study of dance education at universities in Thailand and Japan, we need to consider the development of Japanese dance in the future. The researcher would like to share this thesis with those in authority in arts education in order to increase awareness of the situation of traditional dance education in each country. This may result in a change in the development of the dance education system as well as informing teachers to help them to teach traditional dance in the school education system.

5. Definition of terms

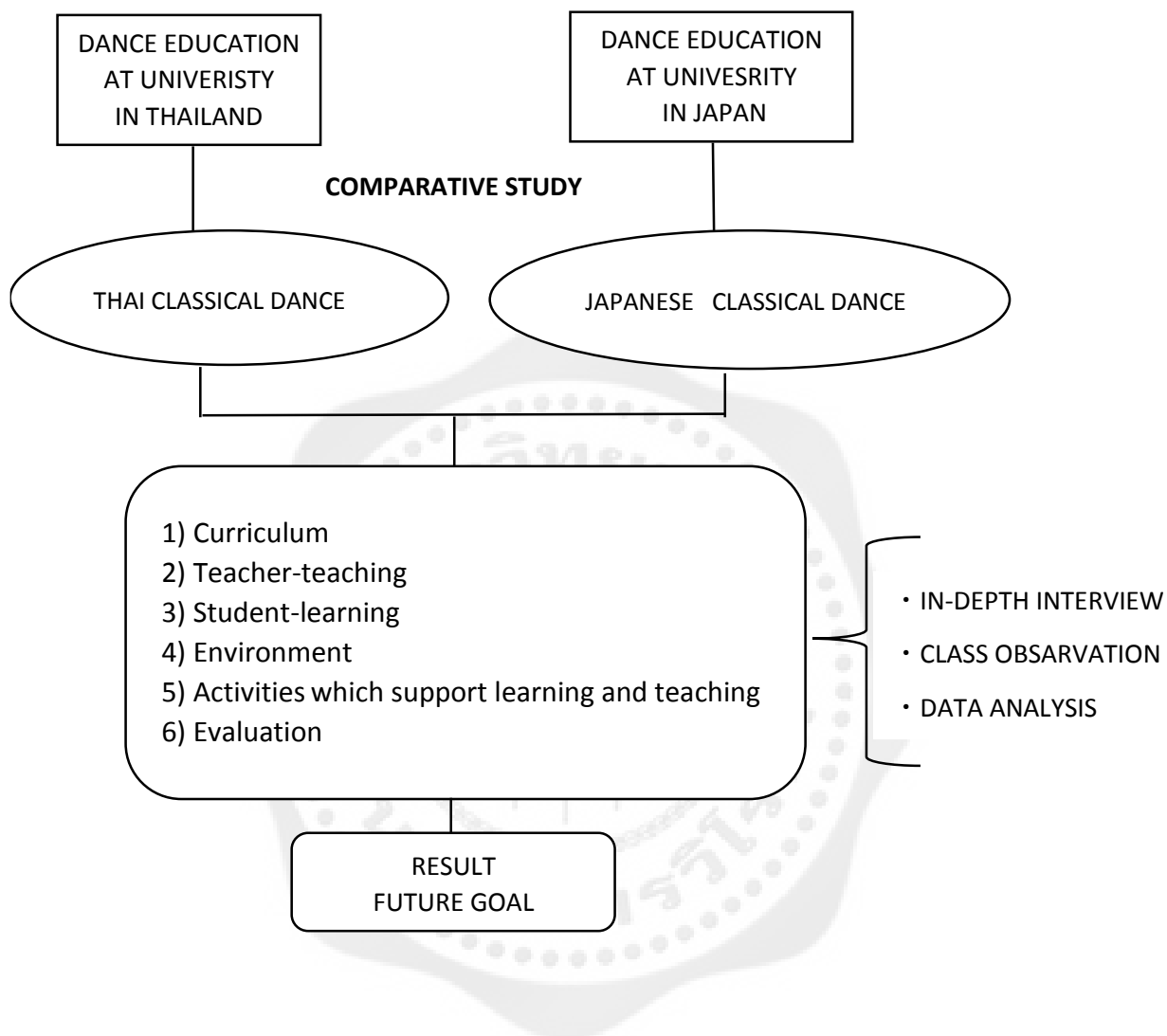
5.1 Comparative study

A comparative study is the field of education that analyses the educational system of a country by using data and systems from other countries, and design policies to improve education. It is a field of study dealing with the comparison of current educational theory and practice in different countries for the purposes of broadening and deepening the understanding of educational problems beyond the boundaries of a single country (Lawal. 2004). As comparative education considers education from a global perspective and investigates best practices in education, it is possible to learn about essential educational values and systems, approaching various problems from an international, comparative standpoint.

5.2 Education management

Educational management is a field of study and practice concerned with the operations of educational organizations (Tony. 2003). Education management is described by the relationships between its components (teachers, students, content, and contexts) and the relationship this system has with its environment (Frick. 1991) and “For the ossified education system, the proposal is to focus on human development” (Thakur. 1996.41).

6. Conceptual Framework



7. Organization of the research

Chapter One details the background of research. Chapter Two reviews the related literature and research studies relevant to this study. Chapter Three explains the details of the research methodology. Chapter Four presents the results and Chapter Five offers a conclusion of these results, and discussion for further studies.

CHAPTER 2

LITERATURE REVIEW

This chapter presents a review of the relevant literature and research that formed the background of this study. The related topics include Japanese and Thai classical dance, comparative studies and education management.

1. A related information of Japanese classical dance

This study may help researchers to better understand Japanese classical dance (*Nihonbuyo*) such as 1) the definition and the features of *Nihonbuyo*, 2) the history and method of transmission, and 3) the value of *Nihonbuyo* in the school education system.

1.1 Definition of Japanese dance

1.1.1 Definition of *Nihonbuyo*

Japanese people refer to all Japanese classical dance as *Nihonbuyo*. The Japanese classical dance association defines *Nihonbuyo* as follows; *Nihonbuyo* is a performing art presented on stage and based on classical techniques passed down throughout generations. Furthermore, Masakatsu Gunji (1970) a critic and a scholar of Kabuki theatre, describes *Nihonbuyo* as follows:

The full term for Japanese classical dance is *Nihonbuyo* (literally, “Japanese dance”). It is also popularly called *Kabukibuyo* (Kabuki dance), since it originated on the *Kabuki* stage and had its greatest development there. *Kabuki* has always been an art of the common people in Japan. It has developed as part of the life of the masses. For this reason the dance of *Kabuki*, rather than the esoteric *mai* found in *Bugaku* and *Noh* (both originally aristocratic entertainments), has come to be known as *Nihonbuyo* and represents the essence of Japanese dance.

(Masakatsu Gunji. 1970: 75)

In conclusion, *Nihonbuyo* is a compilation of Japanese performing arts from ancient times that mix established Japanese public entertainments such as *Bungaku*, *Nogaku* and others in a sophisticated manner.

1.1.2 Elements of *Nihonbuyo*

Masakatsu (1970), Kodama (2000) are both scholars of Japanese traditional dance, while Nishikata (1980) is a researcher of *Nihonbuyo* and Hanayagi (2008) is both a performer and a teacher of *Nihonbuyo*, describe the elements of *Nihonbuyo* as follows:

Nihonbuyo is made up there kinds of movement: 1) *mai*, 2) *odori* and 3) *furi*.

1) *Mai* is the quiet and smooth movement of the legs, such as sliding feet, on stage, accompanied by an impressive song or music. This aspect of the dance has an aristocratic mood. Furthermore, this movement also expresses the emotions experienced by the dancer; 2) *Odori* is lively folk dance-inspired movement. The twisting movement of hands and the whole body, keep the beat in step with light music. 3) *Furi* is gesture and the expression through dance of lifestyle matched with song and music. There is a strong presence of the element of acting. Therefore, *Nihonbuyo* integrates *mai*, *odori* and *furi* in its choreography.

1.1.3 Category of *Nihonbuyo*

In Japan, there are many forms of Japanese traditional dance, such as traditional folk entertainment. However, the Japanese classical dance association defined *Nihonbuyo* as a stage performance and not included in the same category as ethnic dances. The following is a rough summary of the opinions from Fujita (2001) and Masakatsu (1970), a scholar and critic of Kabuki theatre, divided Japanese Traditional into two categories: artistic and folk dances. Folk dances, such as *Bon odori*, *Awa odori* and *Yosakoi odori*, are typically performed in local festivals. *Odori* means dance and the types of artistic dances include *Bungaku*, *Nougaku* and *Kabuki* are performed on stage, and they have been designated as an important and intangible aspect of the cultural heritage of Japan. The three elements of *Kabuki* include music, theatre and dance, and we can refer to all of these artistic dances as *Nihonbuyo*.

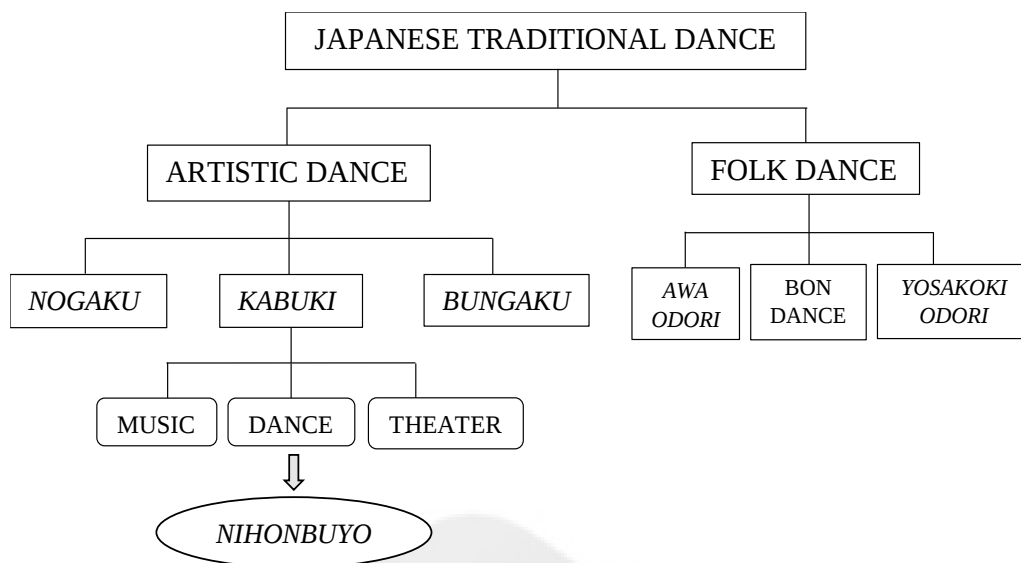


Figure 1. Category of Nihonbuyo.

1.1.4 Style of *Nihonbuyo*

Mokudai (1982), both a dancer and a professor of *Nihonbuyo* explains the style of *Nihonbuyo* as follows. *Nihonbuyo* are largely separated in two categories, Classic and Creative, but *Nihonbuyo* belongs more to Classic Dance. *Nihonbuyo* have different styles from traditional *Kabuki* dance or *Zashiki* dance (*Kamigatamai*), to new and original dance styles after four centuries.

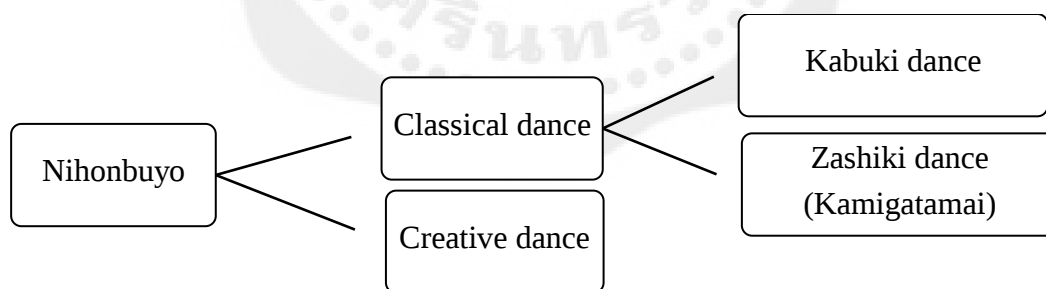


Figure 2. Styles of *Nihonbuyo* (Mokudai. 1982)

Kabuki Dance was developed from *Kabuki* performances and mostly performed on the *Kabuki* stage. The *Zashiki* Dance (*Kamigatama*) is the basic movement of *Mai* that combines a simplified *Noh* Dance and *Kabuki* movement and is performed in a *Zashiki* (Japanese-style room).

1.2 Developmental process of Japanese dance

1.2.1 History of *Nihonbuyo*

Dance has existed since the beginning of the history of mankind. In Japan, there is a history in ritual and court *Kabuki* from ancient times (Fujita. 2001: 8). The expression *Nihonbuyo* (Japanese dance) was first used during the Meiji period (1868-1912) by the writer and scholar Tsubouchi Shoyo (1859-1935). *Buyo* is a compound word consisting of two characters which represent *mai* and *odori*, two different kinds of dance (Masakatsu. 1970: 74). Both *mai* and *odori* were performed at religious ceremonies from ancient times, but as previously mentioned, *buyo* was only first presented as a performance in its own right in 1603, by Izumo no Okuni (Kodama. 2000: 251). These performances eventually developed into *Kabuki*.

In *Kabuki*, the choreography for *buyo* was originally created by the actors themselves, but in due course, specialist choreographers emerged. Nakamura Denjiro, who was active in the Genroku era (1688-1704), is considered to be the originator of *buyo* choreography (Kodama, 2000.251). He founded the Shigayama School, which continues to this day (Fujita. 2001: 72).

1.2.2 Teaching and transmission method of Japanese dance

School of *Iemoto* system; *Iemoto* means family foundation.

For a long time, traditional performance techniques were transmitted to future generations solely by teachers instructing students. Traditionally, private instruction was the most popular method of instruction, but as the number of students increased, a more school-like organization came into being (Fujita. 2001: 72).

When we trace the ancestry of the numerous schools and branches of schools of dance, it is clear that at least some of them were derived from the lineage of *Kabuki* actor-dancers and choreographers and others from the lineage of actor-dancers and choreographers who performed privately in the residences of the *shogun* and the *daimyo* – that is, under the patronage of the ruling military class of the Edo period (Masakatsu. 1970: 182-183). There are also schools of dance in Kyoto and Osaka that stem from a lineage of dancers who performed exclusively for the imperial court.

The *Shigayama* School is one such Japanese dance school, founded by Shigayama Mansaku, a *Kabuki* dance choreographer during Genroku era (1688-1704). It is known as the oldest Japanese dance school. At the end of Edo period, the number of schools and teachers increased, which led to a rise in the number of training rooms (Kodama. 2000: 251).

In 1852, the ranking of schools in publications are as follows:

Bandou is 34 teachers, Nakamura is 18 teachers, Fujima is 15 teachers, Nishikawa is 10 teachers, Mizuki is 7 teachers, Iwai is 4 teachers, Matsuga, Hirokawa, Ichiyama, Seyama, Sawamura have 3 teachers each, Matsumoto and Azuma have 2 teachers each, and Ichikawa is 1 teacher. There were 14 schools at that time. From Taisho era, the number of schools increased to more than 200 schools. Within those numerous amount of school, Hanazawa School, Fujima School, Wakayagi School, Nishikawa School, and Bando School are referred to as the top five schools.

(Fujita. 2001. pp.72-73)

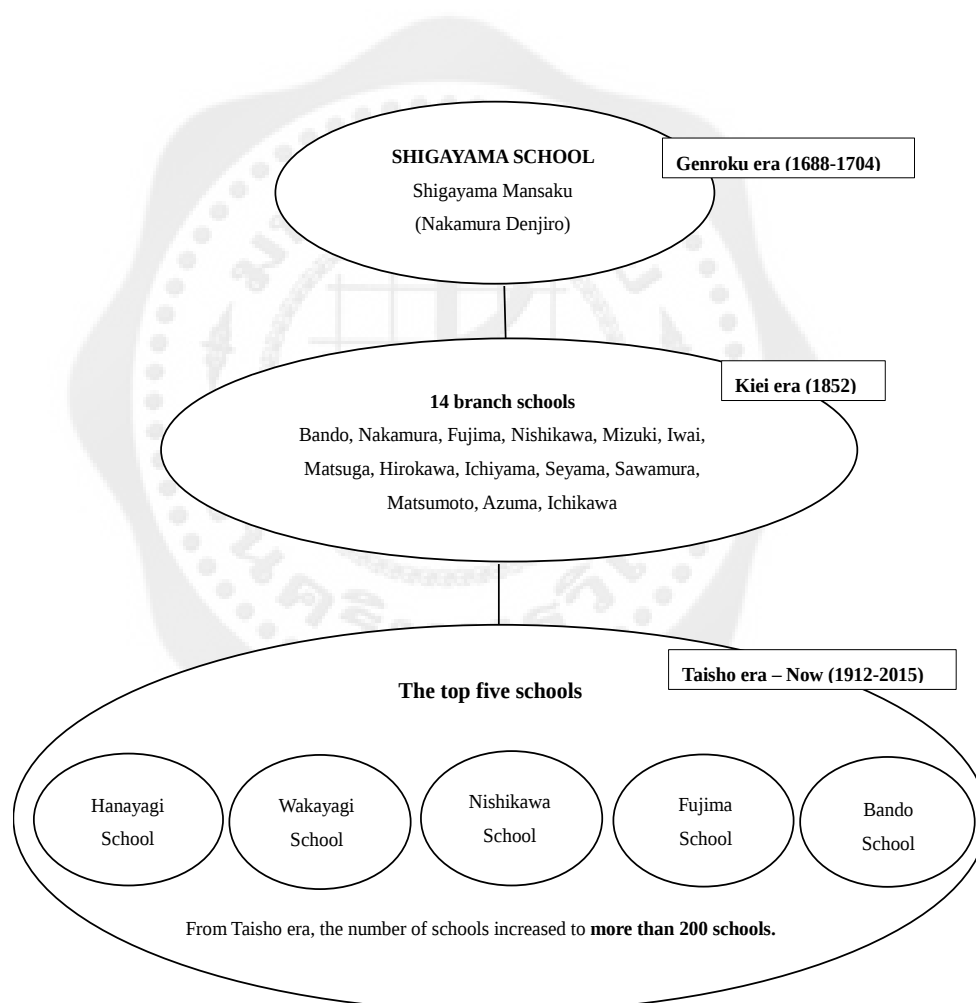


Figure 3. School of *Iemoto* system

Over the course of four hundred years, different expressions of *Nihonbuyo* from different generations were succeeded by a system of different styles of schools and the performance of historical pieces (Mokudai, 1982.818). *Iemoto* is the successor of the highest authority or its family in the school to inherit the Japanese traditional arts and entertainment. There is *Iemoto* in all the Japanese traditional performing arts, because this is one of the features in the traditional social structure in Japan.

Requirement to be *Natori* and *Shihan*; License of teacher for *Nihonbuyo*

Japanese people call the license of a teacher of *Nihonbuyo* as *Natori* and *Shihan*. Mokudai Kiyoshi (1982.817) both a dancer and a professor of *Nihonbuyo* defined the system of *Natori* and *Shihan* as follows: *Natori*; the process of getting a stage name from a teacher when a person is an apprentice at a school (in *Iemoto*), learn basic knowledge and skills and then pass the *Natori* examination. *Shihan*; people with the *Natori* qualification can take and pass the *Shihan* exam. They are allowed to have students with the permission of their teachers. Therefore, people who want to master the Japanese traditional arts in the *Iemoto* system, must get their *Natori* and *Shihan* qualification.

1.3 Dance education in Japan

This section is concerned with the changes to dance education in Japan in the post-war period, as well as the value of Japanese Dance in the dance education. After Japan was defeated in the Second World War, Western culture had an increased influence on Japanese society (Hirano. 2004: 7). As a result, the Western educational style was adopted in Japanese dance education and traditional dances were replaced by the Western style. Ota (2009), a researcher of dance education in Japan and specialist in the subject of Physical Education in postwar Japan, argued that the postwar system of school education in Japan changed previously held beliefs that exercise was more important than play or sports. This was a result of the influence of the American occupation forces (GHQ) and the concept of physical education was converted from the 'education of the body' to 'education through movement' in physical education teaching materials. A subject which was taught before and during the war, for example, 'sports with music' was renamed 'dance' class and was considered to be a physical education course. The physical education guidelines for elementary school renamed the 'mimic or story play' and 'rhythmic exercise' subjects instead of 'gymnastics' and 'sports'. Then, in 1951, 'dance' became part of the Health and Physical Education curriculum in Junior High School and High School according to the education guidelines.

Nakamori (1990), a scholar of folk dance for education, claimed that “the great development of Japanese art and entertainment, traditional dance education was not reconsidered because of modernization after the war”. Furthermore, Murase (1975), a professor of physical education, maintained that “dance, sports, and exercise are the activities of using body, indeed. But simply, dance is the method of expressing the feeling using series of movements and based on a rhythm. Thus, dance is definitely different from sports and exercise.” Therefore, both Nakamura and Murase argue that dance education should not be part of the physical education curriculum.

When the Japanese educational system was revised in 2006, an article called “Respect the Culture and Tradition”²⁾ was established as a ‘Goal of Education’. The Committee of Education in Tokyo attempted to develop curriculum and teaching materials for the subject of Education in Tokyo attempted to develop curriculum and teaching materials for the subject of ‘the culture and tradition of Japan’ at school and carried out the ‘Promotion of Japanese Tradition and Understanding of Cultural Education Program’³⁾. Therefore, *Nihonbuyo* (Japanese dance) would be the best educational tool to follow the dictates of the ‘Respect Culture and Tradition’ article, due to the fact that it is a classical and traditional form of Japanese culture. Furthermore, in terms of music education, learning to play a Japanese instrument became a requirement according to the educational guidelines⁴⁾. This was developed further in 2008, when it was established that Japanese musical instruments should be used to learn Japanese music. However, Japanese dance, which has a close connection with Japanese music, was not mentioned in school education guidelines (Hatano. 2009: 72).

The education of dance in Japan is part of physical education class at school. The classes are called ‘Performing exercise’ class at elementary school and ‘Dance’ class at Junior High School and High School (Hatano, 2009.72). According to the revised government guidelines for 2007, dance has become a ‘compulsory class’ for boys and girls in physical education at Junior High School (Marumo, 2008.43). The contents of the classes include creative dance, folk dance and modern rhythmic dance. Unfortunately, the Japanese traditional dance, *Nihonbuyo*, was not employed in most of the classes, except for part of a folk dance class (Hatano, 2009.72). Based on the above, it can be concluded that in current Japanese education, the element of “respect the traditions and culture”²⁾ are reflected in music education, but not dance education. These claims are backed up by the works of Hatano (2009) and Marumo (2008), professors of Japanese dance education who investigated the actual condition of Japanese dance in terms of education.

4) Ministry of Education, Culture, Sports, Science and Technology (1999) Guidance Record of high school.

2. A related information of Thai classical dance

This study may help researchers to better understand Thai classical dance in terms of 1) the definition and the features of Thai dance, 2) the history of Thai dance and the method of transmission, and 3) the value of Thai dance in the educational system.

2.1 Definition of Thai dance

2.1.1 Definition of Thai dance (*Naat ya sin*)

Thai people refer to Thai dance as *Naat ya sin* (or *Naat sin*). Thai dance is a dramatic art consisting of dancing, music and singing. Three of them are natural characters of people in the past. Thai dancing is a way to express their feelings which could be by nature or create by posture into dancing or from the faith or belief in the holy things of Thai people by showing respect by dancing and singing (*Ruji Srisombat*). *Naat sin* is the combination of two words, *Naat* (dancing) and *sin* (art). In other words, this means that traditional art is made up of singing, dancing and music (Nakano. 1989: 871).

2.1.2 Elements of Thai dance

Akimoto (1999), a scholar of Thai dance described the elements of Thai dance as follows: Thai dance is the art of delicate and beautiful movements of the fingertips. There is even a technique called 'divert the hand', which is used to demonstrate the graceful movements of the fingertips. In addition, the emotional expressions of Thai dance are both elegant and mysterious, purging emotion with a noble-hearted expression; not only feelings of affection and joy, as well as the flexibility to elegantly demonstrate anger and sadness. The features of the basic movements are a dropped waist, sliding on the floor like a river, and slowly wriggling the body. In Thailand, dance has a very close relationship with religion.

2.1.3 Categories of Thai dance

The following is a rough summary of the opinions of Thai dance scholars, including Surapone (1997), Srisurang (1998) and Akimoto (1999), who defined three kinds of Thai dances: 1) dance (*Ram*), 2) dance theatre (*Lakhon Ram*) and 3) mask dance drama (*Khon*).

1) *Ram* (solo dance): Dance (*Ram*) can be subdivided into three sections. *Ram* is a solo dance with gestures and hand movements. This includes social dancing and ritual dances by sword-fighters and kick-boxers to pay homage to their teacher (Surapone. 1997: 97). *Rabam* (group dance); *Rabam* is a group dance performed by men as well as women. Men danced mainly for rituals, while women, particularly at courts and noble houses danced for entertainment. (Surapone. 1997: 97). *Ten*; *Ten* is basically a foot dance,

emphasizing footsteps using the legs and the feet more than the arms and the hands (Srisurang. 1998. 232). The dance is traditionally performed in villages and performed in the rice thrashing ground or in a community compound area. Other types of *Ten* which belong to *Khon* Mask Dance, are choreographed for male dancers who play the roles monkeys and ogres (soldiers) in the *Ramakien* epic (Srisurang. 1998: 232).

2) Dance theatre (*Lakhon Ram*): this form was performed exclusively in the Royal Palace (Akimoto, 1999.). Main articles: *Lakhon chatri*, *Lakhon nok* and *Lakhon nai*.

3) Mask dance drama (*Khon*): *Khon* is the most stylized form of Thai dance. It is performed by troupes of non-speaking dancers, while the story is told by a chorus at the side of the stage. The choreography tends to follow traditional models rather than attempting to make any innovations. Most *khon* performances feature episodes from the *Ramakien*. The costumes are dictated by tradition, with angels, both good and bad, wearing colored masks (Akimoto. 1999).

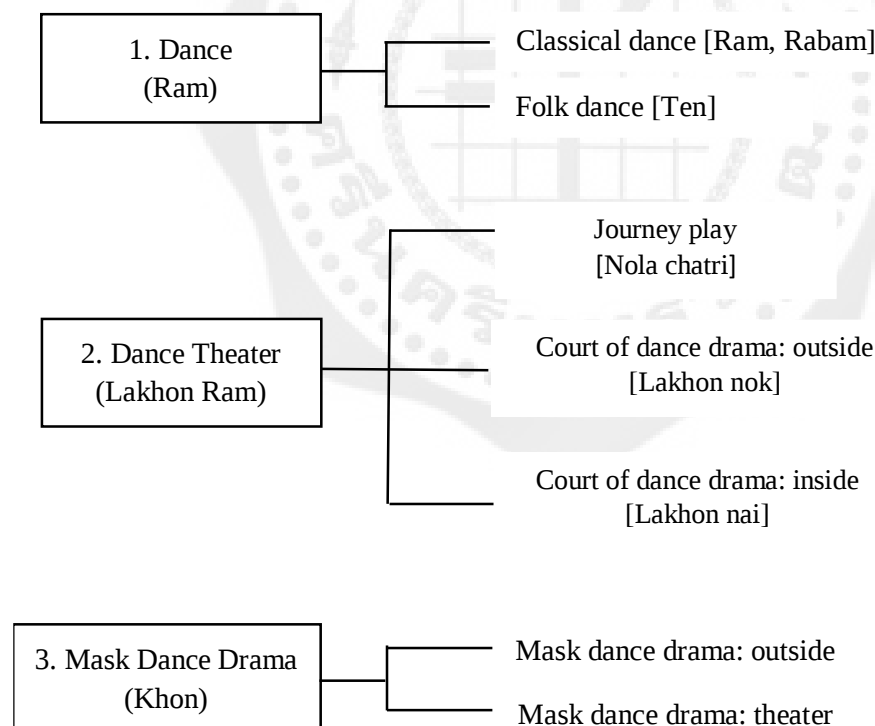


Figure 4. Categories of Thai dance (Akimoto. 1999)

This study will only focus on *Ram Rabam*, another aspect of Thai classical dance.

2.2 Developmental process of Thai dance

2.2.1 History of Thai dance

According to Akimoto (1999), in general, Thai dance is believed to have originated in ancient India. While there are many theories about the origins of Thai dance, there is no definite proof of where it came from (Akimoto, 1999:51). However, there are many different opinions regarding the origin and the purpose of Thai dance history.

Originally, Thai dance was used in ceremonies to express gratitude to the Gods. Thai people believed that God lived in nature, such as mountains, rivers and forests (Akimoto. 1999: 53). Thailand is a melting pot of Asian culture and while classical dance traditions can be traced to variety of sources, the most direct influence was from the Thai conquest of the Khmer capital of Angkor in 1431 (Peter. 2003: 13). As was the custom in those times, the conquering Thai army from the kingdom of Ayutthaya took human booty and transported Khmer court dancers and musicians back to the Thai capital (Peter. 2003: 13). As a result, the ancient stone relics of the northern states and the Sukhothai Kingdom depict dancing and music. Furthermore, Thai music and dance were influenced by both the Mon and Khmer empires. Following the conquest of Angkor in 1431 AD, the Ayutthaya kingdom was influenced by the Khmer civilization in terms of language, literature, music and dance (Surapone. 1996: 96).

On the other hand, Miyao (1994, 1998), a scholar of Asian dance theater describes the history of Thai dance as follows: people assumed that Thai dance was influenced by India since the Ayutthaya Period through the Rattanakosin Period, which introduced the gestures which are still used in Thai drama today. From the rarefied confines of the royal chambers to the dusty compounds of isolated villages, the rich tradition of Thai dance drama brings inspiration and joy to all who witness it. However, the most venerated theatrical tradition in Thailand is the enactment of the ancient Indian mythological tale, the *Ramayana*, which in Thailand it is known as the *Ramakien*.

2.2.2 Teaching and transmission method of Thai dance

Akimoto (1999) described about the transmission method of Thai dance as follows: there are two methods in the Thai traditional dance development process. The first is that dance was a traditional art enjoyed by the aristocracy, particularly the king. The second was the type of dance that originated from the people. The court dances in Thai history were based on both era and the style preferred by the king. This is due to the fact that when the successor inherits the throne, it is an absolute condition of being the king to

have talent in a field such as music and literature or martial or military arts. Therefore, each Thai King has had a deep interest in the arts and shared it with his court, thereby influencing the arts of his era. This was also considered a symbol of royal power and indicative of peace and social stability.

Male dance developed into dance dramas based upon stories about the birth of Buddha. The female dancers in the royal palace developed a dance drama similar to the male version, but more refined and based upon an ancient Javanese legend, *Inao*. (Surapone. 1997: 97). Additionally, there were no branch schools for Thai dance. The Thai dance tradition is strictly controlled by the Thailand National Dance Arts College (Nakano. 2014: 97).

***Wai khru*:** *Wai khru* is fundamental part of classical dancing, because of the tradition of absolute respect toward the teacher (Iwasawa. 2001: 39). The *Wai khru* is used to show respect to a teacher, instructor or master (Iwasawa. 2001: 37). The heart of Thai dance is the relationship between teacher and student (Akiyama. 1999: 53). Originally, *Wai khru* was used as a gesture between master and pupil in the arts and crafts tradition. However, at present, this tradition has spread throughout the educational system (Iwasawa. 2001: 37).

2.3 Dance education in Thailand

Iwasawa is a professor of Thai traditional dance, who researched Thai dance education in Thailand from 2007 to 2008. The following is a rough summary of opinions from report made by Iwasawa (2012). In Thailand, the education of traditional dance started in 1934 with the establishment of the first college of National Music and Dance School or *Withayalai Natasin*. After the Second World War, the *Rongrian Nartduriyangkasart* School was revived and changed its name to *Rongrian Natasin*. At this point, the school focused on the preservation, inheritance, and dissemination of Thai culture, as well as setting up courses on Western music and dance at the same time. In 1970s, it expanded to include twelve schools (called *Withayalai Natasin*) all over the country and the level of education changed to a college. In Thailand, this kind of school plays a central role in Thai traditional performing arts education. The other institutes mostly follow the content and the teaching methods used in this school. To make a common curriculum, Ministry of Education of Thailand had to collect any kinds of traditional style. This might provide a new idea for Thai people. 'A various kind of performing arts can be integrated under the word. "Thai tradition".' From compulsory to higher education in Thailand, the learning of the traditional dance have developed and improved in terms of the school rather than the facility.

Thai theatrical arts fell into decay until the end of the Second World War. The department of Fine Arts drew up a plan to revive the national arts of drama and music and one of its most important proposals was to establish a school to teach the arts. Then, after peace was established, the department hastened to open the school, prescribed an advanced course of studies and took in students who had completed their primary education. These students received a general education as well as training in the theatrical arts (Taveesak. 2005).

Iwasawa (2012: 1) investigated the characteristics of Thai dance education and made the following claims: Firstly, dance is a part of art education class at school in Thailand. Secondly, the content of dance education is based on traditional Thai dance. Thirdly, dance is a part of both the basic educational curriculum and special dance curriculum. In other words, from the perspective of the future of Thai dance education, the educational institutions play a key role in traditional dance education.

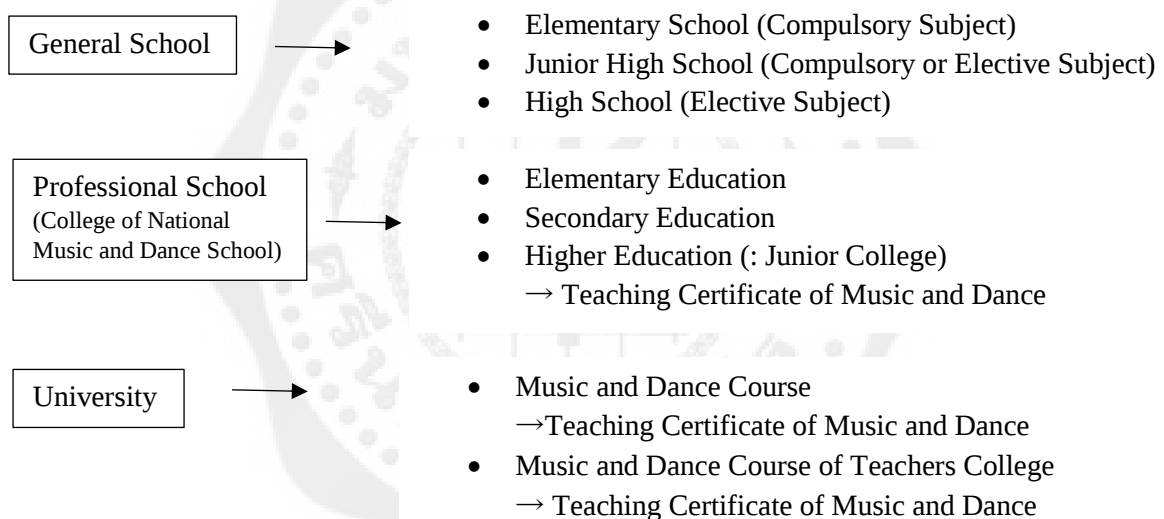


Figure 5. Education of traditional dance in school education of Thailand (Iwasawa. 2000)

Iwasawa (2000, 2012) described the situation of the education of Thai dance as follows: in the 1970s, Thai people started to become more conscious of the idea of 'Thai identity', which was originally a government policy. It resulted in the promotion of traditional art subjects in general school education for the purpose of the preservation of Thai traditions. As a result, the spread of traditional art subjects at the general school level, which involves training a person with special skills and knowledge, was increasingly common in higher education. In Thailand, there are many colleges and universities with teacher training programs in these subjects. In terms of the performing arts, there was much more space for traditional art than Western arts.

It was not until recent times that the Thai government succeeded in this endeavor. This was due to the fact that the government actively collected and refined many kinds of traditional performances in order to introduce them to students at school. Some of them may have been modified from their original form, but they do establish some stable spaces for traditional performances as a part of school education. Therefore, we can say that the policy of the Ministry of Education in Thailand indicates one significant incidence of the preservation of tradition and culture in the contemporary world.

3. Comparative study

A comparative study in the field of education that analyses the educational system of a country by using data and systems from other countries, and designs policies to improve education. It is a field of study that deals with the comparison of current educational theory and the practice in different countries for the purpose of broadening and deepening the understanding of educational problems beyond the boundaries of a single country (Lawal, 2004). Comparative education considers education from a global perspective and investigates best practices in education in order to learn about essential educational systems and values, as well as approaching problems from an international and comparative standpoint. Comparative education has been defined in different ways by various authors but a common feature is an emphasis on the use of data from other educational systems. Getao (1996) defined Comparative Education as a discipline and the study of educational systems in which one seeks to understand the similarities and differences among educational systems. Noah and Eckstein (1969) defined comparative education as being potentially more than a collection of data and perspectives from social science and applied to education in different countries. Neither the topic of education nor the cross-national dimension is central to any of the social sciences; nor are the social sciences concerned and the cross national dimension central to the works of educators. The field of comparative education is best defined as an intersection of the social sciences, education and a cross-national study.

4. Education management

4.1 Theory of education management

Educational management is a field of study and practice concerned with the operation of educational organizations (Tony, 2003). Education management can be defined by the relationships among its various components (teachers, students, content, and contexts)

and the relationship that this system has with its environment (Frick. 1991). For the ossified education system, the focus is on human development (Thakur. 1996: 41). As in other fields of management and leadership, such as the field of management in education, there is discrepancy between theory and practice. There are theories to give us some general explanations and to direct research. This study uses the theories of John Dewey regarding educational management. John Dewey (1859–1952) was a pragmatic philosopher, psychologist, and educator commonly regarded as the founder of the progressive education movement. Dewey aimed to integrate school and society, and the processes of learning with the actual problems of life, by a thorough application of the principles and practices of democracy. The school system would be open to all on a completely free and equal basis without any restrictions or segregation on account of color, race, creed, national origin, sex or social status. Group activity under self-direction and self-government would make the classroom a miniature republic where equality and consideration for all would prevail. This type of education would have the most beneficial social consequences. It would tend to erase unjust distinctions and prejudices and equip children with the qualities and capacities required to cope with the problems of a rapidly changing world. It would produce alert, balanced and critical-minded individuals who would continue to grow in intellectual and moral stature after graduation. Dewey defined educational management in terms of six elements: 1) curriculum, 2) teacher-teaching, 3) student-learning, 4) environment, 5) activities supporting learning and teaching, 6) evaluation.

4.2 Education system

A number of researchers of the education system define an education system by the relationships between its various components (teachers, students, content and contexts) and the relationship between the system and its environment (Frick. 1991). For the ossified education system, the proposal is to focus on human development (Thakur. 1996: 41). Furthermore, the provision of basic needs which help to develop human capital, will remain the primary responsibility of the government. Education should be made less of a passport to privilege and white-collar jobs and it should be made more of a means to enhance the capabilities of people as citizens and producers (Thakur. 1996: 41-42).

Phillip (1968), a program director for education at the Ford Foundation outlined an advanced education system, as shown in the map below:

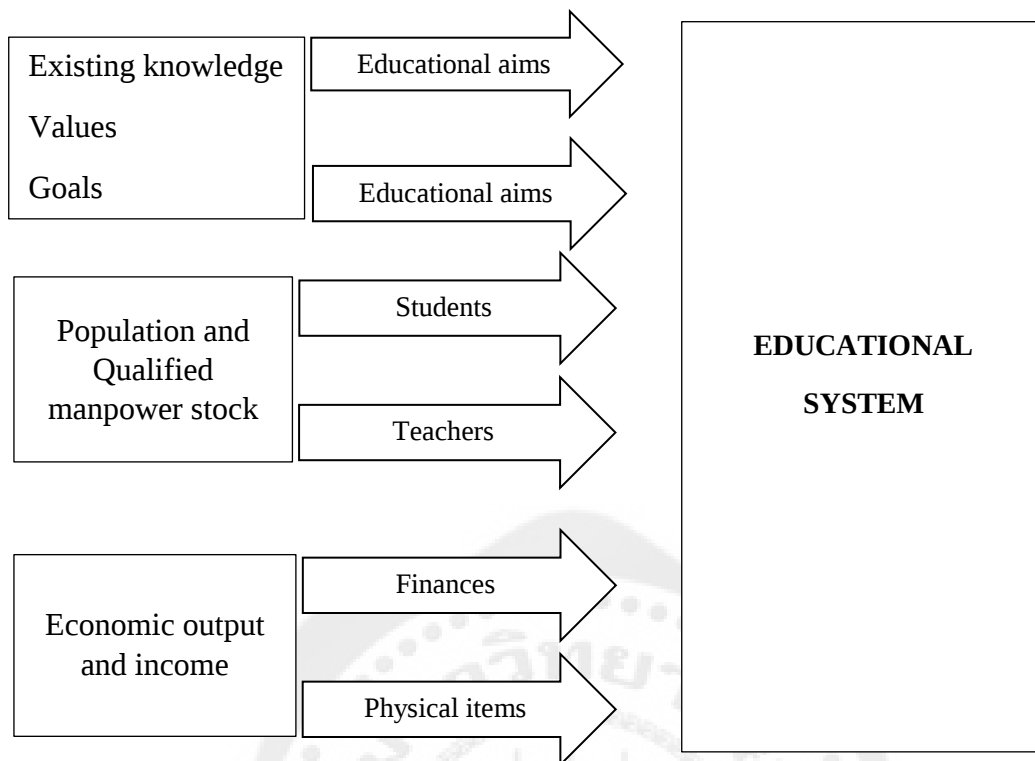


Figure 6. Educational System (Phillip. 1968)

4.3 Dance in Education system

Peter (1991), a scholar and a lecturer on dance education, established the importance of dance in the educational system, as follows: Dance makes a distinctive contribution to the education of all pupils, in that it uses the most fundamental mode of human expression, movement. The body as an instrument of expression is unique in its accessibility. With the other arts, dance provides considerable potential for the expression of personal and universal qualities. Through its use of non-verbal communication, dance gives pupils the opportunity to participate in a way which differs from any other area of learning. In a broad and balanced curriculum this important area of human experience should not be neglected. Peter (1991) defined dance education, as follows:

(1) For artistic and aesthetic education:

Provides initiation into a distinct form of knowledge and understanding.
Develops perceptual skills and creative thought and action.

(2) For cultural education:

Gives access to a rich diversity of cultural forms.
Develops understanding of the different cultural values attached to dance.

(3) For personal and social education:

Gives opportunities to explore the relationship between feelings, values and expression.

Develops self-confidence and pride in individual and group work.

Encourages independence and initiative.

(4) For physical education, health and fitness:

Develops coordination, strength, stamina, and mobility.

Encourages physical confidence and control.

(5) For cross-curricular learning

Develops communication skills through movement and visual images.

(6) Through prevocational education:

Gives access to further and higher education in dance, the performing arts and physical education.

(Peter Brison. 1991: 161-163)

It has been established that there is often a significant discrepancy between the attitudes that students in university and college physical education programs hold towards dance compared to most other physical activities (Nielsen, Rutledge & Harris, 1990 & 1992). Despite this, the completion of required dance courses by future physical education teachers, who often bear the eventual responsibility of teaching dance, continue to be seen as way to improve their attitudes and competency in several forms of dance (Krohn. 1991).

CHAPTER 3

METHODOLOGY

This chapter outlines the methodology employed in this study, including procedures, the population, instruments, data analysis and a discussion. In order to be able to explicitly answer the research question, the researcher used the theories of John Dewey for in-depth interviews, class observations and data analysis.

1. Research Procedures

The researcher compared education management between a Thai and a Japanese classical dance class. The research focused on six factors including 1) curriculum, 2) teacher-teaching, 3) student-learning, 4) environment, 5) activities which support learning and teaching, 6) evaluation through the theories of John Dewey. Firstly, in-depth interview were conducted about the six factors of each university. Secondly, class observations to identify the six factors in order to gather more in-depth data. Finally, data analysis compared how Thai and Japanese dance education are different or similar. If they are different, what makes them different, should be discussed.

2. Population and Sample

<i>Levels of analysis</i>	<i>Units of analysis</i>
Year	2016
Country	Japan and Thailand
Province, School District	Tokyo and Bangkok
University	1. Nihon University, Faculty of Art, Department of Theatre, Nihonbuyo Course (Japanese Classical Dance Course) 2. Srinakharinwirot University, Faculty of Fine Arts, Department of Performing Arts, Thai Dance Course
Class	Thai and Japanese classical dance

Survey Subjects	1. Executive of course of Thai and Japanese dance in each university 2. Professional teachers of Thai and Japanese dance in each university 3. Students of the first and final year who have been learning classical dance at each university
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(1) Nihon University, College of art Department of Theatre course of *Nihonbuyo*

The College of Art began as the Department of Aesthetics within the Law and Literature Faculty in 1921. It became a college in its own right following the institution of the revised education system in Japan in 1949.

(2) Srinakharinwirot University, Faculty of Fine arts Department, Performing Arts course of Thai Dance

The Faculty of Fine Arts is nationally renowned for its excellence in Arts, Performing Arts, Music, Dance and Design. Established in 1993, the faculty quickly acquired a prestigious position as one of the top creative educational institutions for arts and design in Thailand. The Faculty of Fine Arts broadens educational horizons through the integration of all aspects of art.

Nihon University is the only university that offers a course of *Nihonbuyo* in Japan, and trains the teachers at the same time, while Srinakharinwirot University is an advanced teacher training school under the Ministry of education, with an emphasis on education for professional dance teachers. These two universities focus on training the instructors to teach traditional dance in the future. Also both universities are not specialized, and dance education courses belong with the art courses as well.

3. Research Instruments

3.1 In-depth Interview

In-depth interviewing is a qualitative research technique that involves conducting intensive individual interviews with a small number of respondents to explore their perspectives on a particular idea, program, or situation (Carolyn. 2006). In-depth interview used open ended questions are asked in order to get as many details as possible. Open ended questions allow for the informants to answer from their own frame of reference rather than being confined by the structure of pre-arranged questions. Informants express their thoughts more freely (Robert. 1997).

The interviews were with the executive, professors and students of the course in Thai and Japanese dance in each University. The interviewee were selected through purposive sampling. Purposive sampling is to focus on particular characteristics of a population that are of interest, which will best enable you to answer your research questions (Palys, T. 2008). Selection criteria of interviewee:

- One executive in Thai and Japanese dance course in each university
- Two professors who professional teacher of Thai and Japanese dance in each university
- Five people in final year of Thai and Japanese dance course in each university

The researcher chosen the final year of students because the students passed all curriculum and event in the university, so possible to get deep information more than other year. And the researcher chosen five people from each university for interview, because that population is enough for recheck the answers of executive and professors.

Participants of In-depth Interview:

	Japan	Thai
Executive	Ms. Mieko Marumo Interview Date: 19. May. 2016 Executive of <i>Nihonbuyo</i> course Trustee of Japan Dance Foundation	Ms. Rawiwan Wanwichai Interview Date: 26. October. 2016 Dean of Faculty of Fine Arts Assistant Professor Doctor
Professor	Mr. Motoi Hanayagi Interview Date: 19. May. 2016 Lecturer of <i>Nihobuyo</i> course Director of <i>Hanayagi</i> association in <i>Hanayagi</i> school	Ms. Piyawadee Makpha Interview Date: 16. September. 2016 Assistant Professor Associate Dean for Academic and Research Affairs
	Ms. Etsuko Fujima Interview Date: 23. May. 2016 Lecturer of <i>Nihonbuyo</i> course Teacher of <i>Fujima</i> school	Ms. Sureerat Chinpong Interview Date: 18. October. 2016 Senior Lecturer of Thai dance course Assistant Dean for Cultural Arts
Student	Five people in final year of <i>Nihonbuyo</i> course Interview Date: 17. May. 2016	Five people in final year of Thai dance course Interview Date: 31. October. 2016

The questions are about six factors which includes 1) curriculum, 2) teacher-teaching, 3) student-learning, 4) environment, 5) activities which support learning and teaching, 6) evaluation.

3.2 Classroom observation

Classroom observation was carried out to obtain authentic data on how teachers used education system (: syllabus and curriculum) in their classroom. Observation is more than just recording data from the environment. When we observe, we are active, not passive collectors of data like a tape recorder or video camera (Nick.1998.2). The data obtained through observation serve as a check against the subjective reporting of the participants of what they believe and do. Merriam (2009) explained that an observation helps an observer to notice things that have become routine and that lead to understanding in context. In this study, the researcher decided to observe classes to check the fact of education system and gather more in-depth data, and to check the opinions of students regarding of classical dance class after the in-depth interviews with the executive and the professional teachers. The researcher chosen the first year class for class observation, because the first year is the best year to know the routine of content of each classical dance class.

3.3 Data Analysis

The data analysis compared education management between Thai and Japanese classical dance classes, such as how Thai and Japanese classical dance education are different or similar, and discuss what make them different in terms of six factors that included 1) curriculum, 2) teacher-teaching, 3) student-learning, 4) environment, 5) activities which support learning and teaching, 6) evaluation.

The limitations of the result: some of the data may change according to the participants, because some of the data is based on the point of view of the participant. It is possible to have different opinions for different participants.

CHAPTER 4

FINDINGS

This chapter outlines the findings of my research at Nihon University and Srinakharinwirot University. The researcher compared education management between Thai and Japanese classical dance classes. The research focused on six factors including 1) curriculum, 2) teacher-teaching, 3) student-learning, 4) environment, 5) activities which support learning and teaching, 6) evaluation through the theories of John Dewey. The research was conducted from April to November 2016 by in-depth interviews, class observations and data analysis in both Japan and Thailand. The contents of the in-depth interviews includes the findings of each of the six factors.

1) Curriculum

1. Nihon University: Faculty of Arts, Department of Theatre, *Nihonbuyo* Course

1.1 Outline

Nihon University was founded under the name *Nihon Hōritsu Gakkō* (Nihon Law School) in 1889 and adopted the name *Nihon Daigaku* (Nihon University) in 1903. The Faculty of Arts began as the Department of Aesthetics within the Law and Literature Faculty in 1921. It became a college in its own right following the institution of the revised education system in Japan in 1949. The College of Art has maintained its artistic ideals through testing times and remains committed to providing comprehensive education and producing original research in the various fields of the arts.

The Nihon University Faculty of Art is unique in Japan as a general arts college and is comprised of eight departments. The integration of these eight departments provides a unique arts education. Regardless of their department (photography, cinema, fine arts, music, literature, theatre, broadcasting or design) students have ample opportunities to study general art courses. The *Nihonbuyo* course belongs to the educational department in the faculty of Arts, they educate students with a focus on both practical skills and theory in small groups, under the concept of “eight Arts and one Heart” (eight Arts = eight departments).

Nihon University emphasize practical education at the Faculty of Art. The Faculty encourage students to develop their individuality and talent in personalized classes. Students receive direct advice and guidance from the large number of first-class artists working in the various fields at the Faculty of Art. Students develop their techniques and creative ways of thinking through direct communication with their teachers.

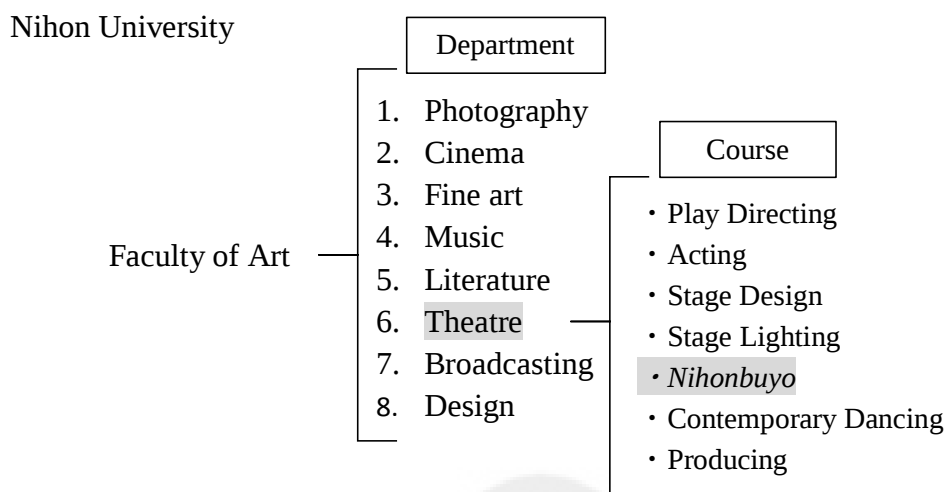


Figure 7. Nihon University: Faculty of Art Department of Theatre Nihonbuyo Course

The *Nihonbuyo* course was established in the Theatre department in 1964 by Dr. Matsumoto Kamematsu. According to another professor in the same university, Dr. Mokudai Kiyoshi, the professors all had the intention of 'Training the professional dancers at university'. Dr. Mokudai made a big effort to develop the *Nihonbuyo* dancers by being in charge of the *Nihonbuyo* course. However, recently there have not been many students attending university to become professional *Nihonbuyo* dancers, so the focus is on educating each dancer in forms of their talents rather than creating professional dancers. Since the establishment of the *Nihonbuyo* course, they tried not to have any relationships with their teachers, and classical dance experts who teach in private dance studios, so the *Nihonbuyo* course can focus on creativity. The course content at the university was specifically designed to avoid duplication with a dance studio due to the fact that most dancers make a living by teaching their students.

1.2 Syllabus

The educational objectives of the Theatre Department: Try to train the creators, researchers and practitioners who will be active in the forefront of artistic culture around the world. Also, we train students to have a wide perspective and an open mind in terms of arts and culture by developing a comprehensive curriculum that goes beyond the boundaries of the department.

The educational objective of the *Nihonbuyo* Course is the mastery of classical forms the encouragement of creativity. The aim is to teach students basic knowledge and techniques as Japanese dancers, and increase their creativity in terms of Japanese dance.

Learning content: In classic dance class, students will acquire knowledge and learn techniques that go beyond the scope of their studies by professional teachers. Also, students can develop creativity, including the structure of the stage, in order to they can explore and immerse themselves in the possibilities of physical performance.

Learning effects: The unique part of this course is the education of various types of knowledge, such as creating a stage project, performing on stage with other course students, so that students become artists to prepare for actual stage projects in public. The students will also grow to feel the value and importance of *Nihonbuyo*, and pass the tradition of *Nihonbuyo* to the next generation in the future.

In addition, Dr. Mieko Marumo and Prof. Motoi Hnayagi, and Prof. Etsuko Fujima argued about the course policy of *Nihonbuyo*, as follows: *Nihonbuyo* course develop a policy along with an educational purpose of department of Theatre. The unique aspect of this course is to educate with various types of knowledge, such as creating a stage project, and performing on stage with other course students. In this way, students become artists to prepare for an actual stage project in public. In learning *Nihobuyo* practical class, the following three points were the policy of *Nihonbuyo* classes are to “Study both the classic and creativity” during four years: 1) learn classical dance pieces, 2) create dance pieces based on classical dance pieces and 3) create new classical dances under a big theme.

In 1969, it was rare to take ‘creativity’ into the *Nihonbuyo*. Common dance studios (: branch school) did not consider ‘creativity’ in the class, because it was a place for learning classical dance techniques only. At that time, “creativity” was only performed by creative dance choreographers, so the creative class that university adds to their curriculum was the most advanced. In the present day, it has become common to make presentations of creative dance with other schools and society with *Nihonbuyo*.

1.3 Curriculum

The Bachelor of Arts Program in Theatre is a four year courses. The curriculum subjects included in Arts education, subjects of common departments, foreign language subjects, subjects of health and physical education, academic subjects and so on. Students can graduate when they earn one hundred and twenty eight credits from both required subject, and electives in each course. The required subject for *Nihonbuyo* class is in the practical class, the branch of expression is an academic subject.

Subject classification	Credits required for graduation	Note
Subject of arts education / Subject of common department E.g.) • Aesthetic • Art and Education • Art and Society	over 20 credits	Compulsory subject / Elective subject
Foreign language subjects: English, German, French, Italian, China (Select 1 foreign language)	over 8 credits	
Health and physical education E.g.) • Tennis • Skiing	over 3 credits	Lecture 2 credits Practice 1 credit
Academic Subject A: Branch of theory and history E.g.) • Introduction of theater • Dance study and history • History of theater B: Branch of research E.g.) • Study of theater criticism • Study of stage production • Study of theater or dance piece C: Branch of expression E.g.) • Practice of <i>Nihonbuyo</i> • Performance of <i>Nihonbuyo</i> • Seminar	over 60 credits (over 10 credits) (over 32 credits)	Compulsory subject Elective subject Compulsory subject

Other subject	over 37 credits	Subject of cross-studying at university / Release subject *It is possible to get credit from other department.
TOTAL	over 128 credits	

Figure 8. Credit list: Faculty of Arts at Nihon University

Fourth year students choose either to create a graduation piece or write a thesis essay. If they choose to create a piece, students have to earn credits from all required subjects of the *Nihonbuyo* course and the Integrative Stage Practical course.

Students learn the *Nihonbuyo* techniques from the basic to the practical application level and to gain knowledge of stage performance, acting and dancing in a four year curriculum. In addition, students learn about the method of creativity and technical knowledge of the stage structure for their fourth year thesis project. If students choose to write a thesis essay, they must demonstrate comprehensive knowledge about *Nihonbuyo*.

Year	Lecture	Practical class
First	Seminar of <i>Nihonbuyo</i> Introduction of theatre I History of theatre I.II	<i>Nihonbuyo</i> I
Second	Introduction of theatre II History of dance I	<i>Nihonbuyo</i> I. III Practice of performance I
Third	Theory of dance I	<i>Nihonbuyo</i> IV Practice of performance II
Final	Seminar of thesis for graduation	Seminar of execution for graduation

Figure 9. The required course for *Nihonbuyo* students

And the proportion of female students is higher than male students and classes limited to small groups.

Year	Male	Female	Total
First	2	5	7
Second	2	5	7
Third	1	9	10
Final	1	4	5

Figure 10. Ratio of males to females in *Nihonbuyo* course in 2016.

Thus, Dr. Marumo suggested that the university should have classes mainly focused on training. *Nihonbuyo* course have a good educational environment since they only allow a maximum of seven students in one grade, and they can learn from seven teachers.

In terms of the curriculum, Dr. Marumo, described it as follows: the previous rules were; first and second grade learn classical skills, while the second, third and final grade focused on creative skills. The present school rules include first, second and third learn classical skills, while second and third grade also learned creative skills and training. The final grade focused on a creative graduation thesis. After revision of these rules, they increased the classical class more than previous rules, because the classical dance students' skills drop down by the change amount of time of training. In the past, students went to learn dance at a studio everyday, while now students go to studio once or twice a week. Therefore, the university gives a high priority to the education of classical skill.

2. Srinakharinwirot University: Faculty of Fine Arts, Department of Performing Arts, Thai Dance Course

2.1 Outline

Srinakharinwirot University was developed from two institutions: The Advanced Teacher Training School, founded in 1949 and the College of Education, founded in 1953. In 1974, it was named Srinakharinwirot University. The Faculty of Fine Arts is nationally renowned for its excellence in Arts, Performing Arts, Music, Dance and Design. Established in 1993, the faculty quickly acquired a prestigious position as one of the top creative educational institutions for arts and design in Thailand. The Faculty of Fine Arts broadened educational horizons through integration on all aspects of art.

The Bachelor of Fine and Applied Arts (Performing Arts) has four different major areas Thai classical dance, Western classical dance, Acting and Performing Arts, and Performing Arts Designer. In year 2000, the Performing Arts department started to manage

development course following the university curriculum policy which is separated into two different major courses, performing arts and classical dance.

As the world changes due to media and society in the area of the performing arts because there are still business needs for those who work in this field. Students are not only supposed to have full knowledge in performing arts, but the university forces students to learn deep down in theatrical, practice in practical skills as well as understanding the conservation about performing arts and culture. Developmental thinking and creative, conscious minds in terms of social development. Performing arts course has been created, by using philosophy under progress from teachers and individual who related in this course to create student with excellent knowledge and skills in performing arts areas.

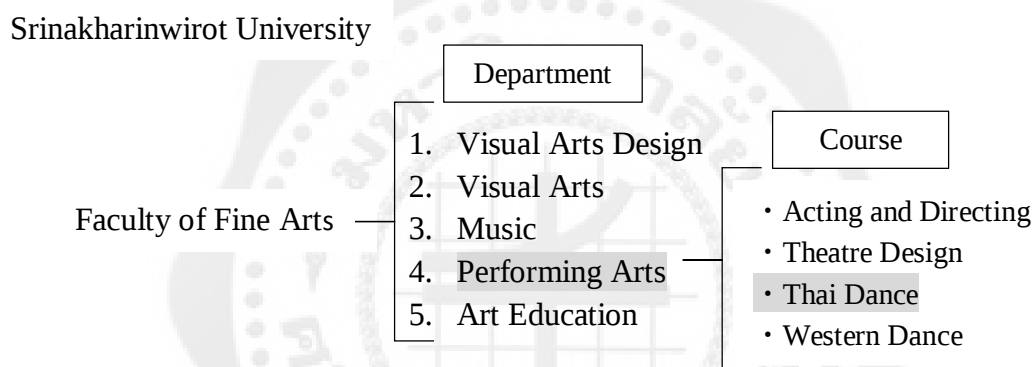


Figure 11. Srinakharinwirot University: Faculty of Fine Arts Department of Performing Arts Thai Dance Course

The Faculty of Fine Arts offers programs in the following core areas: Visual Arts Design, Visual Arts, Music, Performing Arts, Arts Education. In addition, the Faculty operates the Arts and Cultural Research Institute, the Research and Development Center for the Gifted and Talented in Visual and Performing Arts, Fine Arts Collection Hall, Performing Art Auditorium, Computer Graphics Center and Art Library.

2.2 Syllabus

The Faculty of Fine Arts has two Thai dance course. One is the Bachelor of Fine and Applied Arts Program in Performing Arts (four years) and the other is Bachelor of Education program in Thai dance (five years). In this study, the focus was on Bachelor of Fine and Applied Arts Program in Performing Arts (four years). Thus, it is possible to compare this course with the *Nihonbuyo* course of Nihon University.

The Faculty of Fine Arts at the university aims to be the center of an innovation of Art and Culture industries in Asia. Based on Thai culture, the technology employs Western concepts to overcome high performance and economic challenges for the country.

The educational aims and objectives of the Performing Arts Department is as follows:

1. To develop understanding educational and research together and challenging social trends.
2. To develop theoretical knowledge by using Thai culture and Western culture creating full proficiency for performance in the field.
3. To make students into leaders, fully knowledgeable, with creative ideas and ready to be responsible for their future careers.
4. To develop in business and human resource management areas and organization at capability.
5. To develop the ability of departments to help in communities, socialization and the country.

The educational objectives of the Thai Dance Course:

1. To create full-ability graduate students following excellent knowledge of performing arts in different fields.
2. Excellent research and analysis capability to use knowledge and skills for creative thinking in performing arts areas.
3. Have ethics and a conscious mind to create performing arts which can develop Thai society and the country.

Learning content: In classic dance classes, students will acquire knowledge and learn the techniques that go beyond the scope of their studies by professional teachers. Also, students can develop creativity, including the structure of the stage, so they can explore and immerse themselves in the possibilities of physical performance.

Learning effects: Faculty of Fine arts develops creative talents which also relates to quality of life. The vision of the Faculty of Fine arts has designed to develop a deeper understanding of educational, cultural research in additional creativity in Fine Arts areas through excellence, equity, efficiency and internationalization.

In addition, Dr. Rawiwan defined that the policy of Thai dance course is to inspire students to be professional leader in performing arts and culture, expertise in terms of practical and theoretical knowledge, and to perform Thai classical dance in the right way.

The content of Thai dance course cover all types of subjects, a practicum education course, creative management, contemporary arts, and basic Asian and Western classical dance. The content of the subjects concerns basic Thai classical dancing knowledge skills which do not change in the way of movement or any postures, so students get the chance to learn an important and known dance, and to perform graceful movements. The students also have the opportunity to the history of Thai classical dance and how to manage all of the activities, which could be perceived as apply to achievements to employers.

Prof. Sureerat and Prof. Piyawadee stated that the number of classes and students were suitable for the course. Over the past three years, all of the teachers discussed how students must learn how to use Thai classical dance to develop the community, for instance, research in which the community is interested in different types of cultural, activities or what students can bring to the performing arts in their own way.

2.3 Curriculum

In the Thai dance course at Srinakharinwirot University, not only Dean but also the professors have the authority to design the curriculum. According to the Ministry of Education and by Thai law, course and curriculum have to be revised in every five years from the board of directors of the Department. The Bachelor of Fine and Applied Arts Program in Performing Arts is a four year course, with credits of not less than one hundred and thirty one credits in different subjects with standard course suitable for study based on guidelines from the Ministry of Education. The curriculum subject included a general subject, particularly a skill subject, and an independent subject. The required subject for Thai dance class is in the practical class, the branch of expression is the main subject of a particular skill subject.

Subject classification	Credits required for graduation	Note
General subject	over 30 credits	
1. Language	9 credits	
• Thai	(3 credits)	
• Foreign language	(6 credits)	
2. Science, Mathematic, Technology	6 credits	compulsory subject

3. Liberal Arts E.g.) Aesthetics for Life Personality Development	15 credits	
Particularly Skill subject: 1. Faculty standard subject E.g.) ASEAN Arts and Culture Fine and Applied Arts for Community Research Methodology in Fine and Applied Arts 2. Main Subject 2.1 Compulsory subject (1) Standard in major subject E.g.) Introduction Performing Arts Basic Movement for Thai dance (2) Profession subject -Acting and Directing -Theatre Design -Thai Classical dance -Western Dance 2.2 Elective subject E.g.) Puppetry Costume	over 95 credits 9 Credits 86 credits 71 credits (18 credits) (53 credits) over 15 credits	Main Subject has compulsory subject and elective subject.
Independent subject	over 6 credits	
TOTAL	over 131 credits	

Figure 12. Credit list: Faculty of Fine Arts at Srinakharinwirot University

Fourth year students create a graduation piece and write a thesis. Students learn Thai dance techniques, from the basics to the practical application level and to gain knowledge of stage performance, acting and dance as part of a four year curriculum. In addition, students learn about method of creativity and gain technical knowledge of stage structure for their fourth year thesis project. The proportion of female students to male students was higher and the classes were limited to small groups.

Year	Male	Female	Total
First	1	22	23
Second	2	22	24
Third	0	15	15
Final	0	13	13

Figure 13. Ratio of males to females in Thai dance course in 2016

Thus, Prof. Suureerat suggested that the university have classes that mainly focus on training courses. One issue of the number of students which are suitable for the course, because each class has a maximum of twenty five students, which is not excessive. Professors can improve their teaching as a result and get close to their students. In the Thai Dance I class, two professors take on the job of teaching the students.

With regard to the problem of the curriculum, Dr. Rawiwan claimed that students must take the second any subjects, which are less important than core subjects and add more main subjects, such as the basic foundations of both Thai classical dance and international (Western and Asian) classical dance. This forces students to focus more on both theoretical and practical classes. Students also claimed that some classes were not necessary, including science class, which was thought to be a distraction from practice and a focus on main subjects. Prof. Piyawadee described a problematic trend, every year on practical admission tests and pre-entrance tests of the skills of students in Thai classical dance seem to be on the declined in terms of skill every academic year and also could not pass the test, compared to when this course began. The fact that the university revised the style of teaching to make it suitable for students, but also focusing on the aim of creating well-educational graduate students. Prof. Sreerat reflected on the problems with the curriculum as follows, if possible adding more research and with subject activities focused on how to merge the old ways of Thai classical dancing the new mode of classical dance and engage the audience in understanding the real meaning of the Thai classical dancing tradition.

The students are also satisfied with the content because all of the subjects that they studied can be applied to future jobs. The number of students was also perfect, not too many students, so that students can be taught, which is very positive sign. However, students claimed that it was better for students to have a placement class. This is a five year course. It is also beneficial for students to have connections after graduating from university. Creative thinking subject should be in the first to second year, so students will not be confused when they complete their thesis in their final year. The students also indicated that they wanted to practice more creative thinking skills.

Srinakharinwirot University offers two Thai dance courses for the Arts program in Performing Arts (four year course) and Education program (five year course). The research focused on the Arts program in the performing arts (four year course). Thus, the researcher asked students question like “Why do you choose to study Thai classical dance for four year course?” in comparison with the Education program (five year course). The students answered as follows: we agree that it does not matter if we learn for four years or five. We can continue to work as teachers, after graduation. Clearly, this course aimed to teach management and can create a new type of performance. It seems that this course, offers more options in terms of jobs in different fields, such as creative work, design, PR event management, studio dance teacher. The last reason was that study for five years was too long.

2) Teacher-Teaching and 3) Student-Learning

The researcher investigated 2) Teacher-Teaching and 3) Student-Learning factors through class observation. Firstly, the researcher described a “*Nihonbuyo* I” class at Nihon University and the class “Thai dance I” at Srinakharinwirot University. The classes include classical dance classes from each countries. The researcher chose the first year students for class observation, because first year is the best for following the routine of the content form of each classical dance class. Also, the classes are same conditions in terms of students, by year, term and the contents of class. The researcher observed each class seven times. Secondly, the researcher referred to each factors 2) Teacher-Teaching and 3) Student-Learning through in-depth interviews.

1. Nihon University: Faculty of Arts, Department of Theatre, *Nihonbuyo* Course.

Curriculum: *Nihonbuyo* I (1st semester 2016)

1.1 Class Information

- Name of class: *Nihonbuyo* I
- Professor: Etsuko Fujima
- Place: Tokorozawa campus at Nihon University
- Term: 7 times
- Date: 11, 18, 25. April and 9, 16, 23, 30. May. 2016 (every Monday)
- Time: 15:15~17:50
- Student: Department of Theatre, *Nihonbuyo* Course
- Year: First
- Number of people: 7people (Male: 2 people / Female: 5 people)
- Credit: 2 credits in year

Nihonbuyo practical class I is the required class for first year students in *Nihobuyo* course. In 2016, there were seven students in total; two male and five female. All students have been learning *Nihonbuyo* since they were three or four years old. Students have learned different dancing techniques from various branch school, so university standardize the students' basic dancing technique by using the classical piece in class. The teacher of this class, Professor. Etsuko Fujitsuma is a master of the Fujima school and she has been teaching *Nihonbuyo* practical classes for first and second year students since 2001.

1.2 Objective of class

The class aims to teach students the basic knowledge and techniques used by Japanese dancers, and the tips of creativity of the Japanese dance as well. An understanding of the structure of classical music and learning the basic movement of expression will be taught.

1.3 Process of class

The *Nihonbuyo* I class focused on the following:

- 1) Training in basic movement
- 2) Learning the pieces of *Kabuki* dance

Learning preparation: Pre-learn the lyrics, background, costumes and properties of the piece. The students should be keen to learn something apart from the dance.

1.4 Plan of class

There are thirty classes in an entire year, and the duration of a single class was an hundred and thirty five minutes. The researcher observed their classes seven times. The details of the class concerned basic movement and the practice of classical pieces a number of instruments. They also learn two to three choreographed pieces in a single class at the same time.

135 minutes ×30 times (Class observation 7times / 30times)

1. Guidance and Basic workshop “Yariyakko (Name of Japanese classical dance piece)”
2. Basic workshop “Yariyakko”
3. Basic workshop “Yariyakko”, “Tenaraiko”, “Tamaya” and “Ame no Goro”
4. Basic workshop “Yariyakko”, “Tenaraiko”, “Tamaya” and “Ame no Goro”
5. Basic workshop “Yariyakko”, “Tenaraiko”, “Tamaya” and “Ame no Goro”
6. Basic workshop “Tenaraiko”, “Tamaya” and “Ame no Goro”
7. Basic workshop “Yariyakko”, “Tenaraiko”, “Tamaya” and “Ame no Goro”

If students miss four out of fifteen times of classes in a half term, they fail the course.

1.5 Evaluation

The evaluation focused on three points in regular classes and performances in class that attendance, attitude and acquisition level. There is not point system as Thai dance class.

1.6 Contents of class

First time: 11. April. 2016

The objective of today's class is to learn “Yariyakko”.

“Yariyakko (槍奴)” is a piece from *Fujima* school. *Yariyakko* were people in Edo period that protected noble families from enemies by defending their castle. They carried spear, so in *Yariyakko* piece, they dancers dance with spear. This piece is good for learning the basic movements of *Nihonbuyo*, such as correct posture, beautiful movement, walking, bowing, hand movement, angle of stomach, low back position, stepping, rotating neck, and eye movement.

The contents of today's class included the following: 1) the professor explained the contents, objectives, and roles in this class. The students introduce themselves. 2) Professor and students bow to each other to show respect when starting and finishing class. 3) Start teaching the basic movements to the song called "Yariyakko". The professor teaches choreography divided in many parts according to lyrics and without a mirror. The students learn choreography by making a front and back line and sometimes change lines by following the teacher. This should be repeated until students remember the choreography. 4) Rest for fifteen minutes. 5) Confirming the dance by the students demonstrating it by the professor, who should also professor check their dancing, as well as teaching the meaning of the lyrics and the piece. 6) Self-study. Students review the choreography by themselves, and can ask professor if they have any questions and the professor answer their questions. 7) Dance choreography that they learned five times from beginning to end. The professor teaches dance by dancing with the students. 8) Bow and explain the content of the next class. Finally, professor ask students 'what is *Nihonbuyo*?' and 'what is the appeal of *Nihonbuyo*?'. The professor promised students to continue asking the questions for four years.



Figure 14. Bow

(11. April. 2016, Photography by writer)

Professor and students bow to each other to show respect when starting and finishing class.



Figure 15. Learning "Yariyakko" (1)

(11. April. 2016, Photography by writer)

The professor teaches choreography divided in many parts according to lyrics and without a mirror.

First time: 11. April. 2016 (Mon) Time: 15:15~17:50

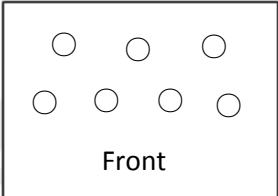
Time	Content of Class	Students Activity	Direction of teachers Point to be noted	Learning points
15:25	Guidance of the class Bow	Self-introduction	Bow	Check attendance (If students miss 4 out of 15 times of class in half term, they fail the course.)
15:40	Teach basic movement of the song called "Yariyakko" from Fujima school.			
	Teaching continue the choreography of "Yariyakko" from last time. Repeat teach dance.	Practice group The front row 3 people The back row 4 people  Front Sometimes change the line by direction of teacher.	Teach choreograph divided in many parts according to lyric using mirror.	
16:15	Rest(15min)			Student must drink outside of class.
16:30	Confirm dance	Student show dance to teacher.	Check students' dance. And teach the important points of choreograph and correct students' posture.	
16:50	Self-study	Students review the choreography by themselves. They can ask teachers if they have any questions.	Answer the student' question. Confirm every little thing of dance.	
17:10	Dance choreograph that they just learned for 5 times from begging to end.		Teach dance by dancing with student.	
17:30	Bow Explain content of next class.		Ask students 'what is <i>Nihonbuyo</i> ?' what is appeal of <i>Nihonbuyo</i> ? Promise students to continue asking those questions for 4 years.	

Figure 16. Example of contents for one class (First day)

Second time: 18. April. 2016

The objective of today's class is to learn "*Yariyakko*".

The contests of today's class included the following: 1) Professor and students bow to each other to show respect when starting and finishing class. 2) Review the choreography of "*Yariyakko*" that they learned in last class. Students review dance choreograph of "*Yariyakko*" 2 times. And professor check students' choreograph. 3) Teaching continue the choreography of "*Yariyakko*" from last time. Professor teach choreograph divided in many parts according to lyric using mirror. 4) Check the choreography without mirror. Three students dance each time. Each time one person switches to dance. One dancers dance two or three times minimum. Student show dance to teacher. Professor check students' dance. And also teach the important points of choreograph and correct students' posture. 5) Rest for fifteen minutes. 6) Confirm dance from beginning to end. Professor check students' dance. And teach correct posture of standing, sitting and walking and the way of use spear. 7) Bow. Explain content of next class (tech new three pieces: "*Tenaraiko*", "*Tamaya*", and "*Ame no Goro*"). Professor gave to students homework that pre-learn the lyric of new pieces.



Figure 17. Learning "*Yariyakko*" (2)
(18. April. 2016, Photography by writer)
Professor checking the choreography of
"*Yariyakko*" each three students.

Third time: 25. April. 2016

The objective of today's class is review "*Yariyakko*" and learn "*Tenaraiko*", "*Tamaya*" of team A, "*Ame no Goro*" of team B.

The explain of new three pieces as following,

"*Tenaraiko* (手習子)": This program is about a mature early teenage girl walking back from temple school with her sunshade in peaceful day in spring. It expresses the emotion of this girl who is always dreaming of falling in love with someone.

"*Tamaya* (玉屋)": *Tamaya* was sellers who was peddling soap bubbles in Edo city. "*Tamaya*" was a new business at that time, and was in trend among children. This program expresses the scene of kids playing with the soap bubbles, and people in the city. Thus, dancers learn to dance gentle and soft rather than strong like warrior.

“*Ame no Goro* (雨の五郎)”: This piece is the dance of the Samurai named “*Goro Tokimune*” who come to Edo to avenge his father. Dancers should keep in mind to dance big and strong.

These pieces are also kabuki pieces for learning basic movement. Teachers analyze the strength and weakness of students to divide in Team A: “*Tamaya*” and Team B: “*Ame no Goro*” groups. Team A “*Tamaya*”: The students who have skill of male role. In “*Tamaya*” piece, they aim to get skill of acting. On the other hand Team B “*Ame no Goro*”: The students who has not enough skill of male role as posture and power. Thus, they aim to get skill of male role in “*Ame no Goro*” piece.

The contests of today’s class included the following: 1) Professor and students bow to each other to show respect when starting and finishing class. 2) Review choreograph of “*Yariyakko*” from beginning to end for two times. And professor check students’ choreograph. 3) Learn the new choreograph “*Tenaraiko*”. Professor teach choreograph with mirror divided in many parts according to lyric. And teach the way to use umbrella and folding fan, the meaning of movement and choreograph, feel of dancer. When teach choreograph, professor explain about story and background of dance. Also teach the role of each characters. 4) Rest for ten minutes. 5) Teach choreograph of “*Tamaya*” to team A. Team A has two male and two female dancers. Practice in group. Students observe and imitate the teacher’s movement. They review the choreography with and without music. Professor checks student’ dance. And also teach the important points of choreograph and correct students’ posture. 6) Teach choreograph of “*Ame no Goro*” to team B. Team B has four female dancers. Professor make two teams for teach each choreograph. Because Professor analyze the strength and weakness of students to divide in “*Tamaya*” and “*Ame no Goro*” groups. 7) Student practice in each group A and B. Review choreograph that they just learned by themselves. They can ask teachers if they have any questions. Professor keep eye on both groups and check and teach the choreography. 8) Bow. Explain content of next class.



Figure 18. Learning “*Tenaraiko*” (1)

(25. April. 2016, Photography by writer)

Professor teach choreograph divided in many parts according to lyric. And teach the way to use umbrella and folding fan, the meaning of movement and choreograph, feel of dancer.

Fourth time: 8. May. 2016

The objective of today's class is review "*Yariyakko*" and learn "*Tenaraiko*", "*Tamaya*" of team A, "*Ame no Goro*" of team B.

The contests of today's class included the following: 1) Professor and students bow to each other to show respect when starting and finishing class. 2) Review choreograph of "*Yariyakko*" from beginning to end for two times. And professor check students' choreograph. 3) Teach choreograph of "*Tamaya*" to team A. Students observe and imitate the teacher's movement. They review the choreography with and without music. Professor check student' dance. And also teach the important points of choreograph and correct students' posture. 4) Teach choreograph of "*Ame no Goro*" to team B. 5) Student practice in each group A and B. Review choreograph that they just learned by themselves. Professor keep eye on both groups and check and teach the choreography. 6) Learn "*Tenaraiko*". Review choreograph that they have learned last class. Teach new part of choreograph. Repeat dance from beginning to end. Professor teach choreograph with mirror divided in many parts according to lyric. And teach the way to use umbrella and folding fan, the meaning of movement and choreograph, feel of dancer. When teach choreograph, professor explain about story and background of dance. Also teach the role of each characters. 8) Bow. Explain content of next class.



Figure 19. Team A is learning "*Tamaya*"

(8. May. 2016, Photography by writer)

Team A has two male and two female dancers.
Practice in group.



Figure 20. Team B is learning "*Ame no Goro*"

(8. May. 2016, Photography by writer)

Team B has three male dancers. Practice in group.

Fifth time: 16. May. 2016

The objective of today's class is review "*Yariyakko*" and learn "*Tenaraiko*", "*Tamaya*" of team A, "*Ame no Goro*" of team B.

The contents of today's class included the following: 1) Professor and students bow to each other to show respect when starting and finishing class. 2) Review choreograph of "*Yariyakko*" from beginning to end for two times. And professor check students' choreograph. 3) Teach choreograph of "*Tamaya*" to team A. Review dance last time. And learn new choreograph. Students observe and imitate the teacher's movement. They review the choreography with and without music. Professor teach choreograph with mirror divided in many parts according to lyric. And teach the way to use umbrella and folding fan, the meaning of movement and choreograph, feel of dancer. 4) Teach choreograph of "*Ame no Goro*" to team B. Professor explain about story and background of dance. Also teach the role of each characters. 5) Student practice in each group A and B. Review choreograph that they just learned by themselves. Professor keep eye on both groups and check and teach the choreography. And also teach the important points of choreograph and correct students' posture. 6) Performance of each team. Each team show what they have practiced to each other. Learn the advantage of each team. 7) Learn "*Tenaraiko*". Review choreograph that they have learned last class. Teach new part of choreograph. Repeat dance from beginning to end. 8) Bow. Professor explain about evaluation of performance in the end of term. They will perform four pieces that they have learned "*Yariyakko*", "*Tamaya*", "*Ame no Goro*" and "*Tenaraiko*" on last day of class. Professor evaluate both on the performance on the last day, and the attitude in daily class.



Figure 21. Team A is performing "*Tamaya*"

(16. May. 2016, Photography by writer)



Figure 22. Team B is performing "*Ame no Goro*"

(16. May. 2016, Photography by writer)

Performance of each team A and B. Each team show what they have practiced to each other. Learn the advantage of each team (refer to Figure 21)

Sixth time: 23. May. 2016

The objective of today's class is learn "*Tenaraiko*", "*Tamaya*" of team A, "*Ame no Goro*" of team B.

The contents of today's class included the following: 1) Professor and students bow to each other to show respect when starting and finishing class. 2) Teach choreograph of "*Tamaya*" to team A. Review dance last time. And learn new choreograph. Students observe and imitate the teacher's movement. They review the choreography with and without music. Professor teach choreograph with mirror divided in many parts according to lyric. And teach the way to use umbrella and folding fan, the meaning of movement and choreograph, feel of dancer. 3) Teach choreograph of "*Ame no Goro*" to team B. Professor explain about story and background of dance. Also teach the role of each characters. 4) Student practice in each group A and B. Review choreograph that they just learned by themselves. Professor keep eye on both groups and check and teach the choreography. And also teach the important points of choreograph and correct students' posture. 5) Performance of each team. Each team show what they have practiced to each other. Learn the advantage of each team. 7) Learn "*Tenaraiko*". Review choreograph that they have learned last class. Teach new part of choreograph. Repeat dance from beginning to end. 8) Bow. Explain content of next class.



Figure 23. Learning "*Tenaraiko*" (2) (23. May. 2016, Photography by writer)

Seventh time: 30. May. 2016

The objective of today's class is Review and test "*Yariyakko*". Review "*Yariyakko*" and learn "*Tenaraiko*", "*Tamaya*" of team A, "*Ame no Goro*" of team B.

The contents of today's class included the following: 1) Review choreograph of "*Yariyakko*" from beginning to end. One time review dance used mirror. Test choreograph of "*Yariyakko*" from beginning to end two times by no mirror. Students show dance to professor two times. Professor checks student' choreograph and check their bend the knee out and lower the waist properly and each postures. 2) Teach choreograph of "*Tamaya*" to team A. Review dance last time. And practice new choreograph. Students observe and imitate the teacher's movement. They review the choreography with and without music. 3) Teach

choreograph of “*Ame no Goro*” to team B. Teach choreograph with mirror divided in many parts according to lyric. And teach the way to use umbrella and folding fan, the meaning of movement and choreograph, feel of dancer. 4) Practice in each group A and B. Review choreograph that they just learned by themselves. Teacher keep eye on both groups and check and teach the choreography. And check student’ dance, also teach the important points of choreograph and correct students’ posture. 5) Practice on acting. Students try to act how the people in the past used to spend their lifestyle. For those who dance “*Tamaya*” try to act the seller and customer. Students switch the role and try to act different people. Professor teach student how to make the acting realistic. Students enjoy practicing the acting by experiencing the feeling of the city in the past. 6) Rest for five minutes. 7) Teach choreograph of “*Tenaraiko*”. Review choreograph that student have learned last class. Professor teach new part of choreograph. Repeat dance from beginning to end. 8) Bow. Explain content of next class.



Figure 24. Learning “*Tenaraiko*” (2)

(23. May. 2016, Photography by writer)

Practice on acting.

(30. May. 2016, Photography by writer)

Students try to act how the people in the past used to spend their lifestyle. For those who dance Team A “*Tamaya*” try to act the seller and customer.



Figure 25. Learning “*Tenaraiko*” (2)

(23. May. 2016, Photography by writer)

2. Srinakharinwirot University: Faculty of Fine Arts, Department of Performing Arts, Thai Dance Course. Curriculum: Thai dance I (1st semester 2016)

2.1 Class Information

- Name of class: Thai dance I
- Professor: Sureerat Jeanphong
- Place: Bangkok campus at Srinakharinwirot University
- Term: 7 times
- Date: 13, 20, 27. September / 18, 25. October / 1, 8. November. 2016
(every Tuesday)
- Time: 13:30~16:30
- Student: Department of Performing Arts, Thai dance Course
- Year: First
- Number of people: 21 people (Male: 1 person / Female: 20 people)
- Credit: 3 credits in half year

Thai dance practical class I is the required class for first year students in Thai dance course. In 2016, there were twenty-one students in total; one male and twenty female. In the class, there are both boys and girls among the students. Then they are trained to play the part of hero – male role (*Phra*) and heroine – female role (*Nang*). All students have been learning Thai dance since they were three or four years old. Professor. Sureerat Jeanphong encourages student to develop basic Thai dancing to let you get in professional both practical and theoretical skills.

2.2 Objective of class

The class aims to teach students the basic knowledge and techniques used by Thai dancers. And to make this course within in standard of the higher of education commission.

2.3 Process of class

The Thai dance I class focused on the following:

- 1) Training in basic movement
- 2) Learning the pieces of Thai classical dance

The class's teaching process include, Thai dance's history, lectures toward practicing in practical skills, become a professional and bring to use as in teaching areas or as in the future.

2.4 Plan of class

There are fifteen classes in one semester (half year), and the duration of a single class was an hundred and eighty minutes. The researcher observed their classes seven times. The details of the class concerned basic movement and the practice of classical pieces.

180minutes ×15 times (Class observation 7times / 15times)

8. Basic workshop "Phleng Chaa-Phleng Rew (Slow-Fast song)" (Name of Thai classical dance piece)"
9. Basic workshop "Phleng Chaa-Phleng Rew"
10. Basic workshop "Phleng Chaa-Phleng Rew" and "Ram Mae Bot Lek"
11. Basic workshop "Nang Koy"
12. Middle term examination "Phleng Chaa-Phleng Rew"
13. Middle term examination "Phleng Chaa-Phleng Rew"
14. Middle term examination "Ram Mae Bot Rek"

2.5 Evaluation

Activities	Knowledge Results	Methods	Evaluation
Seminars	Intellectual rights	:Seminars scores from session 1&2	5%
Practical part	Ethics knowledge	:Scores from practical exam From 6,8,16	60%
Report	Morality knowledge	:Scores from group work and presentation	15%
Attendance	Communication knowledge	:Scores from Class attendance	20%

Figure 26. Evaluation methods plan

3.6 Contents of class

First time: 13. September. 2016

The objective of today's class is to learn "*Preng Chaa-Preng Lew* (Slow-Fast song)".

Thai classical dance (*Naat sin*) have fixed position of the basic classical dance pattern (Nakano.2014). There is a basic dance movement to master that classical dance pattern position, and it is the first step of being the professional Thai dancer. Therefore, students learn *Phleng Chaa-Phleng Rew* is called Fast-slow song first, as one of the process of learning Thai classical dance (*Naat sin*). *Pleng Chaa-Pleng Rew* use have typical rhythm, so dancers dance in different rhythm in these songs and master the rhythms. *Pleng Cha* have rhythm as "*cha-chong-cha-thing-chong-thing*", and *Pleng Rew* is "*tup-thing-thing*". Students dance with singing along the rhythm out loud repeatedly. Students can dance to *Phleng Chaa-Phleng Rew* tunes conforming correctly to the rhythm indicated by their singing. Later on they practice dancing to the music of the xylophone. One have to practice for about a year to be able to dance to *Phleng Chaa-Phleng Rew* readily and correctly, and even longer to dance them very well (Taveesak.1990).

The contents of today's class included the following: 1) Stretching body: the back of one's hand and check various basic posture. Students do the stretching all together with counting out loud. Professor check each posture of the students. The expression of Thai dance beauty is to arch the wrist, so students did their wrist stretching with considerable care. 2) Students bow to professor to show respect when starting and finishing class. 3) Start teaching the basic movements to the song called "*Phleng Chaa-Phleng Rew*". The professor teaches choreography divided in many parts according to lyrics and without a mirror. The students learn choreography by making male role and female role parts. Generally, lack the number of male students, so tall female students cover. In class male part has ten people and female part has eleven people. Students dancing with sing a song the piece. Professor teach choreography divided into many parts, according to the lyrics without the music. And stop the dancing sometimes, and check the posture (position of Jeep, volume of voice, position of legs). 4) Dance the choreography from begging to end that they have learned with music around four times. Students demonstrate dance to teacher. Professor check the dancing of students. 5) Practice by part of female role and male role. Students confirm dance each of female role and male role in rotation. Professor teach dance by dancing with students. 6) Self-study. Students review the choreography by themselves. Professor teach dance by dancing with student. 7) Dance choreography that they just learned for several times from begging to end. Student choreography with a song. 8) Bow and explain the content of next class.



Figure 27. Learning “*Tenaraiko*” (2)

(23. May. 2016, Photography by writer)

Stretching

(13. September. 2016, Photography by writer)

Stretching body: Student is stretching the back of one's hand and check various basic posture.



Figure 28. Learning “*Tenaraiko*” (2)

(23. May. 2016, Photography by writer)

Learning “*Phleng Cha-Phleng Rew* (Slow-Fast song)” (1)

(13. September. 2016, Photography by writer)



Figure 29. Bow

(13. September. 2016, Photography by writer)

Students bow to professor to show respect when starting and finishing class.

Contents of teaching and learning in class

(1) First time: 13.9.2016 (Mon) Time:13:30-16:30

(2) Today's class objective: learn "*Preng Chaa- Preng Lew* (Slow-Fast song)"

(3) Teaching material:

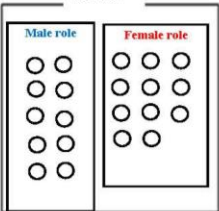
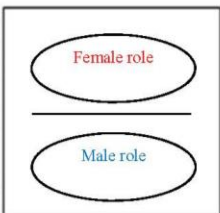
Time	Content of class	Activity of student	Direction of teacher Point to be noted	Learning points
13:40	Stretching body - the back of one's hand - Various basic posture	Do the stretching all together with counting out loud.	Check each posture of the student.	The expression of Thai dance beauty is to arch the wrist, so students did their wrist stretching with considerable care.
14:10	Bow Teach basic movement of the song called "Slow-Fast song" from beginning to end. Repeat teach dance.	Practice in group Male role 10 people Female role 11 people Front  Students dancing with sing a song the piece.	Bow Teach choreography divided into many parts, according to the lyrics without the music. Stop the dancing sometimes, and check the posture. - Position of Jeep - Volume of voice - Position of legs	Thai dance choreograph is always separated as male role and female role parts. Generally, lack the number of male students, so tall female students cover.
14:40	Dance choreography from beginning to end with the music. Around 4 times.	Students demonstrate dance to teacher.	Check the dancing of the students	
15:15	Practice by part Female role	Confirm dance each part of female role and male role in rotation.	Teach dance by dancing with students.	
15:30	Male role			
15:45	Self-study	Students review the choreography by themselves.	Teach dance by dancing with student.	
16:00	Dance choreography that they just learned for several times from begging to end.	Dance choreography with singing a song.		
16:15	Bow Explain content of next class.			

Figure 30. Example of contents for one class (First day)

Second time: 20. September. 2016

The objective of today's class is to learn "*Preng Chaa- Preng Lew* (Slow-Fast song)".

The contents of today's class included the following: 1) Stretching body: the back of one's hand and check various basic posture. Students do the stretching all together with counting out loud. Professor check each posture of the students. 2) Students bow to professor to show respect when starting and finishing class. 3) Learn basic movement of the song called "*Preng Chaa- Preng Lew* (Slow-Fast song)" from beginning to end. Repeat teach dance. Student practice in group with male role and female role. They dancing with sing a song the piece. Professor Teach choreography divided into many parts, according to the lyrics without the music. And professor stop the dancing sometimes, and check the posture, position of Jeep, volume of voice and position of legs. 4) Dance the choreography from beginning to end with the music around five times. Students demonstrate dance to professor. Professor check the dancing of student and the way of taking the rhythm. Two professors confirm dance each part of female role and male role in rotation. Professor also teach dance by dancing with students. Students can aske professors if they have any questions. Professors answer the questions and confirm every little thing about the dance. 5) Bow. Professor ask students what is the good dance, and what was not good dance about today's dance.



Figure 31. Learning "*Phleng Chaa-Phleng Rew* (Slow-Fast song)" (2)

(20. September. 2016, Photography by writer)

In the class, there are both boys and girls among the students. Then they are trained to play the part of hero – male role (Phra) and heroine – female role (Nang).

Third time: 27. September. 2016

The objective of today's class is to review "*Preng Chaa- Preng Lew* (Slow-Fast song)" and learn "*Ram Mae Bot Rek*".

"*Ram Mae Bot Rek*" (รำแม่บทเร็ก), which *Mae-Bot* means the prototypical dance or the standard dance. This type of dance consists of two people. *Ram Mae Bot Rek* is used both in slow and fast tempo songs. It is the combination of Thai dance basics that are put into a routine. Each movement has a name and are danced according to lyrics in the songs. It is also used to check the skills of the dancers (รำแม่บท: finearts.go.th).

The contests of today's class included the following: 1) Stretching body: the back of one's hand and check various basic posture. Students do the stretching all together with counting out loud. Professor check each posture of the students. 2) Students bow to professor to show respect when starting and finishing class. 3) Review "*Preng Chaa- Preng Lew*" choreography from beginning to end with the music around two times. Students practice in group by male role and female role. Professor check the dancing and the way of taking rhythm of students. Two professors are teaching for female role and male role. 4) Learn basic movement of the song called "*Ram Mea Bot Rek*" from beginning to end. Professor teach choreography divided into many parts, according to the lyrics without the music. So students learn dancing the piece with sing along. Professor confirm dance each parts female role and male role in rotation. Professor stop the dancing sometimes, and check the posture, position of Jeep, and legs. Also teach dance by dancing with students. 5) Dance the choreography from beginning to end with the music. Around four times. Students demonstrate dance to teacher. 6) Bow.



Figure 32. Learning "*Ram Mae Bot Rek*" (27. September. 2016, Photography by writer)

Forth time: 18. October. 2016

The objective of today's class is to learn "*Nang Koy*".

"*Rabam Nang Koy* (ระบำนางกอย)" is a type of dance that is used in a theatre work called *Ngo Pa* (เงาะป่า), which was written by his majesty King Chulalongkorn (Rama V). The synopsis is that a male character called Hnao (ฮเนา) has made a proposal to a female character called Lam Hab (ลำหับ) in a Thai traditional way, which is called the Khan Makk Procession. Friends of the bride all gathered to set up the wedding for the two. The Mani people (ชาวเงาะ) of the village all joined the wedding ceremony. Lady Phaeo Sanithwongseni (ท่านผู้หญิงแพ้ว สนิทวงศ์เสนี) has created the dance movements.

The contests of today's class included the following: 1) Stretching body: the back of one's hand and check various basic posture. Students do the stretching all together with counting out loud. Professor check each posture of the students. 2) Students bow to professor to show respect when starting and finishing class. 3) Review choreograph of "*Mea Bot Rek*" from beginning to end with music. Self-study. 4) Learn "*Nang Koy*" by Singing along.

Repeat teach dance. Students practice in group by part of female role and male role. Professor teach choreography divided into many parts, according to the lyrics without the music. And stop the dancing sometimes, and check the posture, position of Jeep and legs. Teach dance by dancing with students. 5) Practice the choreography of "*Nang Koy*" that they just learned from beginning to end with formation. Confirm dance each part of female role and male role in rotation. Profesor check students' choreograph and formation. Professor explain about story and background of dance. Also teach the role of each characters. 6) Rest for twenty minutes. Students practice "*Nang Koy*" with sing along. 7) Dance the choreography from beginning to end with the music without mirror. Students show dance to professor. 8) Bow. Professor explain about middle term exam of performance in next week. Students will perform pieces that they have learned "*Preng Cha- Preng Lew*". 9) Students practice dance "*Preng Chaa- Preng Lew*" for examination next week.



Figure 33. Learning "*Nang Koy*" (1)

(18. October. 2016, Photography by writer)

Professor teach dance by dancing with students.



Figure 34, 35. Learning “*Nang Koy*” (2), (3) (18. October. 2016, Photography by writer)

Practice the choreography of “*Nang Koy*” that they just learned from beginning to end with formation.

Fifth time: 25. October. 2016

The objective of today's class is middle term examination 1: check the choreography of “*Preng Chaa- Preng Lew*”.

The contents of today's class included the following: 1) Review choreograph of “*Preng Chaa- Preng Lew*” from beginning to end with music. Students recheck the choreography by themselves. 2) Students bow to professor to show respect when starting and finishing class. 3) Examination dance “*Preng Chaa- Preng Lew*”. First, professor explain of the way of evaluation (e.g. the examination is maximum twenty points. those who dance confidently without mistake will pass and so on). Students show dance to professor by four people. Two professors check students' choreograph. Students who make a lot of mistake and do not remember the choreography, professor call their name and let them sit even in the middle of dancing. After examination, professor ask students why they cannot dance in examination like when they practice. Also professor ask students how much they practiced. In the first examination, only three people passed the exam in the class. Other people will exam again. 4) Practice and review the choreography of “*Preng Chaa- Preng Lew*” with everyone by singing along. Students practice dancing with singing along the piece. And confirm dance each part of female role and male role in rotation. Professor check students' choreograph. And teach dance by dancing with students. Professor teach choreography divided into many parts slowly and politely. 5) Dance “*Preng Chaa- Preng Lew*” from beginning to end with music two times. 6) Bow. 7) After class, students practice dance “*Preng Chaa- Preng Lew*” for exam next week. Students review the choreography by themselves.



Figure 36. Examination: “*Preng Chaa- Preng Lew*” (1)
(25. October. 2016, Photography by writer)
Students show dance to professor by four people.
Students dance facing outside. Two professors check
their dancing.

Sixth time: 1. November. 2016

The objective of today’s class is middle term examination 2: check the choreography of “*Preng Chaa- Preng Lew*”.

The contents of today’s class included the following: 1) Review choreograph of “*Preng Chaa- Preng Lew*” from beginning to end with music. Students recheck the choreography of “*Preng Chaa- Preng Lew*” by their selves. 2) Students bow to professor to show respect when starting and finishing class. 3) Examination dance “*Preng Chaa- Preng Lew*”. Students show dance to professor by four people. Professor checks students’ choreograph. In the second examination, eleven people passed the exam in the class. After examination, professor gave advise to each students what is good points and bad points of their dance. 4) Bow.



Figure 37. Examination: “*Preng Chaa- Preng Lew*” (2)
(1. November. 2016, Photography by writer)
Students show dance to professor by four people.
Students dance facing outside.

*The examination of Thai dance class, Students show dance to professor by four people. Students dance facing outside. Because professor needs to each one of students remember the chorography in right way.

Seventh time: 1. November. 2016

The objective of today's class is middle term examination 3: check the choreography of "*Ram Mae Bot*".

The contents of today's class included the following: 1) Review choreograph of "*Preng Chaa- Preng Lew*" and "*Ram Mae Bot*" from beginning to end with music. Student recheck these choreography by themselves. And students who passed examination help teach the choreography to other students who not pass exam yet. 2) Students bow to professor to show respect when starting and finishing class. 3) Examination dance "*Ram Mae Bot*". Professor explanation of the evaluation again. Students show dance to professor by four people. Professor checks students' choreograph. After examination, professor asked to students, how much they mistake their dancing. And professor gave the advise to each students what is good points and bad points of their dancing. 4) Bow and explain the content of next class.



Figure 38. Examination: "*Ram Mae Bot*" (1. November. 2016, Photography by writer)

Students show dance to professor by four people. Students dance facing outside.

According to the findings in observation of *Nihonbuyo* I and Thai Dance I for 7 times each, students master 3 to 4 choreographs in 7 times classes. Also both classes' choreographs are for learning the basic skills and technique for classical dance.

There are few songs that Thai students are required to learn, called "*Plunge cha - Plunge rew*", and "*Mae bot lek - Mae bot yai*". However, songs are different in branch schools in *Nihonbuyo*, according to each teachers in branch schools.

In the class of *Nihonbuyo*, *Nihonbuyo*'s traditional music is used for accompaniment music for dancing. Thus, it is hard to understand the archaic expression in the lyric, as much as listening to words. While in Thai dance, Thai dance has original rhythm and basically, students can practice with singing along by themselves.

Through class observation and in-depth interview, the researcher summarized 2) Teacher-Teaching and 3) Student-Learning as below.

2) Teacher-Teaching

1. *Nihonbuyo* Course at Nihon University

Through in-depth interview, Dr. Marumo argued that the purpose of teaching classical dance in the university was to get basic knowledge about Japanese dance and learning in a creative way. In classical dance class, learning the knowledge and techniques goes beyond branch school and acquiring in school as well, learning content at dance school. For example, the meaning of choreography, training basic skills, knowledge of the five step structure of *Nihonbuyo*. In Japanese dance school, it is an unspoken rule to not explain everything in words, so the university teaches what the students do not learn in dance school.

Dr. Marumo further explained that in creative classes, students learn stage creation through practice and training. They also obtain knowledge and make acquaintance with the performing arts through collaboration with other departments. Students gain knowledge about the stage in overall terms by learning stage technology. Through this experience, another important lesson for students is to feel and understand that performing arts are not only performed by dancers, but that it is created and supported by a whole team. Prof. Hanayagi reflected that the other objective of the *Nihonbuyo* course is for students to find their own dance style by learning basic knowledge and techniques from a variety of approach to teaching, attitudes, and classes during four years of university.

Also, Prof. Fujima insisted that the university needed to make students think about the cultural position of *Nihonbuyo* in Japan. Students may take an objective view of dance, and aim to prepare them to be a bearer of Japanese culture with *Nihonbuyo*. In dance schools, masters teach the way of dancing as the first priority. However, in university, we use a different approach, which is to first teach the history of *Nihonbuyo*. Students grow to feel the value and importance of *Nihonbuyo*, and pass the tradition of *Nihonbuyo* to next generation.

Students commented on the purpose of their professors in teaching classical dance that succeed the *Nihonbuyo* tradition, and the evolution and change of *Nihonbuyo* over time. Students not only dance *Nihonbuyo*, they also purpose it more deeply, such as learning how to make a piece through 'creation', thinking about the background or history of piece, and why creation choreograph should be used. Through watching various genres of dance, not only *Nihonbuyo*, we make our way originally and to demonstrate their skills. Students clearly understand the purpose of the Dean and others with regard to teaching classical dance.

2. Thai Dance Course at Srinakharinwirot University

Through the in-depth interview, Dr. Rawiwan argued that the purpose of teaching classical dance in the university is to teach students to learn and gain knowledge in the basic foundation of Thai classical dance, in both in theoretical and practical terms, as well as developing themselves in order to manage their future career.

Prof. Piyawadee further explained that the purpose is to make students gain knowledge in basic Thai classical dance to perform the original dances in the correct way and can create a new and different types of performances based on references to Thai classical dance in traditional ways or even taking references from other cultures such as Indonesian, Malaysian and Western performing arts, then create their own contemporary performances to make audiences understand the meaning of Thai classical dance in the modern day.

Furthermore, Prof. Sureerat insisted that the purpose of teaching classical dance was to make the students perform Thai classical dance to an audience or to themselves in order to understand the real meaning of classical dance, the basic movements, the true stories behind the songs, and to achieve their knowledge in both practical and theoretical knowledge. It also allows students to achieve their goals to create their future career.

The students claimed that they like the idea that university course were focused on learning how to create contemporary art work by using creative thinking skills and performing for an audience in order to more deeply understand Thai classical dance. They were also satisfied with the teaching process. Each teacher had their own way of teaching in the classroom, for example, facebook pages can be used to post videos can get feedback from other students.

3) Student-Learning

1. *Nihonbuyo* Course in Nihon University

Through learning classical dance four years at university, students gain what, according to Dr. Marumo, who claimed that students can learn the flows and elements of the entire process such as stage production in the graduation project and experience with other departments, they can also develop their communication skills at the same time. Nowadays, there are not many students of same generation in dance studios. On the other hand, there were seven people in same grade at university, they are an incentive to student, for improving their dance skills.

Prof. Hanayagi argued that there were two things that he wanted students to learn. In other words, students should learn actively and independently. The other aspect is to have gratitude towards others. In real life, people cannot do anything alone, which is same for dancers. The good fortune of having good environment for dancing, and dancing on stage is all based on personal support. We should appreciate the attention of the audience by saying: "Thank you for letting us dance", and "Thank you to have us standing on stage". About Prof. Fujima explained that once students experienced being in the position of a choreographer, because they learn and feel how choreographers create a piece. The students understand and find choreography difficult, then finally go back to classical dance.

Students described what they learned from classical dance after four years at university, describing difficulty of creating a piece and the meaning of the choreography and history of *Nihonbuyo*. Students not only learn classical dance but also create it in practical class. If students want to improve their expression of feeling through learning creation, the pursuit of basic knowledge and choreography in *Nihonbuyo*. They also wanted to know how the stage works by learning about backstage and stage technology. Finally, they wanted to learn about comparisons between dance in foreign countries. The opinions of the students correspond with both Dean and other professors.

The Dean and other professors reflected that the advantage of learning classical dance at university as follows: In the graduation project, the students learn the flow and the elements of the entire process of a stage production, and through experience with other departments, they can also develop their communication skills. Furthermore, students appreciate the value of *Nihonbuyo* through looking back the history of *Nihonbuyo*. The goal is to create students who will think how to contribute to society.

Moreover, Dr. Marumo, an executive, mentioned that the university did not notice any problems because students learn freely. However, *Nihonbuyo* provides relief from the financial load, such as school fees for learning at dance studio and university. It is hard for students to manage their time, save their energy to learn at both dance studio and university. The students may become confused about the way to use their body and how to pause by learning *Nihonbuyo* outside school, because the details of movements may be different. Now, most students apply for employment, so they may be worried about future courses after graduation. Prof. Hanayagi reflected that one problem that classical dance students may face is to resist creating dance by themselves, because until now, they could dance by just imitating classical dance movement at school. However, it is totally different once they are assigned to create a dance by themselves. Also, Prof. Fujima further explained that they may face many problems to be self-supporting, because university is a place where individuals work independently.

2. Thai Dance Course in Srinakharinwirot University

Through learning classical dance for four years at university, Dr. Rawiwan stated that this course aims to teach students to be artists who can create their own forms of performing arts in their own way. Prof. Sreerat claimed that students gained knowledge of basic Thai classical dancing, such as making the right movements, perfectly performing in the right way and understand combination of hand and body gestures. Also, Prof. Piyawadee further explained that basic study is required before practical class, students need to understand the meaning of the lyrics, research the history and narrative of the song. Students not only gain practical skills, but also gain knowledge of history, their environment, and knowledge of education. Furthermore, they gain analytical thinking skills, such as following an argument or making a logical argument, involving the theory of a subject in class. It can be argued that every student have their own characteristics and what they have learned is the basic foundation of Thai classical dance, which is a crucial subject for who want to be choreographers in the future.

Students understand what the Dean and professors require of student in Thai dance courses for four years. Students further explained that sometimes teachers were overly strict for the purpose, but it is understood that the reason that teachers want students to remember how to express the movements in the right way. Furthermore, students want teachers to be little more open-minded about ideas and ways of thinking. Due to the fact that Thai culture has its own unique customs, it can't be changed, so students may create works that are more similar to contemporary arts.

The Dr. Rawiwan, an executive, mentioned the problems of students, such as that some of students have their own personal issues such as educational support or their family life, which may affected to their studies. Prof. Piyawadee reflected the problem that students cannot remember movements and that their dancing skills were still weak too. Prof. Sureerat described an other problem, that student did not have enough time to practice because there was a lack of room. In order to work on these problems, the Dean and professors support students by talking to them personally or support from senior student, who always support other years and they are happy to help each other. With regard to subjects, Dr. Rawiwan often received feedback and then she revised with others teacher in the course.

4) Environment

The researcher describe about environment (:campus, classroom, theater and other equipment) for investigate environment in Nihon University and Srinakharinwirot University. These pictures are taken pictures by the researcher.

Nihon University	Srinakharinwirot University
1. Campus	
(1) Tokorozawa Campus (First – Second year)  (photo by: http://geisai06) (2) Ekoda Campus (Third – Final year)  The Nihon University has two campuses for <i>Nihonbuyo</i> course. First to second year's Student go to study Tokorozawa campus, and third to final year's student go to Ekoda campus.	(1) Bangkok Campus (First – Final year)   The Faculty of Fine Arts of Srinakharinwirot University was established at Bangkok campuses. First to final year's Thai dance course student go to study Bangkok campus.
2. Class room for classical dance	
Class room for Nihonbuyo class at Tokorozawa campus	Class room for Thai dance class at Bangkok campus



Professor and Student take off their' shoes for enter the class room. The student practice *Nihonbuyo* by put on *Tabi* (: Japanese traditional socks).



Professor and Student take off their' shoes for enter the class room. The student practice Thai classical dance by barefoot.

3. Equipment

- Cassette Deck

Nihonbuyo class use Cassette Deck for music.

In *Nihonbuyo* class, both University and branch schools are use Cassette Deck not CD deck because of easy to wind forward and rewind for professors.



- Thai dance class use CD Deck and TV

* Stereo often broken because we using it non-stop in a day. Also many people using it too. Thus some professor uses their own speakers.



- Blackboard for write lyric of dance piece

Professor write lyric of dance piece and explain to student what the mean of lyrics.



*Thai dance class also has whiteboard for write lyrics.

Sometimes the student write lyrics on the sheet and put sheet on the wall for remember lyrics.

- Mirror

Thai classical dance use mirror for check correct posture and movement.



*In *Nihonbuyo* class, unlike other styles of dance, a mirror is not used during practice, because *Nihonbuyo* has a tradition of looking at the back of the master while practicing.

4. Hall for Performance

(1) Black Box Hall at Tokorozawa Campus

The first and second grade student use Black Box Hall for comprehensive performance.



(1) Art Hall of Faculty of Fine Arts at Bangkok Campus

Final grade students use Arts Hall for performance for graduation.



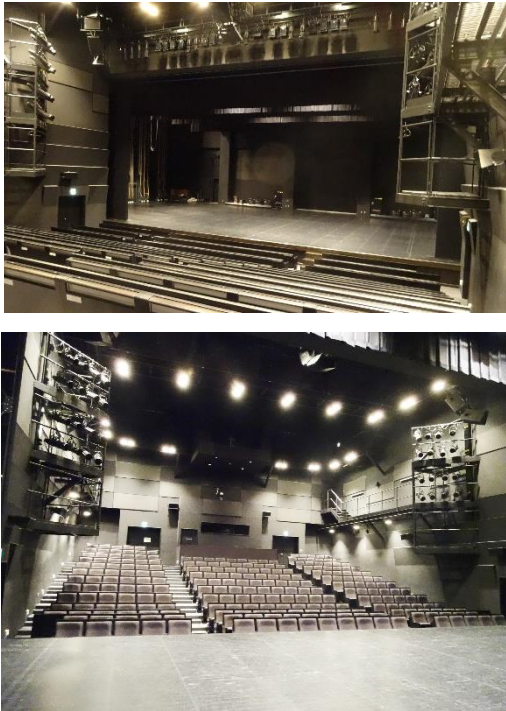
(2) Art Hall at Ekoda campus Final grade students use Arts Hall for performance for graduation. 	(2) Performing Arts Hall 1 (Asok Montri Music) Student use for performance in university and out of university, performing to other country, such as integration learning activities and community development project in arts and culture. 
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Figure 39. Environment of Nihon University and Srinakharinwirot University

1. Nihonbuyo Curse in Nihon University

First and second grade learn at Tokorozawa campus. Four departments (photography, cinema, theatre, broadcasting) uses Tokorozawa campus, so there is no place for practice only for department of theatre, but there is place for practice for class, and extension practice for performance. Third and final grade use Ekoda campus. There is exclusive practice place for department of theatre at north tower. It is also used by other department students. And there is the practice place to share with department of cinema at south tower.

The Nihon University Faculty of Art has a museum that substantial collection of resources for educational and research purposes including original prints, film archive, historical materials and images, paintings, sculptures, arts and crafts, kabuki costumes and many other materials. The College Archive and Museum makes its collections available to

the public and is officially recognized by the Tokyo Board of Education. In addition to our permanent collections, the Archive and Museum is pleased to hold approximately ten special exhibitions a year. And there are library facilities at both the Ekoda and Tokorozawa campuses. In total the library holds a collection of about 410,000 volumes of books and periodicals and approximately 7,000 audiovisual materials on DVD and CD related to the arts. The library also has a large collection of rare and academically important books, original photographic prints, original prints and literary manuscripts, which are rotated through the display space in the library. Also the faculty of arts has the Arts Research Center undertakes various projects of academic research into the arts and widely publishes its results. In addition to various individual and joint research projects, the Nichigeki Art Project (NAP) is an ongoing creative program of research and education that transcends the boundaries between artistic disciplines and broadcasts its results both within and outside the college. Furthermore, there are also "Designated by the Dean Research Projects."

Equipment: property for practice are always ready. If there is any request for property, university can buy and supply it by budget in *Nihonbuyo* course. At art museum, there are about one hundred seventy items of costumes for *Nihonbuyo*.

Furniture: use cassette deck of department. There are wooden crappers and *tsuke*. In the performance of first and second term, students borrow the actual stage props from at prop shop as the regular examination.

In In-depth Interview, Professor. Etsuko Fujima claimed she want "*Shosadai* (first-class *hinoki* wooden stage)" because *Nihonbuyo*'s stage is originating from *Shosadai*. And she needs an institution to research about *Nihonbuyo* in Tokorozawa campus. For example, the place where students can see the reference video as part of the facilities in university. Also Students claimed that they cannot use classroom for practice for own practice. The point is dissatisfaction. There are only few rooms for practice.

2. Thai Dance Course in Srinakharinwirot University

First to final grade learn at Bangkok campus. Five departments (Visual Arts Design, Visual Arts, Music, Arts Education) uses Bangkok campus, so there is no place for practice only for department of theatre, but there is place for practice for class, and extension practice for performance. There is exclusive practice place for department of theatre at five floor. It is used by only Faculty of Fine Arts students. In addition, the Faculty operates the Arts and Cultural Research Institute, the Research & Development Center for the Gifted & Talented in Visual and Performing Arts, Fine Arts Collection Hall, Performing Art Auditorium, Computer Graphics Center and Art Library.

About environment of Thai dance course, Dean, professors and students are satisfied with the environment. However they claimed that there are not enough room to teach and some of room does not have mirror. And about equipment, Dr. Rawiwan said that it is enough but more are better. Sometime are missing from the room because students always borrow but never return.

Also students claimed that faculty of fine arts' building need renovate because the building. And class room is not enough for students because two programs (four years and five years) are using the same location. Students suggested in a practical class room should decoration related about Thai classical dance, to make us it feel more interesting in Thai classical dance. There is lack number of practice rooms and mirrors.

For Thai classical dance, they have one of believe “Pho Kae (พ่อแก้ว)” in practice room. Pho Kae (พ่อแก้ว) is a sacred figure that students of Thai Traditional Arts pay respect to and worship to. In Thai classical dance class, student bow to show respect when starting and finishing class.



Figure 40. “Pho Kae (พ่อแก้ว)” (20. September. 2016, Photography by writer)

A sacred figure that students of Thai Traditional Arts pay respect to and worship to.

5) Activities which support learning and teaching

The researcher provided detailed descriptions of the activities which supported learning and teaching through in-depth interview and data analysis.

1. Activities of *Nihonbuyo* Course at Nihon University

Students have many chances to exchange ideas and experiences with other artists through extra-curricular activities, such as in the following clubs and festivals:

The second and third grades have a comprehensive performance on stage. The second grade perform it in mid December, third grade at the end of November. Also, Final grades come from the performance for graduation at the beginning of December and a mid-term report in the beginning of July. The classical dance class performs in class at the end

of the first term and the last term instead of an examination. In some case, they do it as in class, and in some cases, they do it with lighting and prepare *Sho-sadai* (hinoki floor) and *Byobu* (folding screen). The group '*Nihonbuyo* course association' made by students of *Nihonbuyo* course take part in a performance at a welcome event in May and college festival in November. The department of theatre take part in *Echigo Tsumari* Arts Festival in August as well. In April, all the students in department of theater join the welcome camp. *Nihobuyo* course has camp in September. Both professors and part-time teachers will join this camp, and they will have workshops and activities that students cannot learn in their daily classes.

Name of Activity	Date	Grade	Content of activity
Comprehensive performance	Mid December for second grade students The end of November for third grade students	Second Third	Comprehensive performance on the stage.
Performance for graduation	Beginning of December	Final grade	Performance for graduation.
Class performance	The end of the first and last term	All grade in classical dance class	The classical dance class has performance in class instead of examination.
Welcome event in university	May	Second to third grade in <i>Nihonbuyo</i> course	The group ' <i>Nihonbuyo</i> course association' made by students of <i>Nihonbuyo</i> course take performance at welcome event.
Welcome camp	April	All grade in the theatre department	Camp for workshops and activities that students cannot learn in daily classes.
<i>Nihobuyo</i> course's camp	August	All grade in <i>Nihonbuyo</i> course	Camp for workshops and activities that students cannot learn in daily classes.
<i>Echigo Tsumari</i> Art Festival	August	All grade in the theatre department	Performance at <i>Echigo Tsumari</i> Art Festival.
College festival	November	All grade in <i>Nihonbuyo</i> course	Performance at college festival.

Figure 41. Description of activities which support learning and teaching

The executives and professors explained the objective and benefit of the activity for students, as follows: These occasions develop the potential of students to work hard to dance since they have a goal to achieve. The audience can observe in order to practice increasing the motivation of the students. The tense atmosphere created by performing in front of people is crucial. Dance is meant to be shown to people, so students aim to express themselves to the audience and audiences can understand the performance more clearly.

Students are involved in producing work aimed at provoking new ways of thinking about fields outside of art, including welfare, the environment and nursing care. Therefore, the *Nihonbuyo* course supported students in developing their opportunities through internship programs and joint projects with business. The *Nihonbuyo* course produces graduates who become excellent creators in a wide variety of artistic fields.

2. Activities of Thai Dance Course at Srinakharinwirot University

Dr. Rawiwan explained that the Thai dance course consisted of many activities, sometime professors and students feel that it is too much. There are many activities such as New Year's day, Christmas activities, University foundation day across to international activities, Welcome Day's for exchange students and teacher programs from China, donation events or in other countries for international culture exhibitions. Srinakharinwirot University is the leader of Arts, Culture, and Music activities with eight other countries for six years in row, internships for students, Exchange of teacher and student programs from Dali University, China, as well as Indonesian. Dr. Sureerat added that there are many activities at the moment. Sometimes there are too many and we cannot process the events in time. We have activities both in and out of university, performances in other countries, such as the integration learning activities and community development projects in terms of arts and culture. The fact that this department is the face of the university cannot be denied.

Name of Activity	Date	Grade	Content of activity
Arts and culture music activities	- * -: means that the activities are casual	-	Arts and culture music activities with other eight countries.
Performance for graduation	The end of second semester	Final grade	Performance for graduation.
Class performance for examination	The end of the first and last term	All grades in classical dance classes	The classical dance classes have performances in class instead of an examination.
Exchange teacher and student program	-	-	Exchange of teachers and students program from Dali University, China and Indonesian.

Thai traditional teacher and father's day	-	-	Performance for respect for teacher and father.
Loy Krathong Festival	November	-	
Christmas and New year's day	December and January	-	Performance for Christmas and New Year's Day
University foundation day	-	-	-

Figure 42. Description of activities which support learning and teaching

Dr.Rawiwan, Prof. Piyawadee, and Prof. Sureerat mentioned that the objective and benefit of activities that students learned from out of the book, not theoretical knowledge but also learned how to do job such as event management, and gain experiences such as teamwork, social engagement, learned how to solve problems from learned experience and develop self responsibility.

Students explained what students gained from these activities, as follows: We learned that event management, working as a team, experience in different industries in the arts, design, theater performing arts etc. One problem is that there are some male characters in a piece and there are not any males in the class. It is good to learn across different fields of classical dance. We want choreographers from other departments or universities and may be beneficial to learn from others and open our mind.

6) Evaluation

This factor presents a detailed description of the evaluation of Nihon University and Srinakharinwirot University.

1. Evaluation of Nihonbuyo Course at Nihon University

In Nihon University, students must study one subject for at least eighty percent in each class, ability to attend exams, except for students who are doing a self-study course.

Grade	Meaning	Score	Level
S	Excellent	100-90	4.0
A	Very Good	89-80	3.0
B	Good	79-70	2.0
C	Poor	69-60	1.0
D	Fail	Under 59	0.0
E	-	No attend after register subject	0.0

Figure 43. Evaluation Studies of Nihon University

In the *Nihonbuyo* course, the university entrusts the evaluation to each teacher in a practical class. For example, the evaluation of Dr. Maeumo has evaluation criteria in terms of attendance (more than two thirty) for 50%, report for 50% and attitudes in classroom lectures.

Dr. Marumo argued the sincere and earnest attitude of students toward class is considered the most important evaluation. Prof. Hanayagi defined the evaluation criteria focused on attendance, attitude, and place of performance. This is due to the fact that there are various types of students; those who learn fast, and those who take time to learn choreography. Thus, he tried to evaluate and improve the good points of each of the students. Prof. Fujima referred to class attendance as the first thing to check. She wanted to evaluate the efforts of student to learn *Nihonbuyo* by themselves, and that this evaluation is not related to skill levels. The evaluation process consists of their attitudes towards work in class until performance. Finally, their skills are checked. Students also need teacher evaluations by their attendance and motivation, whether or not we are creating pieces in the Japanese traditional style.

2. Evaluation of Thai Dance Course at Srinakharinwirot University

In Thai dance course, students have to study one subject and get at least eighty percent in each in order to take the exams except for students who are doing a self-study course.

Grade	Meaning	Score	Level
A	Excellent	100-90	4.0
B ⁺	Very Good	89-80	3.5
B	Good	79-70	3.0
C ⁺	Fairly Good	69-60	2.5
C	Fair	59-50	2.0
D ⁺	Poor	49-40	1.5
D	Very Poor	39-30	1.0
E	Fail	Under 29	0.0

Figure 44. Evaluation Studies of Srinakharinwirot University

In Thai Dance I class, the professor evaluated students based on a methods of a points system, as below. The professor typically distribute the syllabus in first class. In order to students know how professor are being evaluated specifically.

Activities	Knowledge Results	Methods	Evaluation
Seminars	Intellectual rights	Seminars scores from session 1&2	5%
Practical part	Ethics knowledge	Scores from practical exam from 6,8,16	60%
Report	Morality knowledge	Scores from group work and presentation	15%
Attendance	Communication knowledge	Scores from class attendance	20%

Figure 45. Evaluation methods plan for Thai Dance I

Dr. Rawiwan, Prof. Piyawadee and Prof. Sureerat decided that the evaluation should be by teacher to student, student to student, and self-feedback themselves. In other words they will get the grade they deserve, because they know themselves how they are being assessed in class, for example, by writing down their strengths and weaknesses after class. Students can develop their skills for the next semester. These two professors also explained that the reason for these results were established at the end of course evaluations. They focus on the evaluation process in performance skills and in attendance in class together. Dr. Rawiwan further explained that everything basic students have to follow exactly the movements of their teacher. As previously mentioned, Thai classical dance is very detailed and it has a complex history. Students cannot change the theoretical aspects but they can adapt basic foundations of classical dance to perform in the contemporary arts and educate their audience.

CHAPTER 5

CONCLUSION AND DISCUSSION

This research investigated the differences between the Japanese and Thai management of the education of classical dance. Also, this research will examine any differences or factors in order to compare education management between Thai and Japanese classical dance classes. Chapter One detailed the background of the research. Chapter Two reviewed the related literature and research studies relevant to this study. Chapter Three explained the details of the research methodology. Chapter Four presented the results of the study. Chapter Five offered a conclusion of these results, and a discussion for further studies.

This chapter outlined the conclusion of the study and the differences between the Japanese and Thai management of the education of classical dance in terms of six factors: 1) curriculum, 2) teacher-teaching, 3) student-learning, 4) environment, 5) activities which support learning and teaching, 6) evaluation. Also, a discussion is required if there are any differences or which factors make them different. At the end of the chapter, suggestions for further research were provided.

1. Conclusion in six factors

1) Curriculum

1. Both universities are general universities, not specialized. Though Nihon University has only one *Nihonbuyo* course to prepare students to be artists or professional dancers, Srinakharinwirot University has two Thai dance courses. One is an Arts program for the performing arts (four year course) to prepare students to be professional dancers or artists. The other is the Educational program (five year course) to prepare students to be classical dance teachers. The arts program in performing arts (four year course) has the same formation with *Nihonbuyo* course (four year course). However, one big difference that Srinakharinwirot University has a Thai dance course for Educational program (five year course) to educate students to be classical dance teachers.

2. In terms of the revision of school rules at the *Nihonbuyo* course at Nihon University, including Dr. Marumo, an executive, and board members in the course revise and decide on the contents of curriculum once every several years. On the other hand, in the Thai dance course at Srinakharinwirot University, not only the Dean, but the professors also

have the authority to design the curriculum. According to the Ministry of Education and Thai law, the course and curriculum have to be revised every five years from the board of directors of the Department.

3. Both classical dance courses have policies and objectives in common, as follows: Policy: To inspire students to become professional leaders in performing arts and culture, with both expertise in practical and theoretical knowledge. Objective: To master classic and creative skills through learning basic knowledge and technique.

4. Both universities aim to teach classical dance and creative classical dance in their courses. With regard to the final grades of *Nihonbuyo* courses, students can either choose the completion of a thesis or graduation production, and most students prefer the graduation production. Students are required to get all of the credits and choose a graduation production. However, in the Thai dance course, students need to create graduation productions and write a thesis about it.

5. In the credits of both courses, the Bachelor's degree course offered by universities are four year courses. In the *Nihonbuyo* course, the required credits for classical dance are twenty-four credits. However, Thai dance courses require fifty credits. This could mean that Srinakharinwirot University put in more effort into credits of classical dance than Nihon University. With regard to the contents of curriculum, *Nihonbuyo* course subjects are composed to study the complete management of stage art. However, professors and students of Thai dance courses have claimed that they have to take the elective subjects such as technology and Science, which are not related to their main subject, and they may interfere the learning of Thai classical dance.

6. The educational objectives of both courses are designed to be prepare students to be classical dance artists. However, in recent years, students who want to be artists are not taking *Nihonbuyo* courses as much. Most students apply for employment or work as teachers. In contrast, students who graduated from Thai dance courses applied to be freelance dancers. This research indicated that Thai students have job opportunities after graduating from a Thai dance course.

The researcher summarized the curriculum between Nihon University and Srinakharinwirot University into the figure as below and compared how Thai and Japanese dance education are different or similar.

Curriculum	
JAPAN	THAI
Nihon University established in 1903. <i>Nihonbuyo</i> Course established in 1964. *Both universities are general university and not specialized.	Srinakharinwirot University established in 1949. Thai Dance Course established in 1993.
1. Faculty of Arts, Department of Theatre, • <i>Nihonbuyo</i> Course (four years) *the research focus on Arts Program in Performing Arts (four years) for comparative <i>Nihonbuyo</i> Course (four years)	1. Faculty of Fine Arts, Department of Performing Arts, Thai Dance Course • Arts Program in Performing Arts (four years) • Education Program in Thai Dance (five years) * Srinakharinwirot has two Thai dance course.
2. School rules The Executive of course, Dr. Meiko Marumo and some board in <i>Nihonbuyo</i> course revise and decide the contents of curriculum once several years.	School rules: According to the Ministry of Education, the course curriculum is revised every five years by the board of directors.
3. Both faculties of both universities have common policies and objectives Policy: To create students to be professional leaders in performing arts and culture, with expertise in practical and theoretical knowledge. Objective: To master classic and creative skill through get basic knowledge and technique.	
4. Formation of curriculum First year] Second year] focus on classical skill Third year] Final year — focus on creative skill Final year: students choose to either create a graduation piece or write a thesis essay.	First year] Second year] focus on classical skill Third year] Final year] focus on creative skill Final year: students create both a graduation piece and write a thesis essay about their graduation piece.
5. Credits of curriculum Total credits for graduation: 128 credits About <i>Nihonbuyo</i> subject: 11 subjects/24 credits - Other subjects- • Foreign language • Health and physical education • Theatre management	Total credits for graduation: 131 credits About Thai dance subject: 18 subjects/50 credits -Other subjects- • Foreign languages • Science, Mathematics, Technology • ASEAN culture
6. Future course • Artist • Teacher in a branch school • Employment * There are not many students attending university to become professional <i>Nihonbuyo</i> dancers. Recently, most students have applied for employment or worked as a teacher in a branch school.	• Artist/Professional Thai dancer • Actor/Actress • Performing Arts Teacher * Most students apply to be freelance dancers. They have opportunities after graduation in Thai dance.

Figure 46. Comparative Thai and Japanese management of curriculum

2) Teacher-Teaching

In Nihon University, with respect to the teaching method of each professional dance teacher. In the classical dance course, students learned *Nihonbuyo* in various schools and had different skills, so the university standardized the basic skills of students through teaching classical pieces and making students explore the possibilities of physical performance and acquire the basic skills to become professional dancers and creators. Professors teach students about the creativity of *Nihonbuyo* until third year, and in their final year, students try to create their own *Nihonbuyo*. In the classical class, students learn the knowledge and techniques which go beyond dance school and acquiring content at other dance schools as well. For example, the understanding the meaning of choreography, training in basic skills, and knowledge of the five step structure of *Nihonbuyo*. In Japanese dance schools, it is an unspoken rule not to explain everything in words, so the university teaches what the students do not learn in dance school.

In contrast, Thai dance courses have their own method for Thai classical dance. Thai classical dance teachers help their students to gain knowledge in basic Thai classical dance to perform an original dance in the correct way. Thai classical dance and its history is very detailed and complex. Teachers help students to understand the subject deeply, so they can perform to the audience in the correct way. In basic study, before taking the practical class, students need to understand the meaning of the lyrics and to research the history and narrative of the song. Students do not just gain practical skills but also greater understanding about the history, by themselves. Furthermore, students gain analytical thinking skills, such as following or making logical arguments involved in the theory of a subject between classes. The professor believed that every student had their own characteristics and what they have learned is the basic foundation of Thai classical dance, which is the main point of those who want to be choreographers in the future.

Normally, *Nihonbuyo* tradition was succeeded with a representative piece in each period, by each branch school, from past to present. Thus, it is difficult to integrate each *Nihonbuyo* style in *Nihonbuyo* classes at university. In Thai dance, there is not a branch school and tradition, and Thai classical dance has officially been accepted in the educational system (Iwasawa, 2000). Therefore, they aim to teach proper Thai classical dance in Thai dance classes at university.

3) Student-Learning

The *Nihonbuyo* students start learning and are mostly influenced by the people around them, such as family who learn *Nihonbuyo*. However, Thai dance students are inspired to learn because of the gorgeous make-up and beautiful costumes, and some who are interested in the Thai tradition. From this research, it is understood that Thai classical dance is closer to their lifestyle.

In terms of the entrance examination, Japanese students who applied to the Bachelor of Arts in the *Nihonbuyo* course, they have learned *Nihonbuyo* since they were young in the branch school before the entrance examination. However, most Thai students have learned Thai dance in general school, and then they apply to a Bachelor of Arts in Thai dance courses. However, most students never studied in dance school. Thus, research tells education of Thai classical dance is more accessible in general school. Thai dance courses demonstrate a problematic trend, every year on practical admission tests and pre-entrance tests, the skills of students in Thai classical dance classes seemed to be declining every academic year and also students could not pass the entrance examination. Therefore, universities have to revise their style of teaching to make it more suitable for each student and still focused on the aim of creating knowledge after graduation.

Regarding the other problems experienced by students in the *Nihonbuyo* course, *Nihonbuyo* takes the financial weight, such as school fees for learning at independent dance studios and university. It may also be hard for these students to manage their time and save their energy to learn at both the dance studio and university. The students may become confused about the way to use their body and how to pause by learning *Nihonbuyo* outside of university, because the details of movement may be different. As most students wish for employment, they may be worried about future courses after graduation. In Thai dance courses, some students may have personal issues, such as educational support or family life, which may affect their studies. Also, some students could not remember movements and that their dancing skills were still weak. Another problem was that students did not have enough time to practice because of a lack of practice room.

4) Environment

In *Nihonbuyo* class, unlike other styles of dance, a mirror is not used during practice, because *Nihonbuyo* has a tradition of looking at the back of the master while practicing. This method emphasizes the skills of the invisible part of dance, such as the movement of the eyes, rhythm, and atmosphere. Therefore, the mirror is only used to check the form of the body. In contrast, in Thai dance class, mirrors are used for performance and to correctly perform their choreography and postures.

Furthermore, in Thai dance class, there is a sacred figure for Thai classical dance. It is called Pho Kae (พ่อเกา) that students of Thai traditional art pay respect to and worship. In Thai classical dance class, students bow to show respect when starting and finishing class. For *Nihonbuyo*, students pay respect to their master.

In the theatre and for the performance classical dance, Nihon University has a proscenium stage⁵⁾ and art box⁶⁾ for the department. In the Thai University, the department only has the proscenium stage. Both universities also had the same problem, a lack of space for students to practice by themselves.

5) Activities which support learning and teaching

Both universities have many supportive activities for students. The most activities of both universities are performances. However, Nihon University has activity a training camp to develop teamwork between students, and invited lecturers from outside to learn something different in normal classes. Thai university has interactions with foreign countries that provide good opportunities for introducing traditional dance to other countries. However, the performance may cost a lot for students, because of the expense of their costumes and participate fee.

6) Evaluation

In Nihon University, the evaluation is the duty of the teacher in practice classes. In contrast, at Srinakharinwirot University, the professor stipulates both the evaluation methods and the allocation of grades. For this reason, it could be argued that Nihon University should make the allocation of marks more clearly for a fair evaluation.

As previously mentioned in the research, *Nihonbuyo* is mostly based on learning at private branch schools, but Thai dance is based on learning at a general school. Therefore, the school curriculum and future objectives of the students are varied, as shown below.

In terms of the education management of *Nihonbuyo* course, there are three main factors. Firstly, since the establishment of the *Nihonbuyo* course, students try not to have any relationships with teachers or the classical dance experts who teach in private dance studios, so the *Nihonbuyo* course can focus on creativity. The course content at the university was made to avoid duplication with dance studios due to the consideration that most dancers make a living by teaching their students. In Japanese dance schools, it is an unspoken rule not to explain everything in words. Thus, the university teaches what the students do not learn in dance school. Secondly, in the *Nihonbuyo* course, students learn stage creation through practice and training. Students acquire knowledge of the performing arts by collaborating with other departments. Also, students gain knowledge about the stage overall and by learning stage technology. There is environment to aim for the top through hard work with the same generation. Thirdly, the *Nihonbuyo* course aimed to make students to think about the position of *Nihonbuyo* in Japanese culture, understand the objective point of watching the dance, and to be the one who bears Japanese culture through *Nihonbuyo*. The purpose is to develop the person to pass on the tradition of *Nihonbuyo* to next generation in the future by make them understand the value of *Nihonbuyo*.

5) Proscenium stage is the metaphorical vertical plane of space in a theatre

6) Art Box (: Black Box Theatre) consists of a simple, somewhat unadorned performance space, usually a large square room with black walls and a flat floor. It is a relatively recent innovation in theatre.

With regard to the educational management of Thai dance courses, there are two main factors that differ from the *Nihonbuyo* course. Firstly, Thai classical dance teachers teach students basic Thai classical dance in order to perform the original dance in the correct way. Thai classical dance has a complex and detailed history, so teachers must make students understand it deeply. This is the aim of performing arts, to perfectly express the meaning of a piece through performance so that the audience can understand it. Secondly, Students can also create different types of performing arts, based on references from Thai classical dance or from other cultures, such as Indonesian, Malaysian or Western performing arts. They may also create their own contemporary performances to help the audience understand the meaning of Thai classical dance in the modern day. It is mean the university focus on educate student creative Thai classical dance by modern way.

2. Discussion for the Study

After the research was completed, the researcher discussed which factors made Thai and Japanese classical dance education different. The results of the research demonstrated that the curriculum of both universities shared a common structure. However, their educational aims and methodologies differed because Japanese classical dance was developed in private branch schools, while Thai classical dance was taught in public educational institutions. This is the key difference in the educational management of Thai and Japanese classical dance. Also, there are significant differences in their purposes regarding the teaching of classical dance by history, culture or government policy in Thailand and Japan as follows.

2.1 Education of *Nihobuyo*

It is difficult to introduce a tradition or cultural heritage into school education, which was the situation in post-World War II Japan, when democratization and western culture were intruding on Arts and Culture in Japan (Hirano. 2004). Japapanes life style was quite changed. Before compulsory education, *Nihonbuyo* was one of the most important elements of education for common girls, but the western policy removed *Nihobuyo* from school education. This is one reason why *Nihonbuyo* was not a part of school education (Morinishi. 2000).

For other reasons, there was a complaint that *Nihonbuyo* was not proper for school education, because *Nihonbuyo* is originally developed from the love between man and woman as the subject (Mokudai. 1982). However, this is an actual story that can help us to better understand the real culture and way of life during the Edo era. Thai classical dance also has story of love between man and woman, however, some *Nihonbuyo*'s love story is more deeply and it is hard to teaching at school education.

Furthermore, *Nihonbuyo* has tradition by the style of the branch school (school of *Iemoto* style). Over the course of four hundred years, different expressions of *Nihonbuyo* from different generations were succeeded by a system of different styles of schools and the performance of historical pieces (Mokudai, 1982:818). *Iemoto* is the successor of the highest authority or its family in the school to inherit the Japanese traditional arts and entertainment. There is *Iemoto* in all the Japanese traditional performing arts, because this is one of the features in the traditional social structure in Japan. This is another reason that *Nihonbuyo* did not become a part of school education.

2.2 Education of Thai classical dance

There is no branch school for Thai classical dance. Thai dance at the Thai National Performing Arts School is known as the actual Thai dance. Also, Thai dance has so many details that dancers can pass them on to the next generation by words, such as a special vocabulary for Thai dance and learn to communicate through talking to each other (Nakano. 2014).

Up to the present, the King was the center of the development of Thai classical performing arts in Thailand as the important background of successful classical dance education. The skills of musicality, literature and martial arts were absolute requirements to be the King of Thailand. Therefore, Thai classical dance has been under the authority of a succession of kings, who were deeply interested in art and used it for the purposes and have been using it to create peace, social stability and power in Thailand. Therefore, the purpose of Thai dance education has been to keep the classical dance alive, as well as the Royal Family of Thailand in terms of classical dancing, musical activities and training younger dancers (Iwasawa. 2000).

Universities in Thailand have kept passing on the Thai traditional arts by blending them with general school education. This means the efforts of the government and Arts department seem to be successful. Although the Thai educational system is based on the ideological standardization of learning, they also focus on the performing arts of Thailand and developing dance for the general school curriculum. This may provide hints or new suggestions for other countries to learn and practice.

3. Suggestion for the Further Studies

Through the example of the *Nihonbuyo* course in Nihon University, it is possible to establish a *Nihonbuyo* course in school education. However, there is not many syllabi, teaching materials and teaching guidelines for setting up *Nihonbuyo* courses and the university usually invites most teachers from branch school teachers. Therefore, the content of a lecture usually depends on the teacher. In order to include *Nihonbuyo* as part of mainstream school education, it is essential to have method of Srinakharinwirot University.

In comparing Thai and Japanese classical dance education, the researcher suggested to make three points in terms of *Nihonbuyo* for school education in the future, as follows:

1. Development of teaching materials (music and text book)
2. Unified teaching guidelines (include criterion of evaluation)
3. Make out dance notation of *Nihonbuyo* (dance technique idiom: basic movement and posture of *Nihonbuyo*)

Recently, the field of traditional arts lacks successors. Dr. Marumo and other professors predict that it may be difficult for traditional arts to survive in the future. It is much the same with *Nihonbuyo*. Therefore, those learning *Nihonbuyo* in educational systems such as a university, may be one of the solutions to the problems with Japanese education.

And, from the observational study, the present condition and problems of Thai classical dance education are analyzed as following:

1. The necessity for students to study the required classes that is not related to Thai classical dance, such as science and technology.
2. The number of students, who cannot pass the entrance examination, are increasing due to the deterioration of the new students' dance skill.
3. The students of Thai dance course (Arts Program in Performing Arts: four years course) want to take placement class, such as internship for future course.
4. The environment for students is not well prepared. There is lack of practice rooms for students.

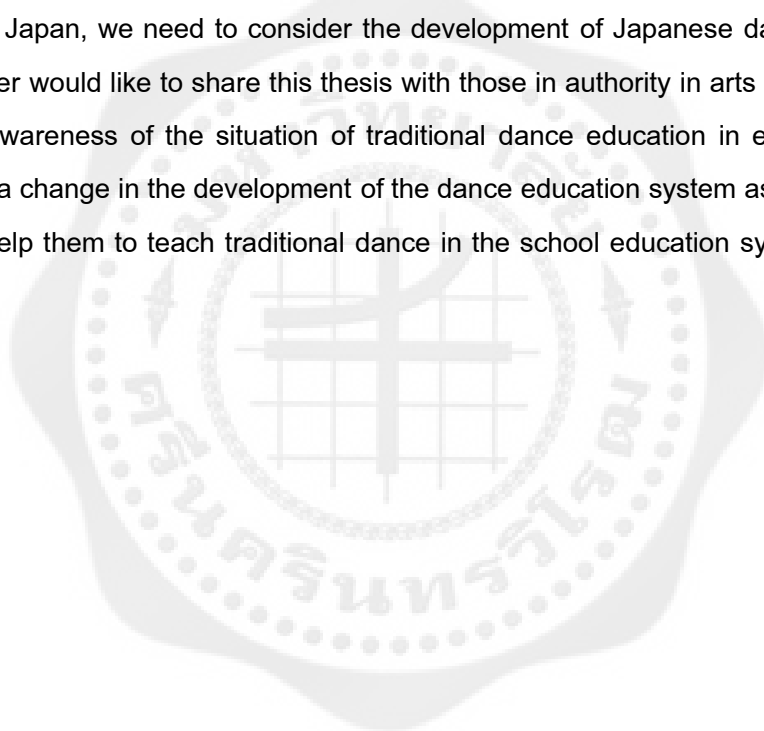
This comparative study on management of Thai and Japanese classical dance education, it would lead to understand the current situation and problems of each education. And it will become more meaningful to develop the management of classical dance education for each country in the future.

4. Conclusion

The results of the research demonstrated that the curriculum of both universities shared a common structure. However, their educational aims and methodologies differed because Japanese classical dance was developed in private branch schools, while Thai classical dance was taught in public educational institutions. This is the key difference in the educational management of Thai and Japanese classical dance. The study concluded that there are significant differences in their purposes regarding the teaching of classical dance by culture or government policy in Thailand and Japan.

The study indicated the necessity of educating classical dance in universities and schools. Because the educational institution can bring up students who can not only dance classical dance, but also gain much knowledge about classical dance, such as history, meaning of movement, and background of dance pieces. It allow students to develop themselves beyond dancing, like knowledge, literature and effective communication. And they can pass this classical dance knowledge through books and dance notation for future dancers.

Finally, Thai educational institution play a very important role in the education of traditional dance. Thus, the use of the Thai dance educational system in the Japanese educational curriculum may lead to a better and more meaningful understanding of Japanese tradition and education. Through a comparative study of dance education at universities in Thailand and Japan, we need to consider the development of Japanese dance in the future. The researcher would like to share this thesis with those in authority in arts education in order to increase awareness of the situation of traditional dance education in each country. This may result in a change in the development of the dance education system as well as informing teachers to help them to teach traditional dance in the school education system.



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APPENDICES



APPENDIX A

IN-DEPTH INTERVIEW QUESTIONS SHEET
(ENGLISH)

Interview Form

(EXECUTIVE)

A COMPARATIVE STUDY ON EDUCATION MANAGEMENT OF CLASSICAL DANCE CLASS IN THAI AND JAPANESE UNIVERISTY

Direction

This set of documents is in form of interview in part with the research on a comparative study on education management of classical dance class in Thai and Japanese university. This research is a part of requirement for the master of performing arts education degree in Srinakharinwirot University. As such, for the completion of this research, the researchers appreciate your generosity as the primary source of information to reply this interview form as truly as you can. The researchers sincerely thank you for your cooperation in providing the information.

Purposes of Research

To compare education management in classical dance class of Thai and Japanese University

Section 1: Background Information of the Interviewee

Date of the Interview.....

1.1 First Name-Surname

(Mr./Mrs./Miss).....

1.2 Education

Background.....

1.3 Job

Position.....

1.4 Period of Working

.....

1.5 Job

Description.....

Section 2: A comparative study of education management

This section divided into 6 titles which relate to research question.

1) Curriculum

1.1 Do you have authority to design curriculum in your university?

.....

.....

.....

1.2 What do you think about the curriculum of your university?
(policy / content / number of classes / number of students)

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1.3 Is there any issue on the curriculum? If there is, what are they? .

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.....

1.4 Do you think the curriculum fulfill the education management for teachers and students?

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2) Teacher-teaching

2.1 What do you think the purpose of teaching classical dance in the university?

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2.2 Do you have policy or direction for teaching and learning? (Please describe your policy)

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2.3 What is your principal of management curriculum in teaching classical dance?

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.....

2.4 Do you explain the policy, the direction or the method of teaching to teachers in your department? What and how do you explain to them?

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.....

.....

3) Student-learning

3.1 What's students gain from learning classical dance class through 4 years in the university?

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.....

3.2 What is the different advantage learning classical dance between in university and institute?

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3.3 Have you ever asked your students how they feel about learning of classical dance in the university?

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3.4 Do you know the problem of students, if you know what kind of problems do they have?

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.....

3.5 Do you plan to help your student solving their problems?

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.....

.....

4) Environment

- 4.1 Could you explain about environment of classical dance class in your university?
(location / number of people / class room / equipment)

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.....

.....

- 4.2 Are you satisfied on the environment of teaching and learning in classical dance class?

(If you satisfied, please give the reason or If not, why)

.....

.....

.....

- 4.3 Do you think the environment fulfilled the education for teachers and students?

.....

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.....

5) Activities support learning and teaching

- 5.1 Are there any activities that support teaching and learning of classical dance?
What kind of activity? (Performance, festival, workshop etc...)

.....

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.....

- 5.2 What is the objective and benefit of doing the activity for student?

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6) Evaluation

- 6.1 How do you decide the evaluation criteria and method?

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- 6.2 What is the most important thing on evaluating the class of classical dance?

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High appreciation on your kind cooperation in replying this interview form

Interview Form

(TEACHER)

A COMPARATIVE STUDY ON EDUCATION MANAGEMENT OF CLASSICAL DANCE CLASS IN THAI AND JAPANESE UNIVERISTY

Direction

This set of documents is in form of interview in part with the research on a comparative study on education management of classical dance class in Thai and Japanese university. This research is a part of requirement for the master of performing arts education degree in Srinakharinwirot University. As such, for the completion of this research, the researchers appreciate your generosity as the primary source of information to reply this interview form as truly as you can. The researchers sincerely thank you for your cooperation in providing the information.

Purposes of Research

To compare education management in classical dance class of Thai and Japanese University

Section 1: Background Information of the Interviewee

Date of the Interview.....

1.6 First Name-Surname (Mr./Mrs./Miss).....

1.7 Education Background.....

1.8 Job Position.....

1.9 Period of Working

1.10 Job Description.....

Section 2: A comparative study of education management

This section divided into 6 titles which relate to research question.

1) Curriculum

1.1 Do you have authority to design curriculum in your university?

.....

.....

.....

1.2 What do you think about the curriculum of your university?
(policy / content / number of classes / number of students)

.....

.....

.....

1.3 Is there any issue on the curriculum? If there is, what are they? .

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.....

1.4 Do you think the curriculum fulfill the education management for teachers and students?

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2) Teacher-teaching

2.1 What do you think the purpose of teaching classical dance in the university?

.....

.....

.....

2.2 Do you have policy or direction for teaching and learning? (Please describe your policy)

.....

.....

.....

2.3 What is your principal of management curriculum in teaching classical dance?

.....

.....

.....

2.4 Do you explain the policy, the direction or the method of teaching to teachers in your department? What and how do you explain to them?

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3) Student-learning

3.1 What's students gain from learning classical dance class through 4 years in the university?

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3.2 What is the different advantage learning classical dance between in university and institute?

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3.3 Have you ever asked your students how they feel about learning of classical dance in the university?

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3.4 Do you know the problem of students, if you know what kind of problems do they have?

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3.5 Do you plan to help your student solving their problems?

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.....

4) Environment

- 4.1 Could you explain about environment of classical dance class in your university?
(location / number of people / class room / equipment)

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.....

- 4.2 Are you satisfied on the environment of teaching and learning in classical dance class?

(If you satisfied, please give the reason or If not, why)

.....

.....

.....

- 4.3 Do you think the environment fulfilled the education for teachers and students?

.....

.....

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5) Activities support learning and teaching

- 5.1 Are there any activities that support teaching and learning of classical dance?
What kind of activity? (Performance, festival, workshop etc...)

.....

.....

.....

- 5.2 What is the objective and benefit of doing the activity for student?

.....

.....

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6) Evaluation

- 6.1 How do you decide the evaluation criteria and method?

.....

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- 6.2 What is the most important thing on evaluating the class of classical dance?

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High appreciation on your kind cooperation in replying this interview form

Interview Form

(STUDENT)

A COMPARATIVE STUDY ON EDUCATION MANAGEMENT OF CLASSICAL DANCE CLASS IN THAI AND JAPANESE UNIVERISTY

Direction

This set of documents is in form of interview in part with the research on a comparative study on education management of classical dance class in Thai and Japanese university. This research is a part of requirement for the master of performing arts degree in Srinakharinwirot University. As such, for the completion of this research, the researchers appreciate your generosity as the primary source of information to reply this interview form as truly as you can. The researchers sincerely thank you for your cooperation in providing the information.

Purposes of Research

To compare education management between Thai and Japanese classical dance class.

Section 1: Background Information of the Interviewee

Date of the Interview.....

1.11 Age / Year of Studying.....

1.12 Education Background.....

.....

Section 2: A comparative study of education management

This section divided into 6 titles which relate to research question.

1) Curriculum

- 1.1 What do you think about the curriculum of your university?
(content / number of classes / number of students)

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- 1.2 Is there any issue on the curriculum? If there is, what kind of issues? .

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- 1.3 Do you think the curriculum fulfill the education for you?

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2) Teacher-teaching

- 2.1 What do you think the purpose of teacher teaching classical dance in class of university?

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- 2.2 What is process of teaching in one class of classical dance?

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- 2.3 What do you think about teaching process of classical dance in one class?

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3) Student-learning

3.1 What's content do you learn from classical dance class through 4 years?

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3.2 What is the different advantage learning classical dance between in university and institute?

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3.3 What do you want to improve about classical dance class?

(curriculum / process of teaching / policy)

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3.4 What do you want to learn more from classical dance class?

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4) Environment

4.1 Could you explain about the environment of classical dance in your university?

(location / number of people / class room / equipment)

.....

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.....

4.2 Are you satisfied on the environment for learning of classical dance?

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4.3 Do you think the environment fulfill the education for students?

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5) Activities support learning and teaching

5.1 Are there any activities that support learning of classical dance?

What kind of activity? (Performance, festival, workshop etc...)

.....

.....

.....

5.2 What kind of activities do you need for learning of classical dance?

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6) Evaluation

6.1 What do you think about evaluation criteria and method of teacher?

Is that fare for you or not?

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6.2 What is the most important thing on evaluating the class of classical dance for you?

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High appreciation on your kind cooperation in replying this interview form

APPENDIX B

IN-DEPTH INTERVIEW QUESTIONS SHEET

(THAI)

แบบสัมภาษณ์ฉบับนี้เกี่ยวกับ

การศึกษาเปรียบเทียบการจัดการศึกษาวชิรานุศิลปคลาสสิกของมหาวิทยาลัยในประเทศไทยและญี่ปุ่น

คำชี้แจง

เอกสารชุดนี้เป็นแบบสัมภาษณ์ ประกอบการวิจัยเรื่อง “การศึกษาเปรียบเทียบการจัดการศึกษาวชิรานุศิลปคลาสสิกของมหาวิทยาลัยในประเทศไทยและญี่ปุ่น” ซึ่งงานวิจัยนี้เป็นส่วนหนึ่งของการค้นคว้าปริญญาโทระดับมหาบัณฑิต สาขาศิลปการศึกษาศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ ดังนั้นเพื่อความสมบูรณ์ของการวิจัย ผู้วิจัยขอความกรุณาจากท่านผู้ให้ข้อมูลหลักได้ตอบแบบสัมภาษณ์ตามความเป็นจริง ผู้วิจัย ขอขอบคุณท่านที่ได้ให้ข้อมูลมา ณ ที่นี้

วัตถุประสงค์ของโครงการวิจัย

เพื่อศึกษาเปรียบเทียบการจัดการศึกษาวชิรานุศิลปคลาสสิกของมหาวิทยาลัยในประเทศไทยและญี่ปุ่น
วัน/เดือน/ปี ที่ สัมภาษณ์

ตอนที่ 1 ข้อมูลพื้นฐานของผู้ให้ข้อมูล

- 1.1 ชื่อ-สกุล (นาย/นาง/นางสาว).....
- 1.2 ประวัติด้านการศึกษา.....
- 1.3 ตำแหน่ง.....
- 1.4 ระยะเวลาที่ปฏิบัติงาน.....
- 1.5 หน้าที่ความรับผิดชอบ.....

ตอนที่ 2: การศึกษาเปรียบเทียบของการจัดการศึกษา

แบบสัมภาษณ์ในตอนนี้แบ่งออกเป็น 6 ด้านที่เกี่ยวข้องกับคำถามการวิจัย

1) หลักสูตร

- 1.1 ท่านเป็นผู้วางหรือกำหนดหลักสูตรการเรียนการสอนนาฏศิลป์ในสถาบันการศึกษาหรือมหาวิทยาลัยของท่านหรือไม่?

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1.2 ท่านคิดว่าหลักสูตรที่ใช้ในการจัดการเรียนการสอนนาฏศิลป์ในมหาวิทยาลัยของท่านเป็นอย่างไร

- ด้านนโยบาย
- ด้านเนื้อหารายวิชา
- ด้านจำนวนรายวิชา
- ด้านจำนวนนักศึกษาต่อชั้นปี

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1.3 ท่านคิดว่าหลักสูตรนาฏศิลป์ที่เป็นอยู่มีความเหมาะสมกับการจัดการเรียนการสอนของผู้สอนและผู้เรียนหรือไม่อย่างไร

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1.4 ท่านคิดว่าหลักสูตรนาฏศิลป์ควรจะต้องปรับปรุงแก้ไขหรือไม่ ถ้าต้องปรับปรุง ปัญหาคืออะไร

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2) ครู/อาจารย์/ผู้สอน-การสอน

2.1 ท่านคิดว่าจุดมุ่งหมายของการสอนนาฏศิลป์คลาสสิก(นาฏศิลป์มาตรฐาน)ในมหาวิทยาลัยคืออะไร

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2.2 ท่านมีแนวทางหรือนโยบายในการจัดการเรียนการสอนนาฏศิลป์คลาสสิก(นาฏศิลป์มาตรฐาน)อย่างไร

(โปรดอธิบายแผนการนโยบายของท่าน)

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2.3 สิ่งใดคือหลักการของการจัดการหลักสูตรในการเรียนการสอนนาฏศิลป์คลาสสิก

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2.4 ท่านได้อธิบายถึงนโยบาย ทิศทางหรือวิธีการสอนแก่ครู/อาจารย์/ผู้สอนในสาขาวิชาของท่านหรือไม่ถ้าอธิบายท่านอธิบายอะไรกับบุคลากรเหล่านั้น และอธิบายอย่างไร

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3) นิสิต/นักศึกษา/ผู้เรียน-การเรียนรู้

3.1 ท่านคิดว่านิสิต/นักศึกษา/ผู้เรียนที่ศึกษานาฏศิลป์ในมหาวิทยาลัยตลอด 4 ปี จะได้รับความรู้ อะไรจากการเรียนวิชานาฏศิลป์คลาสสิกบ้าง

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3.2 ท่านคิดว่า สิ่งใดคือข้อได้เปรียบของผู้เรียนนาฏศิลป์คลาสสิกในมหาวิทยาลัยกับสถาบันสอน การแสดงอื่นๆ

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3.3 ท่านเคยสอบถามนิสิต/นักศึกษา/ผู้เรียนของท่านหรือไม่ ถึงความรู้สึกที่มีต่อการเรียนนาฏศิลป์ คลาสสิกในมหาวิทยาลัยเป็นอย่างไร

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3.4 ท่านเคยทราบถึงปัญหาการเรียนการสอนของนิสิต/นักศึกษา/ผู้เรียนของท่านหรือไม่ ถ้าทราบ ท่านคิดว่าปัญหาประเภทใดที่ผู้เรียนประสบ

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3.5 ท่านวางแผนที่จะช่วยนิสิต/นักศึกษา/ผู้เรียนของท่านหรือไม่

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4) สภาพแวดล้อม

4.1 กรุณาอธิบายเกี่ยวกับสภาพแวดล้อมของห้องเรียนนาฏศิลป์คลาสสิกในมหาวิทยาลัยของท่าน
(ที่ตั้ง/ สัดส่วนจำนวนผู้เรียน/ สภาพห้อง/อุปกรณ์)

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4.2 ท่านพอใจกับสภาพแวดล้อมของการเรียนการสอนในวิชานาฏศิลป์คลาสสิกหรือไม่

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4.3 ท่านคิดว่าสภาพแวดล้อมในห้องเรียนเหมาะสมกับการศึกษาสำหรับผู้สอนและผู้เรียนหรือไม่

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5) กิจกรรมที่ส่งเสริม การเรียน / การสอน

5.1 ท่านมีส่วนส่งเสริมในการจัดกิจกรรมเสริมการเรียนการสอนที่เกี่ยวกับการรายวิชานาฏศิลป์
คลาสสิกหรือไม่ ถ้ามี คือกิจกรรมใดบ้าง (การแสดง, เทศกาล, การสัมมนา ฯลฯ)

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5.2 ท่านคิดว่าอะไรเป็นจุดมุ่งหมายและประโยชน์ของการที่ให้นักเรียนทำกิจกรรมต่างๆ ร่วมกัน

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6) การประเมินผล

6.1 ท่านมีแนวทางหรือนโยบายในการประเมินผลการเรียนอย่างไร

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6.2 ท่านคิดว่า สิ่งใดคือสิ่งที่สำคัญที่สุดในการประเมินผลเกี่ยวกับการเรียนการสอนนาฏศิลป์คลาสสิก

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ขอขอบคุณในความร่วมมืตอบแบบสัมภาษณ์

แบบสัมภาษณ์อาจารย์เกี่ยวกับ

การศึกษาเปรียบเทียบการจัดการศึกษาวิชานาฏศิลป์คลาสสิกของมหาวิทยาลัยในประเทศไทยและญี่ปุ่น

คำชี้แจง

เอกสารชุดนี้เป็นแบบสัมภาษณ์ ประกอบการวิจัยเรื่อง “การศึกษาเปรียบเทียบการจัดการศึกษาวิชานาฏศิลป์คลาสสิกของมหาวิทยาลัยในประเทศไทยและญี่ปุ่น” ซึ่งงานวิจัยนี้เป็นส่วนหนึ่งของการค้นคว้าปริญญาโทระดับมหาบัณฑิต สาขาศิลปการแสดงศึกษา มหาวิทยาลัยศรีนครินทรวิโรฒ ดังนั้นเพื่อความสมบูรณ์ของการวิจัย ผู้วิจัยขอความกรุณาจากท่านผู้ให้ข้อมูลหลักได้ตอบแบบสัมภาษณ์ตามความเป็นจริง ผู้วิจัย ขอขอบคุณท่านที่ได้ให้ข้อมูลมา ณ ที่นี้

วัตถุประสงค์ของโครงการวิจัย

เพื่อศึกษาเปรียบเทียบการจัดการศึกษาวิชานาฏศิลป์คลาสสิกของมหาวิทยาลัยในประเทศไทยและญี่ปุ่น

วัน/เดือน/ปี ที่ สัมภาษณ์.....

ตอนที่ 1 ข้อมูลพื้นฐานของผู้ให้ข้อมูล

- 1.1 ชื่อ-สกุล (นาย/นาง/นางสาว).....
- 1.2 ประวัติด้านการศึกษา.....
- 1.3 ตำแหน่ง.....
- 1.4 ระยะเวลาที่ปฏิบัติงาน.....
- 1.5 หน้าที่ความรับผิดชอบ.....

ตอนที่ 2: การศึกษาเปรียบเทียบการจัดการศึกษา

แบบสัมภาษณ์ในตอนนี้แบ่งออกเป็น 6 ด้านที่เกี่ยวข้องกับคำถามการวิจัย

1) หลักสูตร

- 1.1 ท่านเป็นผู้เกี่ยวข้องกับการวางหรือกำหนดหลักสูตรการเรียนการสอนนาฏศิลป์ในสถาบันการศึกษาหรือมหาวิทยาลัยของท่านหรือไม่?

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1.2 ท่านคิดว่าหลักสูตรที่ใช้ในการจัดการเรียนการสอนในมหาวิทยาลัยของท่านในขณะนี้ เป็นอย่างไร

- ด้านนโยบาย
- ด้านเนื้อหารายวิชา
- ด้านจำนวนรายวิชา
- ด้านจำนวนนักศึกษาต่อชั้นปี

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1.3 ท่านคิดว่าหลักสูตรนาฏศิลป์ที่เป็นอยู่มีความเหมาะสมกับการจัดการเรียนการสอนของผู้สอน และผู้เรียนหรือไม่

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1.4 ท่านคิดว่าหลักสูตรนาฏศิลป์ควรจะต้องปรับปรุงแก้ไขหรือไม่ ถ้าต้องปรับปรุง ปัญหา คืออะไร

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2) ครู/อาจารย์/ผู้สอน-การสอน

2.1 ท่านคิดว่าจุดมุ่งหมายของการสอนนาฏศิลป์คลาสสิก(นาฏศิลป์มาตรฐาน)ในมหาวิทยาลัยคืออะไร

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2.2 ท่านคิดว่าอะไรคือเป้าหมายที่สำคัญที่สุดของท่านในการสอนนาฏศิลป์คลาสสิก

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2.3 ท่านคิดว่าวิธีการสอนแบบใดที่มีความเหมาะสมกับการเรียนนาฏศิลป์คลาสสิก
(วิธีการและการออกแบบการสอน)

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2.4 ท่านมีวิธีการสอนนาฏศิลป์คลาสสิกในหนึ่งคาบเรียนอย่างไรบ้าง

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3) นิสิต/นักศึกษา/ผู้เรียน-การเรียนรู้

3.1 ท่านคิดว่านิสิต/นักศึกษา/ผู้เรียนที่ศึกษานาฏศิลป์ในมหาวิทยาลัยตลอด 4 ปี จะได้รับความรู้อะไรจากการเรียนวิชานาฏศิลป์คลาสสิกบ้าง

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3.2 ท่านคิดว่า สิ่งใดคือข้อได้เปรียบของผู้เรียนนาฏศิลป์คลาสสิกในมหาวิทยาลัยกับสถาบันสอนการแสดงอื่นๆ

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3.3 ท่านเคยสอบถามนิสิต/นักศึกษา/ผู้เรียนของท่านหรือไม่ ถึงความรู้สึกที่มีต่อการเรียน
นาฏศิลป์คลาสสิกในมหาวิทยาลัยเป็นอย่างไร

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3.4 ท่านเคยทราบถึงปัญหาการเรียนการสอนของนิสิต/นักศึกษา/ผู้เรียนของท่านหรือไม่ ถ้า
ทราบ ท่านคิดว่าปัญหาประเภทใดที่ผู้เรียนประสบ

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3.5 ท่านวางแผนที่จะช่วยนิสิต/นักศึกษา/ผู้เรียนของท่านหรือไม่

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4) สภาพแวดล้อม

4.1 กรุณาอธิบายเกี่ยวกับสภาพแวดล้อมของห้องเรียนนาฏศิลป์คลาสสิกในมหาวิทยาลัย
ของท่าน (ที่ตั้ง/ สัดส่วนจำนวนผู้เรียน/ สภาพห้อง/อุปกรณ์)

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4.2 ท่านพอใจกับสภาพแวดล้อมของการเรียนการสอนในวิชานาฏศิลป์คลาสสิกหรือไม่

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4.3 ท่านคิดว่าสภาพแวดล้อมในห้องเรียนเหมาะสมกับการศึกษาสำหรับผู้สอนและผู้เรียนหรือไม่

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5) กิจกรรมที่ส่งเสริม การเรียน / การสอน

5.1 ท่านมีส่วนส่งเสริมในการจัดกิจกรรมเสริมการเรียนการสอนที่เกี่ยวกับการรายวิชานาฏศิลป์คลาสสิกหรือไม่ ถ้ามี คือกิจกรรมใดบ้าง (การแสดง, เทศกาล, การสัมมนา ฯลฯ)

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5.2 ท่านคิดว่าอะไรเป็นจุดมุ่งหมายและประโยชน์ของการที่ให้นักเรียนทำกิจกรรมต่างๆ ร่วมกัน

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6) การประเมินผล

6.1 ท่านมีแนวทางหรือนโยบายในการประเมินผลการเรียนอย่างไร

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6.2 ท่านคิดว่า สิ่งใดคือสิ่งที่สำคัญที่สุดในการประเมินผลเกี่ยวกับการเรียนการสอนนาฏศิลป์คลาสสิก

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ขอขอบคุณในความร่วมมือนี้อย่างสูง

แบบสัมภาษณ์นักศึกษาเกี่ยวกับ

การศึกษาเปรียบเทียบการจัดการศึกษาวิชานาฏศิลป์คลาสสิกของมหาวิทยาลัยในประเทศไทยและญี่ปุ่น

คำชี้แจง

เอกสารชุดนี้เป็นแบบสัมภาษณ์ ประกอบการวิจัยเรื่อง “การศึกษาเปรียบเทียบการจัดการศึกษาวิชานาฏศิลป์คลาสสิกของมหาวิทยาลัยในประเทศไทยและญี่ปุ่น” ซึ่งงานวิจัยนี้เป็นส่วนหนึ่งของการค้นคว้าปริญญาโทระดับมหาบัณฑิต สาขาศิลปการแสดงศึกษา มหาวิทยาลัยศรีนครินทรวิโรฒ ดังนั้นเพื่อความสมบูรณ์ของการวิจัย ผู้วิจัยขอความกรุณาจากท่านผู้ให้ข้อมูลหลักได้ตอบแบบสัมภาษณ์ตามความเป็นจริง ผู้วิจัย ขอขอบคุณท่านที่ได้ให้ข้อมูลมา ณ ที่นี้

วัตถุประสงค์ของโครงการวิจัย

เพื่อศึกษาเปรียบเทียบการจัดการศึกษาวิชานาฏศิลป์คลาสสิกของมหาวิทยาลัยในประเทศไทยและญี่ปุ่น

วัน/เดือน/ปี ที่ สัมภาษณ์.....

ตอนที่ 1 ข้อมูลพื้นฐานของผู้ให้ข้อมูล

1.1 ชื่อ-สกุล (นาย/นาง/นางสาว).....

1.2 เพศ/อายุ.....

1.3 ประวัติการศึกษา

ตอนที่ 2: การศึกษาเปรียบเทียบการจัดการศึกษา

แบบสัมภาษณ์ในตอนนี้แบ่งออกเป็น 6 ด้านที่เกี่ยวข้องกับคำถามการวิจัย

1) หลักสูตร

1.1 ท่านคิดว่าหลักสูตรที่ใช้ในการจัดการเรียนการสอนในมหาวิทยาลัยของท่านในขณะนี้ เป็นอย่างไร (ด้านนโยบาย/ เนื้อหา / จำนวนวิชา / จำนวนนักเรียน)

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1.2 ท่านคิดว่าหลักสูตรควรจะต้องปรับปรุงแก้ไขหรือไม่ ถ้าต้องปรับปรุง ปัญหาคืออะไร

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1.3 ท่านคิดว่าหลักสูตรที่เป็นอยู่นี้มีความเหมาะสมกับการจัดการเรียนการสอนของผู้สอนและผู้เรียนหรือไม่

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2) ครู/อาจารย์/ผู้สอน-การสอน

2.1 ท่านคิดว่าจุดมุ่งหมายของการสอนนาฏศิลป์คลาสสิกในมหาวิทยาลัยคืออะไร

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2.2 อาจารย์ผู้สอนมีวิธีการสอนนาฏศิลป์คลาสสิกอย่างไรบ้าง

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2.3 ท่านคิดว่าวิธีการสอนนาฏศิลป์คลาสสิกของอาจารย์ผู้สอนเป็นอย่างไร

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3) นิสิต/นักศึกษา/ผู้เรียน-การเรียนรู้

3.1 ท่านคิดว่านิสิต/นักศึกษา/ผู้เรียนที่ศึกษานาฏศิลป์ในมหาวิทยาลัยตลอด 4 ปี จะได้รับความรู้อะไรจากการเรียนวิชานาฏศิลป์คลาสสิกบ้าง

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3.2 ท่านคิดว่า สิ่งใดคือข้อได้เปรียบของผู้เรียนนาฏศิลป์คลาสสิกในมหาวิทยาลัยกับสถาบัน
สอนการแสดงอื่นๆ

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3.3 ท่านเคยคิดหรือไม่ว่า วิชานาฏศิลป์คลาสสิกควรมีการพัฒนาในด้านใดบ้าง
(หลักสูตร / วิธีการสอน / นโยบาย)

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3.4 ท่านอยากได้รับความรู้อะไรเพิ่มจากวิชานาฏศิลป์คลาสสิก

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4) สภาพแวดล้อม

4.1 กรุณาอธิบายเกี่ยวกับสภาพแวดล้อมของห้องเรียนนาฏศิลป์คลาสสิกในมหาวิทยาลัย
ของท่าน (ที่ตั้ง/ สัดส่วนจำนวนผู้เรียน/ สภาพห้อง/อุปกรณ์)

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4.2 ท่านพอใจกับสภาพแวดล้อมของการเรียนการสอนในวิชานาฏศิลป์คลาสสิกหรือไม่

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4.3 ท่านคิดว่าสภาพแวดล้อมในห้องเรียนเหมาะสมกับการศึกษาสำหรับผู้สอนและผู้เรียน
หรือไม่

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5) กิจกรรมที่ส่งเสริม การเรียน / การสอน

5.1 ครู/อาจารย์/ผู้สอนของท่านมีส่วนส่งเสริมในการจัดกิจกรรมเสริมการเรียนการสอนที่เกี่ยวกับการรายวิชานาฏศิลป์คลาสสิกหรือไม่ ถ้ามี กิจกรรมดังกล่าวได้แก่กิจกรรมใดบ้าง (การแสดง, เทศกาล, การสัมมนา ฯลฯ)

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5.2 ท่านคิดว่าอะไรเป็นจุดมุ่งหมายและประโยชน์ของการที่ให้นักเรียนทำกิจกรรมต่างๆ ร่วมกัน

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6) การประเมินผล

6.1 ท่านได้รับการประเมินผลการเรียนอย่างไร

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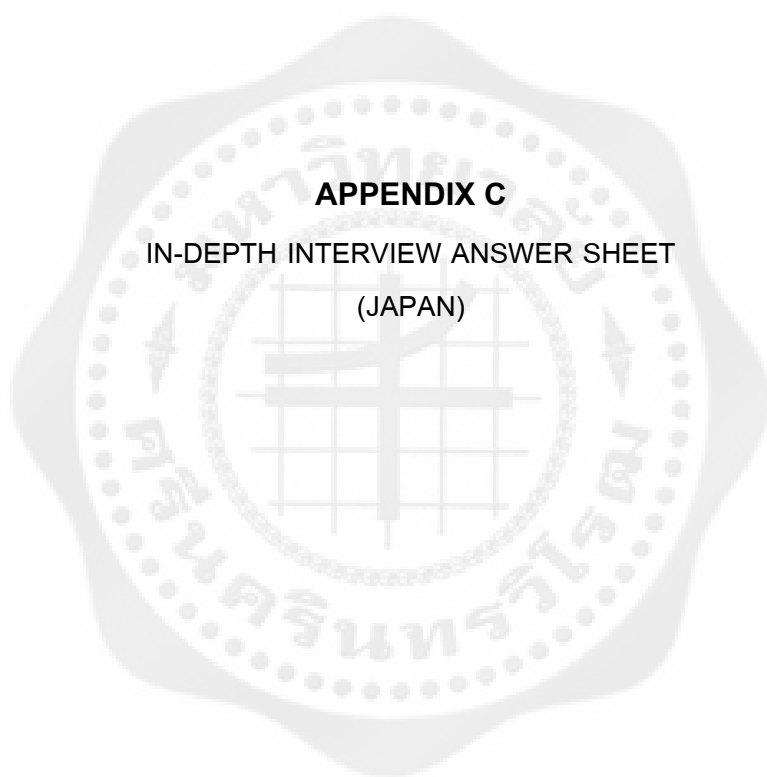
6.2 ท่านคิดว่า การประเมินผลการเรียนสำคัญหรือไม่ และสิ่งใดคือสิ่งที่สำคัญที่สุดที่ผู้สอนนำมาใช้ประเมินผลเกี่ยวกับการเรียนการสอนนาฏศิลป์คลาสสิกกับท่าน

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ขอขอบคุณในความร่วมมือนำตอบแบบสัมภาษณ์



APPENDIX C

IN-DEPTH INTERVIEW ANSWER SHEET (JAPAN)

EXECUTIVE / JAPAN

Section 1: Background Information of the Interviewee

Date of the Interview: 19.May.2016

1.13 First Name-Surname ***Mrs. Mieko Marumo***

1.14 Education Background: Dr. Marumo graduated from *Nihonbuyo* course at Nihon University. After 2 years, she worked as assistant for department of theater from September 1980 to March 1983. After that she was a part-time researcher in 5 years at National Research Institute for Cultural Properties, Tokyo. In March 1993, the new course 'performing art' was established. And she studied the course from 1993 to 1995 and became a part-time teacher for 2 years after completion of study. And finally, she employed as full-time teacher at Nihon University in March 1997. She had taken charge of 'Japanese modern theater history' and 'Japanese dance history' courses.

1.15 Job Position: Executive of *Nihonbuyo* course

1.16 Period of Working: March.1997- now

1.17 Job Description:

Trustee of Japanese Society for Dance Research

Agency of Cultural Affairs Commissioner of the award selection Committee and Arts Awards Selection Committee (dance department) and Arts Festival adjudication Committee member (dance department)
Committee of National Theatre (dance performance),
Committee of Japan art culture Promotion Fund (traditional arts),
Trustee of Japan dance Foundation

1.8 How did you get this position as a Dean?

She graduated from *Nihonbuyo* course at Nihon University. After 2 years, she worked as assistant for department of theater from September 1980 to March 1983. After that she was a part-time researcher in 5 years at National Research Institute for Cultural Properties, Tokyo. In March 1993, the new course 'performing art' was established. And she studied the course from 1993 to 1995 and became a part-time teacher for 2 years after completion of study. And finally, she employed as full-time teacher at Nihon university in March 1997. She had taken charge of 'Japanese modern theater history' and 'Japanese dance history' courses.

Section 2: A comparative study of education management

This section divided into 6 titles which relate to research question.

1) Curriculum

1.1 Do you have authority to design curriculum in your university?

Yes.

1.2 What do you think about the curriculum of your university?

(policy / content / number of classes / number of students)

About policy: *Nihonbuyo* course develop a policy along educational purpose of department of theatre. The unique part of this course is to educate various knowledge, such as creating a stage project, and do the performance on stage with other course students, so students become artists to prepare for actual stage project in public. Professors and part-time teachers of *Nihonbuyo* have meetings to check the policy of *Nihonbuyo* course.

About curriculum: Try to make better education system when change the school rules. The previous rules were; first and second grade learn classical skills, second, third and final grade focus on creative skills. The present school rules are; first, second and third learn classical skills, second and third grade also learn training and creative skills, and final grade focus on creative graduation thesis.

1.3 Is there any issue on the curriculum? If there is, what are they? .

After revision of the rule, they increased the classical class more than previous rules, because students' classical dance skill drop down by change the time of training. In the past, student went to learn dance at studio everyday but now student go to studio once or two times a week. Therefore, the university give high priority to educate classical skill.

1.4 Do you think the curriculum fulfill the education management for teachers and students?

The university have classes mainly focus on training course. *Nihonbuyo* course have good educational environment since they only allow maximum 7 students in one grade, and they can learn from 7 teachers.

2) Teacher-teaching

2.1 What do you think the purpose of teaching classical dance in the university?

The aim is to get basic knowledge for Japanese dancer and learn the way of creativity. In the classical class, learn the knowledge and technique that goes beyond the school and acquire learning content at dance school. For example, the meaning of choreograph, training basic skill, know 5 steps structure of *Nihonbuyo*. In Japanese dance school, it's the unspoken rule to not explain everything in words, so the university teach what the students do not learn in dance school.

In the creative class, students learn stage creation through practice and training. Also learn knowledge and acquaintance of performing arts by collaborating with other department. Students gain knowledge about overall stage by learning stage technology.

2.2 Do you have policy or direction for teaching and learning? (Please describe your policy)

The nurturing is the first priority.

The university respect the teaching method of professional dance teacher.

The department has policy as follows; in the classical class, students have learned *Nihonbuyo* in various schools and has different skills, so the university standardize the basic skill of students through teaching the classical pieces. And make student explore the possibilities of physical performance and get basic skill to become professional dancers and creators. Professors teach students 'what is creativity of *Nihonbuyo*' until third grade, and in final grade student try to create *Nihonbuyo* by themselves.

2.3 What is your principal of management curriculum in teaching classical dance?

Try to make better education system when change the school rules. The previous rules were; first and second grade learn classical skills, second, third and final grade focus on creative skills. The present school rules are; first, second and third learn classical skills, second and third grade also learn training and creative skills, and final grade focus on creative graduation thesis.

2.4 Do you explain the policy, the direction or the method of teaching to teachers in your department? What and how do you explain to them?

Yes. Professors and part-time teachers of *Nihonbuyo* have meetings to check the policy of *Nihonbuyo* course.

3) Student-learning

3.1 What's students gain from learning classical dance class through 4 years in the university?

In the graduation project, students learn the flows and elements of whole process of stage production, and by experiencing with other department, they can develop their communication skills at the same time. And nowadays there is not so many student of same generation in dance studio. The other hand, there is 7 peoples in same grade in the university, so they are good rival and incentive to student for improving dance skill.

3.2 What's the advantage of learning classical dance for students?

In the graduation project, students learn the flows and elements of whole process of stage production, and by experience with other department, they can develop their communication skills at the same time. Also students appreciate value to *Nihonbuyo* through looking back the history of *Nihonbuyo*. Then we want students to grow up that can think of how to contribute in society.

3.3 Have you ever asked your students how they feel about learning of classical dance in the university?

Yes, I have. And also I interviewed to students when research ORCNANA project in 2007.

3.4 Do you know the problem of students, if you know what kind of problems do they have?

The university is not noticed about the problem because students learn freely. But *Nihonbuyo* give the financial load such as school fees for learn at dance studio and university. It is hard to manage the time and keep their energy to learn both at dance studio and university. The students might get confused about the way of using their body and how to pause by learning *Nihonbuyo* beyond the school, because the detail of movement may be different. Now the most student apply for employment, so they might be worried about future course after graduation.

3.5 Do you plan to help your student solving their problems?

4) Environment

4.1 Could you explain about environment of classical dance class in your university?

(location / number of people / class room / equipment)

First and second grade learn at Tokorozawa campus. 4 departments (photography, cinema, theatre, broadcasting) uses Tokorozawa campus, so there is no place for practice only for department of theatre, but there is place for practice for class, and extension practice for performance.

Third and final grade use Ekoda campus. There is exclusive practice place for department of theatre at north tower. It is also used by other department students. And there is the practice place to share with department of cine-ma at south tower.

Equipment: property for practice are always ready. If there is any request for property, university can buy and supply it by budget in *Nihonbuyo* course. At art museum, there are about 170 items of costumes for *Nihonbuyo*.

Furniture: use cassette deck of department. There are wooden crappers and *tsuke*. In the performance of first and second term, students borrow the actual stage props from at prop shop as the regular examination.

4.2 Are you satisfied on the environment of teaching and learning in classical dance class?

(If you satisfied, please give the reason or If not, why)

4.3 Do you think the environment fulfilled the education for teachers and students?

Yes. Because the place and property for practice are always ready.

5) Activities support learning and teaching

5.1 Are there any activities that support teaching and learning of classical dance?

What kind of activity? (Performance, festival, workshop etc...)

The second and third grade have comprehensive performance on the stage. The second grade has it in mid of December, third grade is in end of November. Also final grade has performance for graduation in beginning of December and has mid-term report in beginning of July. The audience can observation situation of practice to increase students' motivation.

The classical class has performance in class at the end of the first term and the last term instead of examination. In some case, they do it as the normal class, and in some case, they do it with course of lighting and prepare *Sho-sadai* (hinoki floor) and *Byobu* (folding screen).

The group '*Nihonbuyo* course association' made by students of *Nihonbuyo* course take performance at welcome event in May and college festival in November. And the department of theatre take part in *Echigo Tsumari* Art Festival in August as well.

In April, all the students in department of theater join the welcome camp. *Nihobuyo* course has camp in September too. Both professors and part-time teachers will join this camp, and they will have workshops and activities that students cannot learn in daily classes.

5.2 What is the objective and benefit of doing the activity for student?

These occasions will grow students' potential to work hard to dance since they have a goal to achieve.

6) Evaluation**6.1 How do you decide the evaluation criteria and method?**

The university entrust the evaluation to each teacher (practice class).

For example, about my lecture, Evaluation criteria is attendance (more than 2/3) for 50%, report 50% and attitude in classroom lecture.

6.2 What is the most important thing on evaluating the class of classical dance?

The students' sincere and earnest attitude toward class is the most important evaluation.



TEACHER 1 / JAPAN

Section 1: Background Information of the Interviewee

Date of the Interview: 19.May.2016

- 1.18 First Name-Surname: **Mr. Motoi Hanayagi**
- 1.19 Education Background: Prof. Hanayagi started as the assistant of classical performing class of *Nihonbuyo* after graduating from Nihon University. When he was 28 years old, he started to work as a part-time teacher of the university for 24 years until now. He chose to be a part-time teacher rather than full-time teacher (professor) in university, because he preferred to be a performer.
- 1.20 Job Position: Professor of *Nihonbuyo*
- 1.21 Period of Working: 1.April.1992 - now
- 1.22 Job Description: Director of Hanayagi association in Hanayagi school
Member of dance institute

Section 2: A comparative study of education management

This section divided into 6 titles which relate to research question.

1) Curriculum

1.1 Do you have authority to design curriculum in your university?

Yes, I have.

1.2 What do you think about the curriculum of your university? (policy / content / number of classes / number of students)

He has taught first, second, third grade about knowledge and technique about classical dance, and assign students to create an original piece from what they have learned in class. From last year, he has been teaching the final grade students by opening the seminar of art project for graduation. Now, he is a professor in faculty of creative dance piece, which students work on direction and structure by themselves.

Below 3 points are purpose of learning *Nihonbuyo* during 4 years of this course.

- Learn classical dance pieces
- Create dance pieces based on classical dance piece
- Create new classical dance under a big theme

Nihonbuyo is based on the classic and creation, like two wheels of "The Car of *Nihonbuyo*". It is significant to create the original dance, because *Nihonbuyo* has always accept the new movements combining with the classic movement, such as Kabuki dance. Therefore, *Nihonbuyo* is not only the classical dance, but born as a new dance at the same time.

1.3 Is there any issue on the curriculum? If there is, what kind of issue?

The university understands that many students learn at private dance school individually, so some professors wonder the necessity of teaching the classic lesson at university. However, in order to create a new dance, I believe that it is important to learn classic first.

1.4 Do you think the curriculum fulfill the education for teachers?

Yes.

2) Teacher-teaching

2.1 What do you think the purpose of teaching classical dance in class of university?

Learning classic is the first priority.

The university understands that many students learn at private dance school individually, so some professors wonder the necessity of teaching the classic lesson at university. However, in order to create a new dance, I believe that it is important to learn classic first. For that reason, objective of the *Nihonbuyo* course is for students to find their own dance style by learning the basic knowledge and technique from variety of teacher's teaching, attitude, and class through 4 years in university.

And students can learn many things that they can not learn at private dance school. Students in the same grade inspire each other and create their work in the same perspective. It is not only for dancers but also all the departments of theatre such as photography, cinema, fine art, music, literature, theatre, broadcasting, and design work and improve together. This team work bring students the big motivation that can not get at private dance school. In faculty of arts, this experience is the best wealth, under the concept of "8 Arts and 1 Heart".

Through the experience, another important learning for students is to feel and understand that performing art is not only done by dancers, but it is created and supported by a whole team members.

2.2 What is your principle in teaching classical dance?

Prof. Hanayagi succeeds the word of his master "To be good or to be skillful, then being good is better". He guides students to think more on 'what is good dance', rather than being skillful.

And he teaches about style and grace of *Nihonbuyo* completely in depth. Students should acquire by themselves about things that can not be taught by words. Students of *Nihonbuyo* are tend to be passive to learn dancing, so let them think 'why this

choreograph?' 'why this movement?', and let them ask themselves everything with 'why?'. This will make students more active on learning and that lead them to acquire the indescribable part of *Nihonbuyo*. What they learn by themselves will be always remembered from their heart. I aim my class for students to learn together in same perspective and develop each of their advantages.

And dance help cultivating one's character.

I do not mean cultivating the dance technique or skills. I want students to have better sense of humanity through dancing. Thus, I do not teach to educate skillful dancers. I believe in a quote, "Art is Person, Person is Art", meaning art cannot be made without person. I am teaching *Nihonbuyo* to build students' individual characters to create art.

In the class, I certainly teach the technique and skills of dancing, but the most important part is "cultivating one's character". In acquire dancing, we are cultivated through trial and error, crying, smile, failure, and achievement. We could say that we dance to express those experiences. Also individual dance expresses each dignity and grace by their posture, action, and manners. The ultimate goal is not to dance well.

2.3 What kind of method do you use to teach classical dance? (Process and rules)

We make syllabus in detail for class of first, second, third grade, but each student's personality, environment, and technique are different so we don't force students to take the syllabus.

2.4 What is your process of teaching in one class of classical dance?

We try to make class to fit each students, because the lesson should not be on-way teaching. Therefore, class syllabus is case by case. Final grade students only require thesis project, so no need to make any syllabus.

3) Student-learning

3.1 What's students gain from learning classical dance class through 4 years in the university?

There are 2 things I want students to learn. One is to have the attitude of learning by themselves actively. The other one is the heart of gratitude toward everyone. In real life, people cannot do anything alone, which is same for dancers. The fortunate of having good environment of dancing, dancing on stage, and current self is all from surrounded people's support. We should appreciate "Thank you for letting us dance", and "Thank you to have us standing on stage".

3.2 What's the different advantage learning classical dance between in university and institute?

I would like students to think about what is the success in *Nihonbuyo*. We are currently facing the endanger of handing our culture down to posterity, but what *Nihonbuyo* can tell people is the richness of emotion or spirit.

I hope students find invisible things valuable. The importance of feeling and emotions that can not be expressed by words. There is saying of "There is lesson in the beauties of nature, and there is master in oral tradition", which describes what is *Nihonbuyo*. We should make sure students are clear about what is *Nihonbuyo* for individuals until their graduation.

3.3 Have you ever asked your students how they feel about learning of classical dance in the university?

3.4 Do you know the problem of students, if you know what kind of problems do they have?

3.5 Do you plan to help your student solving their problems?

One trouble that classical dance students may face is to feel resistible toward creating the dance by themselves, because until now, they could dance by just imitating classical dance movement at school but it's totally different once they are assigned to create dance by themselves. For those students, we teach *Nihonbuyo* is also the dance that is created, and we can find the new style of *Nihonbuyo* by creating the original movement. We encourage students to rediscover classical dance through create their own dance.

The other trouble is that the dancing style, form, and interval are different for each students according to individual masters at private school, so teachers should not deny students' style. Since the master at private dance school is like God for students, if teachers deny their masters, it means denying their masters. Teachers choose words carefully when they teach students. Therefore all student dance different style, form, interval taught by their master.

4) Environment

4.1 Could you explain about the environment of classical dance in your university? (location / number of people / class room / equipment)

I think our environment is good enough. I think fixture is well-prepared as well. Although there is endanger of handing our culture down to posterity and decline of the birth-rate, I think university have pride on teaching classic culture by providing good environment.

- About mirror in the classroom

Unlike other styles of dances, *Nihonbuyo* don't not use mirror while practice. It's used as assistance for practice, because *Nihonbuyo* has the tradition to look at master's back while practice. This method practices the dancer's skills of invisible part of dance, such as movement of eyes, rhythm, and atmosphere. So the mirror is only for checking the form of body.

4.2 Are you satisfied on the environment of teaching of classical dance?

Yes.

5) Activities support learning and teaching

5.1 Are there any activities that support teaching and learning of classical dance?

What kind of activity? (Performance, festival, workshop etc...)

There are many opportunities for students to show their performance such as in-class, mid-term, and final performance.

5.2 What is the policy of each activities that students participate?

These occasions will grow students' potential to work hard to dance since they have a goal to achieve.

6) Evaluation

6.1 How do you decide the evaluation criteria and method?

It always suffers me a lot. I always blame myself and ask myself questions, when student's grade was not good. The evaluation criteria focus on the attendance, attitude, and place of performance.

There are various types of students; those who learn fast, and those who takes time to learn choreography. I try to evaluate and improve good points of each students.

6.2 What is the most important thing on evaluating the class of classical dance?

The students' sincere and earnest attitude toward class is the most important evaluation. I never evaluate students by dance skill. The good evaluation proves the effort of students, and the bad evaluation is their own fault.

TEACHER 2 / JAPAN

Section 1: Background Information of the Interviewee

Date of the Interview: 23.May.2016

1.23 First Name-Surname: ***Mrs. Etsuko Fujima***

1.24 Education Background: Prof.Etsuko Fujima started part-time teacher when she was 28 years old, because one the teachers from Fujima school retired, and there was students' request to have a woman teacher at university.

Be in charge of the first and second grade.

First year: practice class of classical dance

Second year: class of creation

1.25 Job Position: Professor of *Nhonbuyo*

1.26 Period of Working: 1.April.2001 - now

1.27 Job Description: School of Fujima (The style is called Fujima school, which started around the end of 18th century. Fujima school has been choreographed not only Nihonbuyo, but also "Kabuki" and "Noh" for long time.)

License of Shihan

Member of Japan Dance Association

Section 2: A comparative study of education management

This section divided into 6 titles which relate to research question.

1) Curriculum

1.1 Do you have authority to design curriculum in your university?

Yes, I have.

1.2 What do you think about the curriculum of your university?

(policy / content / number of classes / number of students)

The policy of *Nihonbuyo* course is to "Study both classic and creativity". For that reason, *Nihonbuyo* course has classical dance class and creation dance class.

1.3 Is there any issue on the curriculum? If there is, what kind of issue? .

No, there is not.

1.4 Do you think the curriculum fulfill the education for teachers?

Yes, I think.

2) Teacher-teaching

2.1 What do you think the purpose of teaching classical dance in class of university?

Try to think *Nihonbuyo* is one of art, not lesson.

By making student to think about cultural position of *Nihonbuyo* in Japan, students will take an objective view of dance, and aim to make them be the bearer of Japanese culture with *Nihonbuyo*. In the dance school, masters teach the way of dancing as the first priority. But in university, we teach in different approach, which is to teach history of *Nihonbuyo* first. We grow students to feel the value and importance of *Nihonbuyo*, and pass the tradition of *Nihonbuyo* to next generation in the future.

And it is still hard for *Nihonbuyo* dancers and other traditional performing artists to earn a living only by being a dancer. But things that dancers cultivate while learning *Nihonbuyo*, such as etiquette of attitude, hierarchical relationship, and good manners, will be absolutely helpful in any social life. Dancers comprehend the sense of space while dancing. This ability can be applied to their own position and role in society. The experience of being involved in part of Japanese culture will support their life and will be power to survive in society.

2.2 What is your principle in teaching classical dance?

The learning of form and style of *Nihonbuyo* starts from imitating dance of master at dance school. But we try to grow student to think and feel the choreographer voluntarily. Because one movement express the emotion of the choreographer, such as joy, anger, sadness and happiness.

People's feeling of joy, anger, sadness and happiness have no difference between today and past. Even though the hair style and costumes are different, the dancers should link the feeling and heart between now and the past. I want them to notice and feel about it voluntarily. And learn the way to express the message through dancing.

2.3 What kind of method do you use to teach classical dance? (Process and rules)

The syllabus is structured as two terms; first and second term.

First term is the first time to see the students in *Nihonbuyo* class, so I set the second term's syllabus in advance, but sometimes I change the contents after judging the students' dancing skill in first half. And, I establish teaching objective each week.

Actually, there is no established method in *Nihonbuyo*, because *Nihonbuyo* succeed the form and style from generation to generation, so the method of tradition and the way of breathing are taught differently according to each master at schools.

2.4 What is your process of teaching in one class of classical dance?

First, before teaching piece of *Nihonbuyo*, I let student research about lyric and background of the piece. The importance is to link the lyric to their own choreograph. Students should try to express the role rather than remembering choreograph.

3) Student-learning

3.1 What's students gain from learning classical dance class through 4 years in the university?

Once students experience the position of choreographers, they learn and feel how the choreographers create a piece. And students understand and find choreography difficult, then finally they go back to classical dance.

3.2 What's the different advantage learning classical dance between in university and institute?

There is great environment to improve themselves and work hard together with same age people.

3.3 Have you ever asked your students how they feel about learning of classical dance in the university?

3.4 Do you know the problem of students, if you know what kind of problems do they have?

Student might be top-heavy on intellectual about dance, because the students learn mostly about knowledge rather than improving dancing skill.

In dance school, lesson is one to one and teachers give every possible help to students. However in university, student should study independently, so they might feel fear or worry without teacher's care. They can not communicate well with teachers and same age students. They may face many problems to be self-supporting, because university is the place where individuals work independently.

3.5 Do you plan to help your student solving their problems?

Have communication with student often.

4) Environment

4.1 Could you explain about the environment of classical dance in your university? (location / number of people / class room / equipment)

I think it is enough.

4.2 Are you satisfied on the environment of teaching of classical dance?

If possible, we want “*Shosadai* (first-class *hinoki* wooden stage)” because *Nihonbuyo*’s stage is originating from *Shosadai*.

And I need an institution to research about *Nihonbuyo* in Tokorozawa campus. For example, the place where students can see the reference video as part of the facilities in university.

5) Activities support learning and teaching

5.1 Are there any activities that support teaching and learning of classical dance?

What kind of activity? (Performance, festival, workshop etc...)

First year: performance in class (one time in the first term, one time in the second term)

Second year: production performance (one time in a year at black box)

5.2 What is the objective and benefit of doing the activity for student?

The feeling of tense atmosphere to perform in front of people, is important. Dance is for showing people, so students aim to express toward audience, and audience can understand about the performance.

6) Evaluation

6.1 How do you decide the evaluation criteria and method?

The attendance in class is the first thing to check.

I want to evaluate student’s effort to learn *Nihonbuyo* by themselves, and this evaluation is not related to levels of skills.

6.2 What is the most important thing on evaluating the class of classical dance?

I evaluate process and attitude toward work in class until performance. Then finally, I check their skills.

JAPANESE STUDENT / 5people

Section 1: Background Information of the Interviewee

Date: 17, May, 2016

1.28 Age / Year of Studying: Final year (21 or 22 years old)

5 students (Male: 1people/ Female: 4people)

1.2 Education Background:

Students have been learning *Nihonbuyo* 15~17 years in Hanayagi school in Tokyo, Nishikawa school in Nagoya, Wakayagi school in Shiga and so on.

Reasons of what inspired students to start learning *Nihonbuyo*.

One girl start to learn *Nihonbuyo* because my grandfather has been learning *Nihonbuyo*.

The other girl was inspired by watching *Nihonbuyo* in high-class Japanese-style restaurant of my house, I felt it is beautiful and I want to dance *Nihonbuyo*.

One boy said I want to learn *Nihonbuyo* because of my mother has been learning *Nihonbuyo*.

Section 2: A comparative study of education management

This section divided into 6 titles which relate to research question.

1) Curriculum

1.1 What do you think about the curriculum of your university?

(content / number of classes / number of students)

- 1) Lecture is more than practical class
- 2) Practical class is more than lecture
- 3) Same amount of lecture and practical classes

The ratio of lecture and practical class that students completed.

One student answer number 3): student thought taking equal numbers of both lecture and practical classes improve dance skill and deepen the understanding of pieces.

Other students answer number 1): practical class has 1 or 2 classes in a week, and I had other practical classes outside the university as well. If students follow the normal curriculum of the university, this is the common ratio of classes.

1.2 Is there any issue on the curriculum? If there is, what kind of issues? .

There is not any issues.

1.3 Do you think the curriculum fulfill the education for you?

Yes, it does.

2) Teacher-teaching

2.1 What do you think the purpose of teacher teaching classical dance in class of university?

The succeed tradition in *Nihonbuyo*, and the evolution and change of *Nihonbuyo* from now on. Students are not only dancing *Nihonbuyo*, but also need pursue deeply. Learn how to make piece through 'creation', think about background or history of piece, and why use this choreograph. Through watching the various genre of dance, not only *Nihonbuyo*, we make our original way and many skills.

2.2 What is process of teaching in one class of classical dance?

2.3 What do you think about teaching process of classical dance in one class?

General practical class: the general practical class is to create pieces of *Nihonbuyo* by individual or group. I like this class because the class lead me to what I want to do such as make creation piece. In the class, I can expression my thought freely, and classmate never deny my thought, but they give me advise when I waver my conviction, so I could complete making piece.

3) Student-learning

3.1 What's content do you learn from classical dance class through 4 years?

We can not make creative piece without learning classical skills. The difficulty of interval in dance. The difficulty of direct group of people. The difficulty of creating piece. And the meaning of choreograph and history of *Nihonbuyo*. To learn classical piece and origin of *Nihonbuyo* in lecture. Students learn not only classical dance but also 'creating' in practical class.

3.2 What is the different advantage learning classical dance between in university and institute?

To create a piece as a group seriously with friends in same generation. To create a piece under the best environment, without any obstacles of having different masters. We can broaden relationship with other private schools. And can make a piece as a team. Students can making their own piece only at university. The most advantage is to learn the style of other school (normally *Nihonbuyo* dancers learn only their own school style).

3.3 What do you want to improve about classical dance class?

(curriculum / process of teaching / policy)

Student want to improve expression of feeling through learning creation, pursuit basic knowledge and choreograph in detail of *Nihonbuyo*. Also want to know how the stage works by learning the backstage and stage technology.

3.4 What do you want to learn more from classical dance class?

I want to learn creativity of making piece more. And also want to learn about comparison of dance with foreign country.

4) Environment

4.1 Could you explain about the environment of classical dance in your university? (location / number of people / class room / equipment)

4.2 Are you satisfied on the environment for learning of classical dance?

I am satisfied with environment in university because there are enough rooms for Nihonbuyo in Ekoda campus.

We can not use classroom for practice for own practice. The point is dissatisfaction.

There are only few rooms for practice.

4.3 Do you think the environment fulfill the education for students?

5) Activities support learning and teaching

5.1 Are there any activities that support learning of classical dance?

What kind of activity? (Performance, festival, workshop etc...)

This university has stage performance yearly, and performance in art festival. Also student will go to performance at art festival NAP in Niigata province. I want to try stage activities outside.

5.2 What kind of activities do you need for learning of classical dance?

I need Nihonbuyo workshop.

6) Evaluation

6.1 What do you think about evaluation criteria and method of teacher?

Is that fare for you or not?

I don't know. I think it is up to active or not. I know the way of evaluation briefly.

6.2 What is the most important thing on evaluating the class of classical dance for you?

If we are creating pieces with the Japanese *Nihonbuyo* traditional style or not.

Attendance and motivation

APPENDIX D

IN-DEPTH INTERVIEW ANSWER SHEET
(THAILAND)

EXECUTIVE / THAI

Section 1: Background Information of the Interviewee

Date of the Interview 26 October 2016

1.1 First Name-Surname (Mr./Mrs./Miss) **Miss Rawiwan Wanwichai**

1.2 Education Background: D.F.A Doctor of Fine and Applied Arts, Faculty of Fine Arts, Chulalongkorn University.

- M.Ed. Master of Education (Art Education), Srinakharinwirot University.

B.F.A Bachelor of Fine and Applied Arts Program in Performing Arts, Thai Classical Dance, Srinakharinwirot University.

1.3 Job Position: Dean, Faculty of Fine Arts / Asst.Prof. Dr. Rawiwan Wanwichai

1.4 Period of Working: 18 years since graduated Bachelor's degree from Srinakharinwirot University.

1.5 Job Description: Teaching 2 programs, Bachelor of Fine and Applied Arts Program in Performing Arts (4 years) and Bachelor of Education program in Thai dance (5 years).

1.6 How did you get this position as a Dean?

: I had scholarship from Srinakharinwirot University then I had a chance to work after I graduated as assistance manager in Faculty of Arts department. After that I was nominated for the Dean's.

Section 2: A comparative study of education management

This section divided into 6 titles, which relate to research question.

1) Curriculum

1.1 Do you have authority to design curriculum in your university?

Yes, I had desire to participated in curriculum both programs, Bachelor of Fine and Applied Arts Program in Performing Arts (4 years) and Bachelor of Education program in Thai dance (5 years)

1.2 What do you think about the curriculum of your university?

(policy / content / number of classes / number of students)

Policy: Main focusing on know how to create work by using basic foundation of Thai classical dance to perform in the right way and can be further development.

Content: First year and second year of students must learn basic Thai classical dance class. Third year and Senior learn in creative thinking and study development.

Number of classes: I think 130 credits is alright for now but there are some of subjects that might not need for students such as English for profession which I think it's distracted students from focusing on Thai classical dance (theoretical and practical class).

Number of students: 20-25 students per class.

1.3 Is there any issue on the curriculum? If there is, what are they?

I think it is suitable for the currently of curriculum now, we do curriculum revision in every 5 years from the department's board of directors.

1.4 Do you think the curriculum fulfill the education management for teachers and students?

I think we have to take the second subjects which are not much important and add more main subjects such as basic foundation of both Thai classical dance and international (Western and Asian) classical dance, force students to focus more in theoretical and practical class.

2) Teacher-teaching

2.1 What do you think the purpose of teaching classical dance in the university?

Aims to teach students learn and gain knowledge in basic foundation of Thai classical dance in both in theoretical and practical and can develop themselves to manage their future career.

2.2 Do you have policy or direction for teaching and learning? (Please describe your policy)

We always invite choreographer from the Fine Arts of Department of Thailand to teach students as an extra class. Students gain knowledge in different industry of Thai classical dance.

2.3 What is your principal of management curriculum in teaching classical dance?

If some first year of students are weak in which part of the skills, I will ask the senior year to teach them before start the course.

2.4 Do you explain the policy, the direction or the method of teaching to teachers in your department? What and how do you explain to them?

Actually we don't really have revision that often. According to the ministry of education Thailand's law that course and curriculum have to revision in every 5 years from the department's board of directors, but I always recapitulating with every teacher once a month about the class, so I know which part we have to edit in each subject.

3) Student-learning

3.1 What's students gain from learning classical dance class through 4 years in the university?

According to number 1.2 answer. For this course it's aims to teach students to be an artist and can create their own performing art in their own way.

3.2 What is the different advantage learning classical dance between in university and institute?

Focus students gain in creative thinking skills and can create their own work that can be use/shown in real life especially in management part .

3.3 Have you ever asked your students how they feel about learning of classical dance in the university?

Classical dance is very details. Student have to understand deeply about it's, so they can performs to the audience in the right way and not too conflict. They are happy with the class but just didn't have time to practice the dance, unfortunately they have to do other works from different class as well.

3.4 Do you know the problem of students, if you know what kind of problems do they have?

-Some of them have their own personal issues such as education support or their family life and it can be effected to their studies.

-Personal teacher always talk to students.

3.5 Do you plan to help your student solving their problems?

Yes, I do. We do have education support for students. Student can talk to me in personally about their issues. Senior student always support other years, they are happy to help each other. About subjects, I often get feedback then I revise with the teacher about the course.

4) Environment

4.1 Could you explain about environment of classical dance class in your university?

(location / number of people / class room / equipment)

- Location is great.
- Number of people is perfectly 25-30 students in the class but usually maximum are 25 students in a year.
- Class room, if possible I want more room so student can practice.

- Equipment. I think it is enough but more are better. Sometime are missing from the room because students always borrow but never return.

4.2 Are you satisfied on the environment of teaching and learning in classical dance class?

(If you satisfied, please give the reason or If not, why)

I am satisfied on the environment. I understand that the building are old, but it is on processing so we are sorting it by part to part.

4.3 Do you think the environment fulfilled the education for teachers and students?

I think it is suitable.

5) Activities support learning and teaching

5.1 Are there any activities that support teaching and learning of classical dance?

What kind of activity? (Performance, festival, workshop etc...)

Yes we have many activities. Sometime it is too much.

- We are the leader of Arts and culture music activities with other 8 countries. (6 years in a row)
- Internship for students
- Exchange teacher and student program from Dali University, China and also from Indonesian as well.

5.2 What is the objective and benefit of doing the activity for student?

We let students experience in real situation, event's management, and performing. They learn problem solving from those occurred.

6) Evaluation

6.1 How do you decide the evaluation criteria and method?

- Writing examination.
- Practical examination, student evaluate student and student evaluate themselves.

6.2 What is the most important thing on evaluating the class of classical dance?

I think everything basic students have to follow exactly teacher's movements so they know what is right or wrong, as I explained from the beginning on the interview that Thai classical dance is very details and it has history. We can't change the theoretical but students adaptation basic foundation of classical dance to perform as contemporary arts that can educate the audience.

TEACHER 1 / THAI

Section 1: Background Information of the Interviewee

Date of the Interview: 16. September. 2016

1.1 First Name-Surname: **Miss. Piyawadee Makpha**

1.2 Education Background: Ph.D. in Fine and Applied Arts (Thai Theater Dance),
Chulalongkorn University.

1.3 Job Position: Associate Dean for Academic and Research Affairs

1.4 Period of Working: 2006-now

10 ears working in Srinakharinwirot University as Prof.

1.5 Job Description: Teaching in practicum Thai classical dance course both in Bachelor's degree course and Master's degree (Thai wisdom and Education) course. Working management as an Associate Dean for Academic and Research Affairs for University.

Section 2: A comparative study of education management

This section divided into 6 titles, which relate to research question.

1) Curriculum

1.1 **Do you have authority to design curriculum in your university?**

Yes, I have.

1.2 **What do you think about the curriculum of your university?
(policy / content / number of classes / number of students)**

Policy: Suitable for the course

Content: The course is covering all types of subject, practicum education course, creative management, and contemporary art, though basic Asian and Western classical dance.

Number of class: Suitable for the course

Number of students: On the average is ok for now, but in some years, there are too many. It is usually maximum 16 students in one class but some years reached to 30 students.

1.3 **Is there any issue on the curriculum? If there is, what are they?**

There's no issue about it. According to the ministry of education Thailand 's law that course and curriculum have to revision in every 5 years from the department's board of directors.

1.4 Do you think the curriculum fulfill the education management for teachers?

Yes it does, but there's a problem in every year that practical admission tests, pre-entrance test. Students's skills in Thai classical dance seem to have less skills in every academic year also could not pass the test, compare to the beginning since we opened this course. The fact that University has to revised the style of teaching in the class to make it suitable for who study but also still focusing on the aims to create well knowledge graduate students.

2) Teacher-teaching

2.1 What do you think the purpose of teaching classical dance in the university?

The purpose of teaching classical dance is to make student gains knowledge in basic Thai classical dance to perform original dance in the right way and can create a new different types of performing based reference from Thai classical dance in traditional ways or maybe take references from other culture such as Indonesian, Malaysian, and Western performing arts then create their own contemporary performing to make the audience understand the meaning of Thai classical dance in the modern day.

2.2 What is your principal in teaching classical dance?

As well as the previous asnwer before that students must following teacher's movements first, especially if the number of students less in the class, teacher can manage time to teach individual.

I have my own techinques to teach in class for example in one song, First I express my movement 3 times in a row per 1 line of lyrics, then let students follow my movement. I separate students in different groups, each group have to take responsibility the movement in 1 lines. So in class they will help each other to remember movements in one song. Another tips are social engagement, I created a Facebook page per one class to let students post their own video recorded from the class and let other students post feedback comments each other to engage them having society in class. So students and I get feedback for their review's skills straight away after class by automatically. I think pairs of students working together are highly effective and essential strategy for teaching.

2.3 What kind of method do you use to teach classical dance? (Process and rules)

The aims of this course is for who wanted to be an artist. From my point of view is basic started from following exactly teacher's movements until students have their own style and characteristic which means they can become self-artist performing in professionally.

2.4 What is your process of teaching in one class of classical dance?

According to 2.3's asnwer.

3) Student-learning

3.1 What's students gain from learning classical dance class through 4 years in the university?

Basic study before get to learn practical class, students need to understand the meaning of the lyrics, research about history and narrative of the song. Students not just gain only practical skills but also gain about history, environment education knowledge by itself. Furthermore, they gain in analytical thinking skills such as following or making a logical argument involving in the theory of a subject between in the class. I believed that every students has their own characteristics and what they have learned is basic foundation of Thai classical dance which is the main point for who want to be choreographer in the future.

3.2 What is the different advantage learning classical dance between in university and institute?

I can't answer that because the main idea of open an institute (dance studio) and university is different.

3.3 Have you ever asked your students how they feel about learning of classical dance in the university?

No, I never asked my students individual but students have to do feedback forms at the end of semester in each subject. In the past, the resulted was really well.

3.4 Do you know the problem of students, if you know what kind of problems do they have?

The problems are students can't remember movements and their dance's skill still weak too.

3.5 Do you plan to help your student solving their problems?

I used my techniques in class to help my students as I answered in 2.3

4) Environment

4.1 Could you explain about environment of classical dance class in your university?

(location / number of people / class room / equipment)

Location: There're not enough room to teach. Some of room doesn't has mirror.

Equipment: Stereo often broken because we using it non-stop in a day. Also many people using it too. To cut all the problems, I bought my own speakers.

4.2 Are you satisfied on the environment of teaching and learning in classical dance class?

(If you satisfied, please give the reason or If not, why)

Yes, I'm satisfied on the environment very much.

4.3 Do you think the environment fulfilled the education for teachers and students?

Yes, I'm satisfied about the location and the environment except there're not enough rooms to teach for practical class.

5) Activities support learning and teaching

5.1 Are there any activities that support teaching and learning of classical dance?

What kind of activity? (Performance, festival, workshop etc...)

Yes, we do have many activities such as I assign student's work to do theater performing arts or how to set/perform the right way of Thai traditional teacher's day, once finished semester for evaluating the class of classical dance and so student doesn't have to take an exam.

5.2 What is the objective and benefit of doing the activity for student?

Student learned from out of the book, not just study in only theoretical knowledge but also learned how to do event's management. Gain experiences as a teamwork, social engagement, learned how to solve the problems and have self responsibility and so on.

6) Evaluation

6.1 How do you decide the evaluation criteria and method?

I evaluate the class by teacher, student to student, and themselves (feedback themselves).

6.2 What is the most important thing on evaluating the class of classical dance?

The most important thing for student is to reveal themselves, what are their strength and weakness part or skills in individual, then I take all of those information generate in different ideas and solve the problems. I always explain the reason of the result to my students at the end of course evaluations.

TEACHER 2 / THAI

Section 1: Background Information of the Interviewee

Date of the Interview: 18. October. 2016

1.1 First Name-Surname: **Miss. Sureerat Chinpong**

1.2 Education Background: Master of Education, Srinakharinwirot university

Bachelor of Fine and Applied Arts (Thai Classical Dance),
Chulalongkorn University.

1.3 Job Position: Assistant Dean for Culture Arts and Teacher

1.4 Period of Working:

1.5 Job Description: Teaching in Thai classical dance course (4 years) and both Education program in Thai dance course (5 years)

Section 2: A comparative study of education management

This section divided into 6 titles, which relate to research question.

1) Curriculum

1.1 Do you have authority to design curriculum in your university?

Yes, be in charge to design curriculum in the university in both course but mostly part will be working on Thai classical dance for teaching course.

1.2 What do you think about the curriculum of your university?

(policy / content / number of classes / number of students)

Policy: try to create student to be professional leader in performing arts and culture fields expertise in practical and theoretical knowledge.

Content: the content subjects is about basic Thai classical dancing knowledge skills which can't change anything in the way of movement or any postures, the student get to chance to learn an importance in dance known, to perform graceful movements. As well as study about history of Thai classical dance and how to manage all of the activities, which could apply to achievements to employers.

Number of class: Suitability for the course right now. In the past 3 years, all teachers discussed that student must learn about how to use Thai classical dance develop in community, for instance research in which community interest types of culture, activities or what can student bring an ideas from researched then turn to be performing arts in their own ways.

Numbers of students: Suitability for the course, one class is maximum 25 students and it is not too many students in the class. Teacher can perfectly teaching and get close to every students.

1.3 Is there any issue on the curriculum? If there is, what are they?

Yes, if possible wanted to add more research and activities subject focusing on how to bring the old ways of Thai classical dancing modify into the new way of classical dancing and engage the audience understand the real meaning of Thai classical dancing traditions.

1.4 Do you think the curriculum fulfill the education management for teachers?

Yes, every teachers knows each other who has potentiality and expertise those subjects, so we classify ourself to manege the course.

2) Teacher-teaching

2.1 What do you think the purpose of teaching classical dance in the university?

By making the students performs Thai classical dance to the audience or to themself understand the real meaning of classical dance, basic movements, the true stories behind the songs, acheive their knowledge in both practical and theoretical knowledge. Also to let students can achieve their goals to create their future prospect career life.

2.2 What is your principal in teaching classical dance?

“Teacher Center” students follows exactly movements from the teacher and after that let students learn by themselves. After class let the students comment themselves in individual.

2.3 What kind of method do you use to teach classical dance? (Process and rules)

Students must understand the meaning of the songs, understand deeply characteristic movements all through understand what they try to show and engage to the audience. Thai classical dance not only used the body to perform, but is also in need of mind, body, and soul.

2.4 What is your process of teaching in one class of classical dance?

Teacher let students giving feedback to each other also feedback to themselves and if they can't find the point which part they didn't do it right then teacher will give advice in individual.

3) Student-learning

3.1 What's students gain from learning classical dance class through 4 years in the university?

Students gain knowledge in basic Thai classical dancing's right movements, perfectly full performing in the right way and understand combination of hand and body's gestures

3.2 What is the different advantage learning classical dance between in university and institute?

No, I can't compare between university and institute because the objective is completely different. For example, learning from institute, students can only learn just the movements but didn't study in deeply through theoretical knowledge. Even the teacher has different objective to teach.

3.3 Have you ever asked your students how they feel about learning of classical dance in the university?

Yes, I asked my students. I feedback to myself after class and always gives advice to students. Students happy with the course.

3.4 Do you know the problem of students, if you know what kind of problems do they have?

Student doesn't have enough time to practice because there're not enough room.

3.5 Do you plan to help your student solving their problems?

Some of the room doesn't have mirror when teaching in practical class. I solved the problem by let 1 group of students dance in 1 line as in a row, so the teacher can tell which student dance in a wrong movement and teach in individual.

4) Environment

4.1 Could you explain about environment of classical dance class in your university?

(location / number of people / class room / equipment)

Not enough room to study and practice. Some room doesn't have mirrors.

4.2 Are you satisfied on the environment of teaching and learning in classical dance class? (If you satisfied, please give the reason or If not, why)

Yes, I am satisfied. There're enough equipment to use as well.

5) Activities support learning and teaching

5.1 Are there any activities that support teaching and learning of classical dance?

What kind of activity? (Performance, festival, workshop etc...)

Yes, there are so many activities right now. Sometime is too much and we can't process the events on time. We do have activities both in university and out of university, performing to other country, such as integration learning activities and community development project in arts and culture. It is good that our department can be the face of the university.

5.2 What is the objective and benefit of doing the activity for student?

Self learning is important. Students gain experiences and management skills in several ways such as manage to set an events and join with the communities to learn how create projects in creatively ways so they can achieve their skills and can be use in the future career life.

6) Evaluation

6.1 How do you decide the evaluation criteria and method?

First, I let student do the feedback reviews by themselves. So they will get the grade what they said, because they knows themselves how performance and attention that they put in the class. By write down strength and weakness after class. Student can develop their skills for the next semester.

6.2 What is the most important thing on evaluating the class of classical dance?

I evaluate process by performance skills and attendance in class together. I give the reasons to student in individual why do they get whatever grades it is. The point is the let them have Self-development for the next class. I want students bring knowledge from university and ability to used it in the right way to start their career with potential and successfully in their life.

THAI STUDENT / 5people

Section 1: Background Information of the Interviewee

Date of the Interview 31 October 2016

1.1 Age / Year of Studying: Final year (21-23 years old)

5 students (Female: 5people)

1.2 Education Background & Why do you choose to study this course?

From the interview, 4 of them has used to take Thai classical dance when they were younger, since 12 years old and some of them went to studio dance institute in for a special class before started university. There are many reasons why they choose to study this course. According to woman, they think woman are represent the feminine. Woman likes to dress up and make up as they see Thai classical dance costume is very nice to wear. They are very proud to be one of the student that has a chance to carry on Thai Traditional dance, which not many people knows about it.

Section 2: A comparative study of education management

This section divided into 6 titles, which relate to research question.

1) Curriculum

1.1 What do you think about the curriculum of your university?

(content / number of classes / number of students)

Content: We are satisfied because all of the subjects can be use in the future for the jobs.

Number of class: We are satisfied but there are some of the subjects that it should be in the first year such or some class is not necessary such as science class, which we thought that this class is took our time to practice and focus on main subjects.

Number of students: Perfectly not too much students, Teacher can teach us in individual which is very good things.

1.2 Is there any issue on the curriculum? If there is, what kind of issues? .

It is better for us to have a placement class. There is only in 5 years course. It is good for us to have connections after graduate university and also creative thinking subject should be in first-second year, so we will not confuse in the ideas when we do thesis in the last year. We want to practicing more in creative thinking skills.

1.3 Do you think the curriculum fulfill the education for you?

Yes, it does. We can enrichment what we have learned to be using in the future.

2) Teacher-teaching

2.1 What do you think the purpose of teacher teaching classical dance in class of university?

We like the way of the idea that university's course focused students learn how to create contemporary arts work by using creative thinking skills and perform to the audience understand deeply about Thai classical dance.

2.2 What is process of teaching in one class of classical dance?

In practical class, we learn step by step from basic movements, easy to expert. As from Thai original traditional song, we gained knowledge in different areas such as language (gesture), Thai history, costumes design etc. We have an examination after class most of the time.

2.3 What do you think about teaching process of classical dance in one class?

We satisfied the way teaching process. Each teacher has their own ways and tips in the class for example we have facebook page society to post videos that we have recorded and can get other students's perspective ideas from the feedback.

2.4 Why do you choose to study this course Thai classical dance (4 years)?

We all think that it is doesn't matter if we learn 4 years or 5 years. We can continue be a teacher as well after graduated. Of course in this course aims to teach in management and can create a new type of performing. It seems like from this course, there are more options to look for a jobs in different areas such as I can be a part of creative/designer/PR events's management industry or Studio dance's teacher. The last reason is study 5 years, sound too long for us.

** Srinakharinwirot University has two Thai dance course for Arts program in performing arts (4 years) and Education program (5 years). In the research, the researcher focus on Arts program in performing arts (4 years). Thus, the researcher asked the question for compare with Education program (5 years).*

3) Student-learning

3.1 What's content do you learn from classical dance class through 4 years?

We learned technique in anatomy movement and understand deeply the meaning in one song that can create to the next phase of study for the next class.

3.2 What is the different advantage learning classical dance between in university and institute?

Institute - There are too many students learning in an institute, maximum 50 students per class.

-For occasional performing.

-For who want to study in practical class, focus on only movements

University -Learning original meaning and Thai history.

-Gain knowledge in theoretical, practical, and experimental.

3.3 What do you want to improve about classical dance class?

(curriculum / process of teaching / policy)

According to 1.1 and 1.2 answers.

Curriculum: It is answer what we want to study. There is no need to edit anything, just add placement class (Internship)

Process of teaching: Sometime teachers are too strict, but we understand the reason that teacher wants student to remember how to express the movements in the right way. Another thing is we want teacher be a little bit open mind about the way of thinking ideas in thesis. We understand that Thai culture is very details and has its own unique custom, it can't change that much if we have to create work in a way of contemporary arts part.

3.4 What do you want to learn more from classical dance class?

There are some male character in a song and we don't have male in the class. It is good to learn across different field of classical dance. We want choreographer from other department or university to teach us. It might be great to learn other tips/open mind from different university.

4) Environment

4.1 Could you explain about the environment of classical dance in your university?

(location / number of people / class room / equipment)

Location: Should renovate because the building

Equipment: Not enough for students because 2 programs (4 years and 5 years) are using the same location.

Class room: Not enough rooms for practicing, especially when we have to perform activities for university such as Father's day, Teacher's day etc.

Number of people: Excellent, not too many students.

4.2 Are you satisfied on the environment for learning of classical dance?

We are satisfied.

4.3 Do you think the environment fulfill the education for students?

Students said in a practical class room should have decoration related about Thai classical dance, to make us feel more interesting in Thai classical dance. Not just empty room and mirrors.

5) Activities support learning and teaching

5.1 Are there any activities that support learning of classical dance?

What kind of activity? (Performance, festival, workshop etc...)

Yes, there are many activities such as New year's day, Christmas's activities, University foundation day across to international activities, welcome day's exchange student and teacher program from China, donations events or sometime we perform abroad in other countries at the international culture exhibitions.

5.2 What kind of activities do you need for learning of classical dance?

We learned event's management, work as a team, experiences in different industry across to arts and design theater performing arts etc.

6) Evaluation

6.1 What do you think about evaluation criteria and method of teacher?

Is that fair for you or not?

Teacher evaluate by individual. We think it is not fair sometime because teacher does not see us all the time that which student not participate in a team. So it is not fair if we didn't get a grade from what we expect. We didn't speak out to the teacher because we don't want to make it as a big deal.

6.2 What is the most important thing on evaluating the class of classical dance for you?

Each student get to know the reason straight from the teacher about the process of evaluation, which is good for us that which part of performance is weak so we can develop ourselves for the next stage.

APPENDIX E
IN-DEPTH INTERVIEW PICTURES

In-depth Interview: Pictures of executives and professors

1. JAPAN: Nihon University

- Executive of *Nihonbuyo* course: Prof. Dr. Mieko Marumo



- Lecturer of *Nihonbuyo* course: Mr. Motoi Hanayagi



Job Description:

Director of Hanayagi association in
Hanayagi School
Member of dance institute
License of *Shihan*

- Lecturer of *Nihonbuyo* course: Ms. Etsuko Fujima



2. THAILAND: Srinakharinwirot University

- Dean of Faculty of Fine Arts: Asst. Prof. Dr. Rawiwan Wanwichai



Job Description:

Dean of Faculty of Fine Arts

- Professor of Thai dance course: Asst. Prof. Dr. Piyawadee Makpha



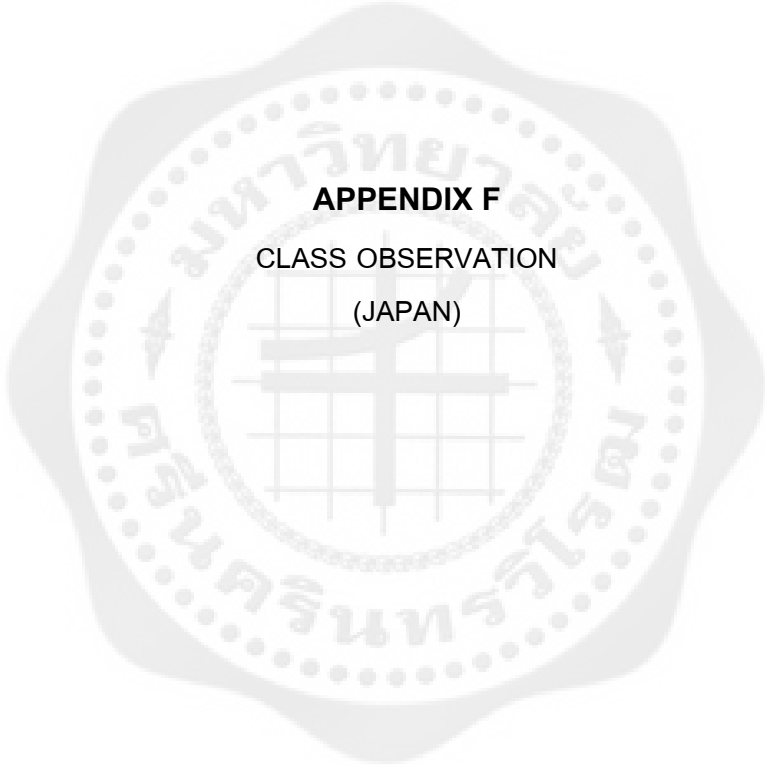
Job Description:

Teaching in practicum Thai classical dance course both in Bachelor's degree course and Master's degree (Thai wisdom and Education) course.

Working management as an Associate Dean for Academic and Research Affairs for University.

- Senior Lecturer of Thai dance course: Ms. Sureerat Chinpong





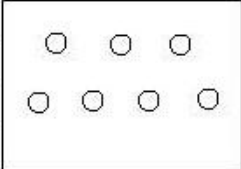
APPENDIX F

CLASS OBSERVATION

(JAPAN)

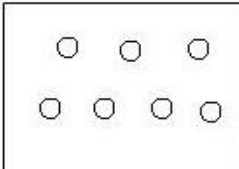
Contents of teaching and learning in *Nihobuyo* class1

First time: 11. April. 2016 (Mon) Time: 15:15~17:50

Time	Content of Class	Students Activity	Direction of teachers Point to be noted	Learning points
15:25	Guidance of the class Bow	Self-introduction	Bow	Check attendance (If students miss 4 out of 15 times of class in half term, they fail the course.)
15:40	Teach basic movement of the song called "Yariyakko" from Fujima school.			
	Teaching continue the choreography of "Yariyakko" from last time. Repeat teach dance.	Practice group The front row 3 people The back row 4 people  Front Sometimes change the line by direction of teacher.	Teach choreograph divided in many parts according to lyric using mirror.	
16:15	Rest(15min)			Student must drink outside of class.
16:30	Confirm dance	Student show dance to teacher.	Check students' dance. And teach the important points of choreograph and correct students' posture.	
16:50	Self-study	Students review the choreography by themselves. They can ask teachers if they have any questions.	Answer the student' question. Confirm every little thing of dance.	
17:10	Dance choreograph that they just learned for 5		Teach dance by dancing with student.	

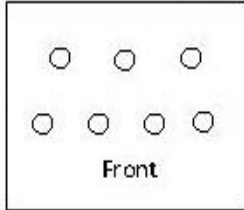
	times from begging to end.			
17:30	Bow Explain content of next class.		Ask students 'what is <i>Nihonbuyo</i> ?' 'what is appeal of <i>Nihonbuyo</i> ?' Promise students to continue asking those questions for 4 years.	

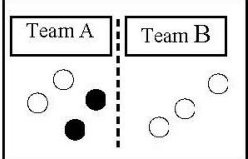
Second time: 18. April. 2016 (Mon) Time: 15:15~17:50

Time	Content of Class	Students Activity	Direction of teachers Point to be noted	Learning points
15:25	Bow		Bow	Check attendance
	Review the choreograph of "Yariyakko" that they learned in last class	Review dance choreograph of "Yariyakko" 2 times.	Check students' choreograph.	(If students miss 4 out of 15 times of class in half term, they fail the course.)
15:40	Teaching continue the choreography of "Yariyakko" from last time.	Practice group The front row 3 people The back row 4 people Front  Sometimes change the line by direction of teacher.	Teach choreograph divided in many parts according to lyric using mirror.	
15:50	Check the choreography without mirror. 3 dancers dance each time. Each time one person switches to dance. One dancers dance 2~3 times minimum.	Student show dance to teacher.	Check students' dance. And also teach the important points of choreograph and correct students' posture.	
16:20	Rest			Student must drink outside of

				class.
16:35	Confirm dance from beginning to end.	Students show dance to teacher.	Check students' dance. Teach correct posture of standing, sitting and walking and the way of use spear.	
17:00	Bow Explain content of next class. Tech new 3 pieces. 1. "Tenaraike" 2. "Tamaya" 3. "Ame no Goro"		Homework Pre-learn the lyric of new piece that "Tenaraike", "Tamaya" and "Ame no Goro"	

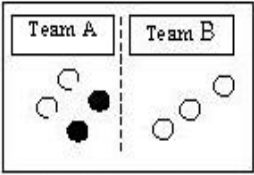
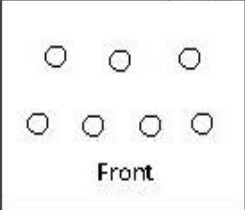
Third time: 25. April. 2016 (Mon) Time: 15:15-17:50

Time	Content of Class	Students Activity	Direction of teachers Point to be noted	Learning points
15:40	Bow		Bow	Check attendance (If students miss 4 out of 15 times of class in half term, they fail the course.)
	Review choreograph of "Yariyakko" from beginning to end for 2 times.	Review dance choreograph of "Yariyakko" 2 times.	Check students' choreograph.	
16:00	Teach choreograph "Tenaraike".	Practice group The front row 3 people The back row 4 people  Sometimes change the line by direction of teacher.	*Teach choreograph with mirror divided in many parts according to lyric. And teach the way to use umbrella and folding fan, the meaning of movement and choreograph, feel of dancer.	*Professor explain about story and background of dance. Also teach the role of each characters.
16:50	Break (10 min)		Student must drink outside of class.	
17:00 Team	Teach choreograph of "Tamaya" to team A. Team A has 2 male and 2	Practice in group. Students observe and imitate the teacher's	Check student' dance. And also teach the important points of	Professor make 2 teams for teach each choreograph.

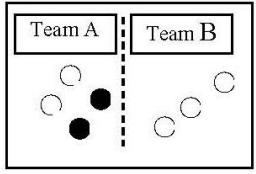
A	female dancers.	movement. They review the choreography with and without music.	choreograph and correct students' posture.	
17:20 Team B	Teach choreograph of "Ame no Goro" to team B. Team B has 4 female dancers.			*Teachers analyze the strength and weakness of students to divide in "Tamaya" and "Ame no Goro" groups
17:40 Team A Team B	Practice in group Review choreograph that they just learned by themselves.	Students review the choreography by themselves. They can ask teachers if they have any questions.	Classroom  ●male ○female Teacher keep eye on both groups and check and teach the choreography.	
18:00	Bow Explain content of next class.			

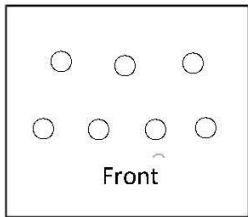
Fourth time: 8. May. 2016 (Mon) Time: 15:15~17:50

Time	Content of Class	Students Activity	Direction of teachers Point to be noted	Learning points
15:25	Bow		Bow	Check attendance
	Review choreograph of "Yariyakko" from beginning to end for 2 times.	Review dance choreograph of "Yariyakko" 2 times.	Check students' choreograph.	(If students miss 4 out of 15 times of class in half term, they fail the course.)
17:00 Team A	Teach choreograph of "Tamaya" to team A. Team A has 2 male and 2 female dancers.	Review dance last time. Practice new choreograph. Students observe and imitate the teacher's movement. They review the choreography with and	Teach choreograph with mirror divided in many parts according to lyric. And teach the way to use umbrella and folding fan, the meaning of movement and choreograph, feel of	

		without music.	dancer.	
Team B	Teach choreograph of "Ame no Goro" to team B. Team B has 4 female dancers.		Classroom  ●male ○female Teacher keep eye on both groups and check and teach the choreography.	Professor explain about story and background of dance. Also teach the role of each characters.
16:20 Team A Team B	Practice in group Review choreograph that they just learned by themselves.	Students review the choreography by themselves. They can ask teachers if they have any questions.	Check student' dance. And also teach the important points of choreograph and correct students' posture.	
17:15	Teach choreograph of "Tenaraiiko". Review choreograph that they have learned last class. Teach new part of choreograph. Repeat dance from beginning to end.	Practice group The front row 3 people The back row 4 people  Front Sometimes change the line by direction of teacher.	Teach choreograph with mirror divided in many parts according to lyric. And teach the way to use umbrella and folding fan, the meaning of movement and choreograph, feel of dancer.	
17:45	Bow Explain content of next class.		Make student record choreograph on their notebook for remember the choreography.	

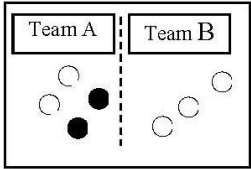
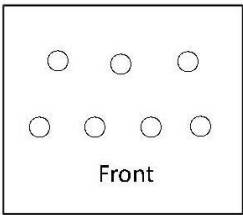
Fifth time: 16. May, 2016 (Mon) Time: 15:15~17:50

Time	Content of Class	Students Activity	Direction of teachers Point to be noted	Learning points
15:35	Bow		Bow	Check attendance
	Review choreograph of "Yariyakko" from beginning to end for 2 times.	Review dance choreograph of "Yariyakko" 2 times.	Check students' choreograph.	(If students miss 4 out of 15 times of class in half term, they fail the course.)
15:50 Team A	Teach choreograph of "Tamaya" to team A. Team A has 2 male and 2 female dancers.	Review dance last time. Practice new choreograph. Students observe and imitate the teacher's movement. They review the choreography with and without music.	Teach choreograph with mirror divided in many parts according to lyric. And teach the way to use umbrella and folding fan, the meaning of movement and choreograph, feel of dancer.	
Team B	Teach choreograph of "Ame no Goro" to team B. Team B has 4 female dancers.		Classroom  ●male ○female Teacher keep eye on both groups and check and teach the choreograph.	Professor explain about story and background of dance. Also teach the role of each characters.
16:50 Team A Team B	Practice in group Review choreograph that they just learned by themselves.	Students review the choreograph by themselves. They can ask teachers if they have any questions.	Check student' dance. And also teach the important points of choreograph and correct students' posture.	
17:30	Performance of each team. Each team show what they have practiced to each other.		Learn the advantage of each team	
17:45	Teach choreograph of "Tenaraiiko". Review choreograph that	Practice group The front row 3 people		Professor explain about story and background of

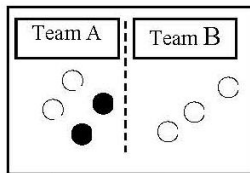
	they have learned last class. Teach new part of choreograph.	The back row 4 people  Sometimes change the line by direction of teacher.		dance. Also teach the role of each characters.
18:00	Bow Explain content of next class.		Professor explain about evaluation of performance in the end of term. They will perform 4 pieces that they have learned <i>"Yariyakko"</i>, <i>"Tamaya"</i>, <i>"Ame no Goro"</i> and <i>"Tenaraiiko"</i> on last day of class. Teachers evaluate both on the performance on the last day, and the attitude in daily class.	

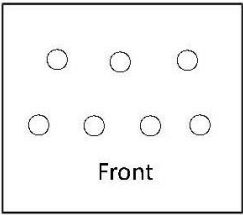
Sixth time: 23. May. 2016 (Mon) Time: 15:15~17:50

Time	Content of Class	Students Activity	Direction of teachers Point to be noted	Learning points
15:35	Bow		Bow	Check attendance (If students miss 4 out of 15 times of class in half term, they fail the course.)
15:40 Team A	Teach choreograph of <i>"Tamaya"</i> to team A. Team A has 2 male and 2 female dancers.	Review dance last time. Practice new choreograph. Students observe and imitate the teacher's	Check students' choreograph. Teach choreograph with mirror divided in many	Professor explain about story and background of dance. Also teach the

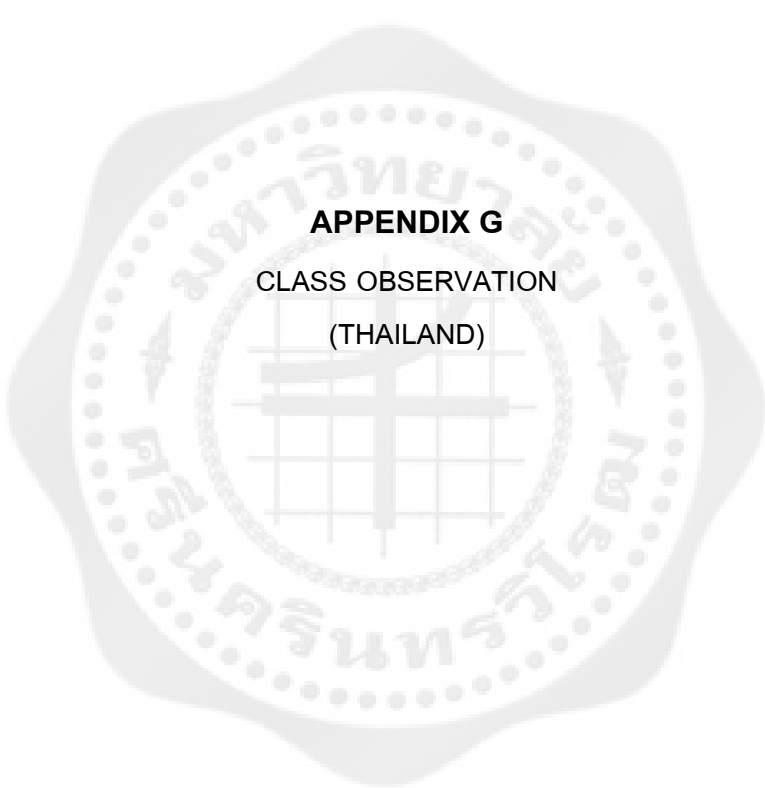
		movement. They review the choreography with and without music.	parts according to lyric. And teach the way to use umbrella and folding fan, the meaning of movement and choreograph, feel of dancer.	role of each characters
Team B	Teach choreograph of "Ame no Goro" to team B. Team B has 4 female dancers.		Classroom  ●male ○female Teacher keep eye on both groups and check and teach the choreography.	
16:15 Team A Team B	Practice in group Review choreograph that they just learned by themselves.	Students review the choreography by themselves. They can ask teachers if they have any questions.	Check student' dance. And also teach the important points of choreograph and correct students' posture.	
17:10	Performance of each team. Each team show what they have practiced to each other.		Learn the advantage of each team	
17:45	Teach choreograph of "Tenaraiiko". Review choreograph that they have learned last class. Teach new part of choreograph.	Practice group The front row 3 people The back row 4 people  Sometimes change the line by direction of teacher.		Professor explain about story and background of dance. Also teach the role of each characters
18:00	Bow Explain content of next class.			

Seventh time: 30. May. 2016 (Mon) Time: 15:15~17:50

Time	Content of Class	Students Activity	Direction of teachers Point to be noted	Learning points
15:40	Bow		Bow	Check attendance
	Review choreograph of “Yariyakko” from beginning to end. 1 time. (use mirror) Test choreograph of “Yariyakko” from begging to end 2 times. (no mirror)	Students show dance to professor 2 times.	Check student’ choreograph. Check their bend the knee out and lower the waist properly. Check if they stop properly.	(If students miss 4 out of 15 times of class in half term, they fail the course.)
15:50 Team A	Teach choreograph of “Tamaya” to team A. Team A has 2 male and 2 female dancers.	Review dance last time. Practice new choreograph. Students observe and imitate the teacher’s movement. They review the choreography with and without music.	Teach choreograph with mirror divided in many parts according to lyric. And teach the way to use umbrella and folding fan, the meaning of movement and choreograph, feel of dancer.	*Professor explain about story and background of dance. Also teach the role of each characters.
Team B	Teach choreograph of “Ame no Goro” to team B. Team B has 4 female dancers.		Classroom  ●male ○female Teacher keep eye on both groups and check and teach the choreography.	
16:20 Team A Team B	Practice in group Review choreograph that they just learned by themselves.	Students review the choreography by themselves. They can ask teachers if they have any questions.	Check student’ dance. And also teach the important points of choreograph and correct students’ posture.	
16:40	Practice on acting	Students try to act how the people in the past used to spend their lifestyle. For those who	Teach how to make the acting realistic.	Students enjoy practicing the acting by experiencing the

		dance “ <i>Tamaya</i> ” try to act the seller and customer. Students switch the role and try to act different people.		feeling of the city in the past.
17:10	Break (5 min)			
17:45	Teach choreograph of “<i>Tenaraiko</i>”. Review choreograph that they have learned last class. Teach new part of choreograph. Repeat dance from beginning to end.	Practice group The front row 3 people The back row 4 people  Sometimes change the line by direction of teacher.		Professor explain about story and background of dance. Also teach the role of each characters.
18:00	Bow Explain content of next class.			



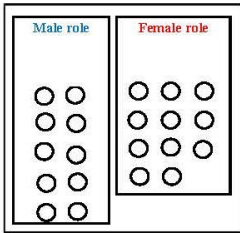
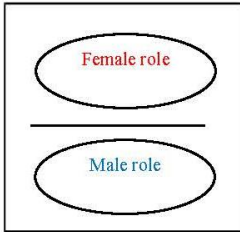


APPENDIX G

CLASS OBSERVATION (THAILAND)

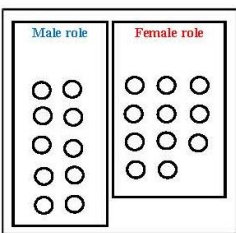
Contents of teaching and learning in Thai dance class1

First time: 13. September. 2016 (Tuesday) Time: 13:30~16:30

Time	Content of class	Activity of student	Direction of teacher Point to be noted	Learning points
13:40	Stretching body • the back of one's hand • Various basic posture	Do the stretching all together with counting out loud.	Check each posture of the student.	The expression of Thai dance beauty is to arch the wrist, so students did their wrist stretching with considerable care.
14:10	Bow Teach basic movement of the song called "Slow-Fast song" from beginning to end. Repeat teach dance.	Practice in group Male role 10 people Female role 11 people Front  Students dancing with sing a song the piece.	Bow Teach choreography divided into many parts, according to the lyrics without the music. Stop the dancing sometimes, and check the posture. • Position of Jeep • Volume of voice • Position of legs	Thai dance choreograph is always separated as male role and female role parts. Generally, lack the number of male students, so tall female students cover.
14:40	Dance choreography from beginning to end with the music. Around 4 times.	Students demonstrate dance to teacher.	Check the dancing of the students	
15:15	Practice by part Female role	Confirm dance each part of female role and male role in rotation.	Teach dance by dancing with students.	
15:30	Male role			
15:45	Self-study	Students review the choreography by themselves.	Teach dance by dancing with student.	

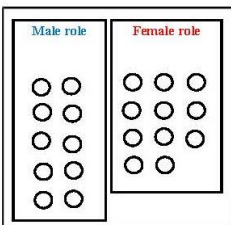
16:00	Dance choreography that they just learned for several times from begging to end.	Dance choreography with singing a song.		
16:15	Bow Explain content of next class.			

Second time: 20. September. 2016 (Tuesday) Time: 13:30~16:30

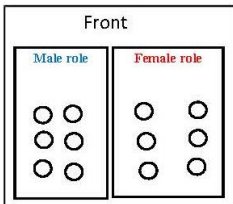
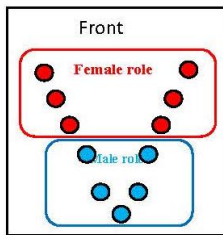
Time	Content of class	Activity of student	Direction of teacher Point to be noted	Learning points
13:30	Stretching body and the back of one's hand Posing various basic posture	Do the stretching all together with counting out loud.	Checking each posture of the student.	The expression of Thai dance beauty is to arch the wrist, so students did the the wrist stretching with considerable care
13:40	Bow Learn basic movement of the song called "Preng Cha- Preng Lew (Slow-Fast song)" from beginning to end. Repeat teach dance.	Practice in group Male role 10 people Female role 11 people Front 	Bow Teach choreography divided into many parts, according to the lyrics without the music. Stop the dancing sometimes, and check the posture. • Position of Jeep • Volume of voice • Position of legs	Thai dance choreograph is always separated as male and female parts. Generally, lack the number of male students, so tall female students cover.
14:30	Dance the choreography from beginning to end with the music. Around 5 times. Each time the students dance, Professor give advice to students.	Students demonstrate dance to teacher. Confirm dance each part of female role and male role in rotation. They can ask teachers if they have any questions.	Check the dancing of the students • The way of taking the rhythm Teach dance by dancing with students. Answer the questions of the students and confirm every little thing about the dance.	Today 2 teachers are teaching for female role and male role.

16:15	Bow Explain content of next class.		Professor ask students what is the good dance, and what is was not good dance about today's dance.	
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Third time: 27. September. 2016 (Tuesday) Time: 13:30~16:30

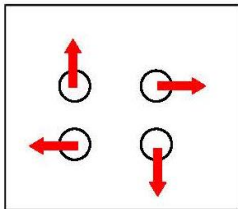
Time	Content of class	Activity of student	Direction of teacher Point to be noted	Learning points
13:50	Stretching body and the back of one's hand Posing various basic posture	Do the stretching all together with counting out loud.	Checking each posture of the student.	The expression of Thai dance beauty is to arch the wrist, so students did the the wrist stretching with considerable care
14:05	Bow Review " <i>Preng Cha-Preng Lew</i> " choreography from beginning to end with the music around 2 times.	Practice group Male role 10 people Female role 11 people Front 	Bow Check the dancing of the students • The way of taking the rhythm	Today 2 teachers are teaching for female role and male role.
14:20	Learn basic movement of the song called " <i>Ram Mea Bot Rek</i> " from beginning to end. Repeat teach dance.	Students practice dancing the piece with sing along. Confirm dance each part of female role and male role in rotation.	Teach choreography divided into many parts, according to the lyrics without the music. Stop the dancing sometimes, and check the posture. • Position of Jeep • Volume of voice • Position of legs Teach dance by dancing with students.	
15:40	Dance choreography from beginning to end with the music. Around 4 times.			
16:10	Bow			

Fourth time: 18. October. 2016 (Tuesday) Time: 13:30~16:30

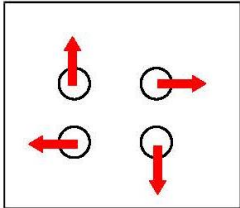
Time	Content of class	Activity of student	Direction of teacher Point to be noted	Learning points
13:40	Stretching body and the back of one's hand Posing various basic posture	Do the stretching all together with counting out loud.	Checking each posture of the student.	The expression of Thai dance beauty is to arch the wrist, so students did the the wrist stretching with considerable care
13:55	Review choreograph of "Mea Bot Rek" from beginning to end with music.	Self-study		
14:05	Bow Teach "Nang Koy" by Singing along. Repeat teach dance	Practice in group Male role 6 people Female role 6 people  Students practice the piece with sing along.	Bow Teach choreography divided into many parts, according to the lyrics without the music. Stop the dancing sometimes, and check the posture. • Position of Jeep • Volume of voice • Position of legs Teach dance by dancing with students.	
14:40	Practice Choreography of "Nang Koy" that they just learned from beginning to end with formation.	Practice dance in formation.  Confirm dance each part of female role and male role in rotation	Check students' choreograph.	Professor explain about story and background of dance. Also teach the role of each characters
15:10	Rest for 20 minutes	Practice "Nang Koy" with sing along		
15:30	Dance choreography from beginning to end with the music without mirror.	Students show dance to teacher.	Check students' choreograph.	
15:45	Bow		Bow Professor explain about middle term exam of performance in next week. They will perform pieces that they have learned "Preng Cha-Preng Lew".	

15:50	Practice dance " <i>Preng Chaa-Preng Lew</i> " for exam next week.			
16:10	Finish			

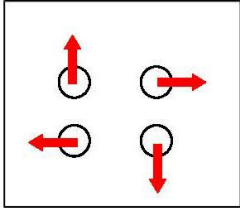
Fifth time: 25. October. 2016 (Tuesday) Time: 13:30~16:30

Time	Content of class	Activity of student	Direction of teacher Point to be noted	Learning points
13:30	Review choreograph of " <i>Preng Chaa-Preng Lew</i> " from beginning to end with music.	Recheck the choreography of " <i>Preng Chaa-Preng Lew</i> " by themselves.		
14:10	Bow Examination dance " <i>Preng Chaa-Preng Lew</i> ".	Students show dance to professor by 4 people.  Students dance facing outside.	Bow 2 professors check students' choreograph. Students who make a lot of mistake and do not remember the choreography, teacher call their name and let them sit even in the middle of dancing. After examination, teacher ask students why they cannot dance in examination like when they practice. Ask students how much they practiced.	Explanation of the evaluation. Maximum 20 points Those who dance confidently without mistake will pass. Only 3 people pass the exam in the class. Other people will exam again.
15:30	Practice and review the choreography of " <i>Preng Chaa-Preng Lew</i> " with everyone by singing along.	Students practice dancing with singing along the piece. Confirm dance each part of female role and male role in rotation.	Check students' choreograph. Teach dance by dancing with students. Teach choreography divided into many parts slowly and politely.	
15:45	Dance " <i>Preng Chaa-Preng Lew</i> " from beginning to end with music 2 times.	Student show dance to teacher.		
16:00	Bow Practice dance " <i>Preng Chaa-Preng Lew</i> " for exam next week.	Students review the choreography by themselves.	Bow	

Sixth time: 1. November. 2016 (Tuesday) Time: 13:30~16:30

Time	Content of class	Activity of student	Direction of teacher Point to be noted	Learning points
13:30	Review choreograph of "Preng Chaa- Preng Lew" from beginning to end with music.	Recheck the choreography of "Preng Chaa- Preng Lew" by their selves.		
14:30	Bow Examination dance "Preng Chaa- Preng Lew".	Students show dance to professor by 4 people.  Students dance facing outside.	Bow 2 professors check students' choreograph. Students who make a lot of mistake and do not remember the choreograph, teacher call their name and let them sit even in the middle of dancing.	Explanation of the evaluation. Maximum 20 points Those who dance confidently without mistake will pass. In the second examination, eleven people pass the exam in the class.
16:10	Bow		Bow	

Seventh time: 8. November. 2016 (Tuesday) Time: 13:30~16:30

Time	Content of class	Activity of student	Direction of teacher Point to be noted	Learning points
13:30	Review choreograph of "Preng Chaa- Preng Lew" and "Ram Mae Bot" from beginning to end with music.	Recheck the choreography of "Preng Chaa- Preng Lew" and "Ram Mae Bot" by themselves. Students who passed examination help teach the choreography to other students who not pass exam yet.		
14:30	Bow Examination dance "Ram Mae Bot".	Students show dance to professor by 4 people.  Students dance facing outside.	Bow Professor checks students' choreograph. After examination, professor asked students, how much they mistake their dancing. And give advise to each students what is good points and bad points of their dancing.	Explanation of the evaluation. Maximum 20 points Those who dance confidently without mistake will pass.
16:10	Bow		Bow	

APPENDIX H



ที่ ศธ 0519.38/6799

มหาวิทยาลัยศรีนครินทรวิโรฒ
สุขุมวิท 23 กรุงเทพฯ 10110

16 ก.ย. 2559

เรื่อง ขอแจ้งผลการพิจารณาโครงการวิจัยเลขที่ SWUEC 194/59

เรียน นางสาวอาภาโกะ คาโต้

สิ่งที่ส่งมาด้วย 1. ใบรับรองโครงการวิจัย SWUEC/E-213/2559

ตามที่ท่านได้ส่งโครงการวิจัยเรื่อง การศึกษาเปรียบเทียบการจัดการศึกษาด้านนาฏศิลป์คลาสสิกของมหาวิทยาลัยในประเทศไทยและญี่ปุ่น โครงการวิจัยเลขที่ SWUEC 194/59 เพื่อรับการพิจารณาจากคณะกรรมการจริยธรรมสำหรับพิจารณาโครงการวิจัยที่ทำในมนุษย์ นั้น

คณะกรรมการจริยธรรมสำหรับพิจารณาโครงการวิจัยที่ทำในมนุษย์ ได้พิจารณาโครงการวิจัยดังกล่าว บัดนี้ คณะกรรมการฯ ให้การรับรองโครงการวิจัยดังกล่าวแล้วเมื่อวันที่ 2 กันยายน 2559 รายละเอียดดังนี้

Certificate Number SWUEC/E-213/2559

Date of Approval 2 กันยายน 2559 (อายุใบรับรองโครงการวิจัย 12 เดือน)

Date of Expiration 2 กันยายน 2560

Continuing Review ทุก 12 เดือน (ครบกำหนดส่งรายงานครั้งแรก วันที่ 2 กันยายน 2560)

ในการนี้ คณะกรรมการจริยธรรมสำหรับพิจารณาโครงการวิจัยที่ทำในมนุษย์ ใ้ขอความกรุณาให้ผู้วิจัยส่งรายงานความก้าวหน้าของการวิจัยและต่ออายุการรับรองก่อนกำหนดวันหมดอายุ 30 วัน เพื่อให้เป็นไปตามวิธีดำเนินการมาตรฐาน (SOPs version 2.0) ของคณะกรรมการฯ ทั้งนี้รายละเอียดของเอกสารที่ให้การรับรองตามที่ปรากฏใน Certificate of Approval (Certificate Number SWUEC/E-213/2559) ที่แนบมาพร้อมนี้

จึงเรียนมาเพื่อโปรดทราบและดำเนินการต่อไป

ขอแสดงความนับถือ

(แพทย์หญิงสุธีพร ภักธสุวรรณ)

ประธานคณะกรรมการจริยธรรมสำหรับพิจารณาโครงการวิจัยที่ทำในมนุษย์

สถาบันยุทธศาสตร์ทางปัญญาและวิจัย
มหาวิทยาลัยศรีนครินทรวิโรฒ
โทรศัพท์ 0-2649-5000 ต่อ 11013
โทรสาร 0-2259-1822ผู้รับลงนาม.....(ตัวบรรจง)
ได้รับเอกสารเรียบร้อยแล้ว...../...../.....



MF4Version1:15/7/2556

ใบรับรองจริยธรรมการวิจัยของข้อเสนอการวิจัย
เอกสารข้อมูลคำอธิบายสำหรับผู้เข้าร่วมการวิจัยและยินยอม

หมายเลขข้อเสนอการวิจัย SWUEC- 194/59E

ข้อเสนอการวิจัยนี้และเอกสารประกอบของข้อเสนอการวิจัยตามรายการแสดงด้านล่าง ได้รับการพิจารณาจาก คณะกรรมการสำหรับพิจารณาโครงการวิจัยที่ทำในมนุษย์ของมหาวิทยาลัยศรีนครินทรวิโรฒแล้ว คณะกรรมการฯ มีความเห็นว่าข้อเสนอการวิจัยที่จะดำเนินการมีความสอดคล้องกับหลักจริยธรรมสากล ตลอดจนกฎหมาย ข้อบังคับและ ข้อกำหนดภายในประเทศ จึงเห็นสมควรให้ดำเนินการวิจัยตามข้อเสนอการวิจัยนี้ได้

- ชื่อโครงการวิจัยเรื่อง:** การศึกษาเปรียบเทียบการจัดการศึกษาด้านนาฏศิลป์คลาสสิกของมหาวิทยาลัยในประเทศไทย และญี่ปุ่น
- ชื่อผู้วิจัยหลัก:** นางสาวอาษาโกะ คาโต้
- สังกัด:** คณะศิลปกรรมศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ
- เอกสารที่รับรอง:**
1. แบบเสนอโครงการวิจัย
 2. โครงร่างการวิจัย
 3. เอกสารชี้แจงผู้เข้าร่วมการวิจัย
 4. หนังสือให้ความยินยอมเข้าร่วมโครงการวิจัย

เอกสารที่พิจารณาทบทวน

- | | |
|---|------------------------------------|
| 1. แบบเสนอโครงการวิจัย | ฉบับที่ 1 วัน/เดือน/ปี 7 ก.ค. 2559 |
| 2. โครงร่างการวิจัย | ฉบับที่ 1 วัน/เดือน/ปี 7 ก.ค. 2559 |
| 3. เอกสารชี้แจงผู้เข้าร่วมการวิจัย | ฉบับที่ 1 วัน/เดือน/ปี 7 ก.ค. 2559 |
| 4. หนังสือให้ความยินยอมเข้าร่วมโครงการวิจัย | ฉบับที่ 1 วัน/เดือน/ปี 7 ก.ค. 2559 |

(ลงชื่อ).....

(อาจารย์ แพทย์หญิงจันทร์ทรา ตันนันทยทวงศ์)

เลขาธิการคณะกรรมการจริยธรรมสำหรับพิจารณาโครงการวิจัยที่ทำในมนุษย์

(ลงชื่อ).....

(แพทย์หญิงสุริพร ภักธสุวรรณ)

ประธานคณะกรรมการจริยธรรมสำหรับพิจารณาโครงการวิจัยที่ทำในมนุษย์

หมายเลขรับรอง : SWUEC/E-213/2559

วันที่ให้การรับรอง : 02/09/2559

วันหมดอายุใบรับรอง : 02/09/2560

VITAE



VITAE

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