**Conceptual of Teaching to Basic Thai Classical Dance for International Students of the Department of Dance Education Faculty of Languages and Arts Yogyakarta State University**

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**Abstract**

*This article reveals the findings from the survey data for developing a teaching approach of Basic Thai Classical Dance based on the Bloom's three-sided learning theory for concept of teaching consisting of cognitive, affective, and psychomotor. The study also implements the concept of Skinner's type R to create the framework for study objectives and exercises of Basic Thai Classical Dance for 2nd* *year students of the Department of Dance Education Faculty Languages and Arts, Yogyakarta State University, Indonesia. The teaching approach focuses on practice on five steps: 1) Demonstration to the students, 2) Linking movements with sub-skills in different positions, 3) Repeated practice, 4) The expression on various situations, and 5) Creating the dance. The study reflects on the concept and teaching approach of dance which allow the teacher to set the framework of teaching dance, and also the role of teachers as a holistic, which involved in designing the curriculum, the course, and the lessons, as well as providing an individual learning to students.*

***Keywords:*** *Concept of teaching and learning, Framework of subjective and exercise Basic Thai Classical Dance*

**1. INTRODUCTION**

Education is related to culture that acts as a tool to communicate and convey human thoughts. A dance is a part of culture, which is important to the development of youth, so that they are able to be creative, imaginative and aesthetic. The dance also supports the physical and mental development of the learners. The dance is an art that uses all parts of the body movements, and it is blended perfectly with Thai Dance.

Thai dance uses meaning communication with the actors’ movements to convey to the audience. Thai dance is taken from the four elements which are; 1) Imitating from the nature and the environment, e.g. general human emotions, 2) Worshiping gods by singing and dancing, 3) Performances inherited from the royal court in the early days, and 4) Influences from India such as traditions, language, culture and drama. The basic forms of Thai dance movements can be divided into two types: 1) The nature of movement which imitates human emotions and movement of animals, and 2) The nature of the movement created as a dance form which is called Natayasap (the meaning of dance movement).

Natayasap is influenced by Indian traditional concepts whose dance myths are directly and indirectly brought to Thailand through Java and Cambodia. Natayasap received a role model from Shiva Nataraja (Lord of the Dance), and there are 108 karana (patterns of dances) that Shankar, B. S. (2004: 4) explained the meaning of Karana as “A karana is the fundamental unit of movement and the source from which performers initiate bigger and larger movement sequences”. Due to its fundamental nature, the Karana is central to dance and movement vocabulary”. Shiva Nataraja was the first dance performance in the world in Chidambaram subdistrict, in the Southern India. It is now located in Tamil Nadu (Thongtanorm, R., 2017: 72). The dance mentioned has, therefore, been recorded by Bharata Muni under the book named Natya Shastra. The movement of these dances are considered as a common form of Indian dance. The dance, especially the one in Natya Shastra's book of Indian dance art, has been used as a form and practice in teaching of Thai dance, but it has been adapted to Thai traditions, and it is a dance until today (Srinin, W., 2016: 209-210). Thai dances are divided into four categories based on the characteristics of the performances: 1) Khon (Mask Played) is a unique Thai classical dance performance which requires the performers to wear a headdress or a mask called “Khon”; 2) Lakhon or drama is the art of dance conducted with a story that was developed from a storytelling; 3) Fawn is the art of dance conducted with lyrics and melodies without any stories, unlike Lakhon. Fawn is a performance group, and all performers wear similar costumes; and 4) Folk performance is the art of a unique regional performance from each region such as northern, central, northeastern and southern regions.

Dance activities focused on giving the opportunity to the students to expression themselves to the public that allow students to be more confident in themselves, and to be more assertive. The dance activities must cover three activities: 1) Cognitive, 2) Effective, and 3) Psychomotor (Office of Academic and Educational Standards, 2009). Dance activities has been inserted into the contents for students to gain knowledge and understanding through the lecture and practice, which focus and also promote the practice in various contexts rather than lecture. They also give the students the opportunity to practice on reality as well as to be patience, and they can learn emotions resulting in being able to convey emotions and thoughts through actions appropriately. Like Department of Dance Education Faculty of Languages and Arts, Yogyakarta State University in Indonesia, teaching the dance focuses on practice in order to develop students to gain experiences of performance, to be able to be creative, and to be able to apply knowledge. The students also are able to adapt the knowledge gained in their studies. This is consistent with the opinions of Khaemmanee, T. (2014) who said that if teachers can design learning activities that encourage learners to play an important role in learning which participate together for the develop of physical, intellectual and emotional activity is thoughtful and interacting with others makes the learners control and use emotions. Therefore, the activity organization in teaching and learning is important to develop learners following the objectives of the course.

From the reasons mentioned above, therefore, the author as a teacher of dance, who has the opportunity to exchange culture at Yogyakarta State University, Indonesia, is interested in applying a basic knowledge of Thai dance under five sets of activities: 1) A hand skill set, 2) A foot skill set, 3) A head skill set, 4) A movement skill set, and 5) A skill set of creative activities in the show, to teach Indonesia students in the Department of Dance Education, Faculty of Languages and Arts, University State Yogyakarta. It aims to exchange cultural knowledge between Thailand and Indonesia through teaching Thai classical dance activities, and allow the students to use the knowledge gained to link to other courses. Also, the students are able to learn Thai culture through dancing, which reflects the ways of life and the tradition in Thai society.

**2. CONCEPTUAL OF TEACHING BASIC THAI CLASSICAL DANCE**

The author has organized the teaching and learning styles of Basic Thai Classical Dance in accordance with the mission of the dance education curriculum (Curriculum based on the Indonesian National Qualifications Framework: KKNI, 2014) consisting of 1) To manage education and learning of dance based on the needs of the community, 2) To conduct research in order to develop knowledge in science, technology, and dance for community services in performing arts in the context of capacity building, and 3) To manage cooperation in dancing at the local, national and international levels. The concept of Bloom's three-sided learning theory is applied as follows: 1) A cognitive domain, which is a behavior group caused by using the brain or intelligence, 2) An affective domain, which is a group of behaviors caused by feelings or mental feelings, and 3) A psychomotor domain, which is a behavior group caused by the use of muscles and senses (Tarkoma, S., Rothenberg, C. E., & Lagerspetz, E., 2011). The objectives of study are: 1) to develop teaching methods with an emphasis on practice of the main, 2) to teach by using demonstration methods from teachers, and 3) to learn and teach by dividing students into groups.

The author also introduced Skinner's concept explaining about learning which is a behavior change resulting from the responses to stimuli which students must act or act to find solutions to problems so they will receive satisfactory results. If learning occurs, it will be noticed that the response is increasing. When there is no learning, the student response rate will decrease. Learning is a behavioral change that is comparable to the response of learners to teaching (Gredler, 1997). Form the concept of Skinner's (Lovett, M. C., & Greenhouse, J. B., 2000) which describes the behavioral learning type R (Response Behavior), which has stimuli to stimulate the students to respond and display various behaviors. The study allow the author to create a framework for the exercise of Basic Thai Classical Dance, which consists of five steps as follows: 1) Demonstration to the students as a preliminary view along with giving an advice on important points in order to have knowledge and understanding of the practice, 2) Linking movements with sub-skills in different positions to be achieve fluently, 3) Repeated practice until the students to be able to recognize of the positions, 4) The expression on various situations to be improved correctly and appropriately with patterns, 5) To be creative and effective dance. The author scheduled six weeks for students to study Basic Thai Classical Dance. There are five exercises consisting of: 1) Hand movement skills, 2) Head movement skills, 3) Feet movement skills, 4) Dance movement skills, and 5) Creative dance skills in the show.

**3. SKINNER'S TYPE R IS A CONCEPTUAL FRAMEWORK FOR THE SUBJECT OF STUDY AND EXERCISE OF BASIC THAI CLASSICAL DANCE**

Teaching Thai dance to international students is a challenge and a good opportunity for the author to exchange the culture at Yogyakarta State University, Indonesia. The author has only 12 hours to teach this time. Therefore, has arranged of setting timetables with 2 hours per weeks for 6 weeks for suitable with that times. For the group of students here is year 2nd students of the Department of Dance Education Faculty Languages and Arts. Causing the author to prepare the content and materials for teaching Thai dance that are suitable for the group of students which focus on practice and them also have a background knowledge of the dance.

From the concept discussed, it shows the relationship between dance, demonstration, memory, perception, and expression. That is the nature of humans that are capable of recognizing dance from sight or touch which through the process on various to able remembering after that, it will show behaviors that are similar or different. Therefore, can explain that dancing is a stimulus to participation, with music as stimuli to promote emotions. And will show outward behaviors such as dancing, clapping, smiling and so on which depending on the knowledge, ability, and experience of each individual. There were gained from senses such as: seeing, touching, hearing, smelling, and tasting. In addition, memory is also part of the dance learning process that helps learners achieve their learning objectives. Therefore, the author has applied the concept of Skinner’s to create a framework for creating of the subject study and exercise Basic Thai Classical Dance on below:

**Table 1. The Objectives of Study and Learning Outcomes**

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Week** | **Activities** | **Description Activities** | **Objectives** | **Learning outcomes** | **Remarks** |
| Week 1 | Hand movement skills | - The lecturer demonstrates hand movement  - The learners practice the postures on the domain.  - The learners work in an individual, in pairs, and group.  - The learners repeatedly practice until they are able to memorize postures accurately.  - The learners review hand movement skills, and they will be given suggestions by the lecturer and participants. | 1. To practice using hands in various ways based on the domain of Basic Classical Thai Dance style.  2. To practice hand movements in various ways based on the domain of Basic Classical Thai Dance style. | - The students will be able to memorize all of hand movement skills.  - The students will be able move hands fluently and correctly following the domain of Basic Classical Thai Dance.  - To allow students to learn all movements fast in pairs and in group. | 2 hours |
| Week 2 | Head movement skills | - The lecturer demonstrates head movement  - The learners practice the postures on the domain.  - The learners work in an individual, in pairs, and group.  - The learners repeatedly practice until they are able to memorize postures accurately.  - The learners review hand movement skills, and they will be given suggestions by the lecturer and participants. | 1. To practice using the head in various ways based on the domain of Basic Classical Thai Dance style.  2. To practice the head movements in various ways based on the domain of Basic Classical Thai Dance style. | - The students will be able to memorize all of head movement skills.  - The students will be able to move the head fluently and correctly following the domain Basic Classical Thai Dance.  - To allow students to learn all movements fast in pairs and in group. | 2 hours |
| Week 3 | Feet movement skills | - The lecturer demonstrates feet movement  - The learners practice the postures following the domain.  - The learners work in an individual, in pairs, and group.  - The learner’s practice by switching pairs  - The learners repeatedly practice until they are able to memorize postures accurately.  - The learners review feet movement skills, and they will be given suggestions by the lecturer and participants. | 1. To practice using feet in various ways following the domain of Basic Classical Thai Dance style.  2. To practice feet movements in various ways based on the domain of Basic Classical Thai Dance style. | - The students will be able to memorize all of feet movement skills.  - The students will be able to move the feet fluently and correctly based on the domain of Basic Classical Thai Dance.  - The students will be able to get better physical improvement. | 2 hours |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| **Week** | **Activities** | **Description Activities** | **Objectives** | **Learning outcomes** | **Remarks** |
| Week 4 | Dance movement skills | - The topic of movement skills are divided into 2 parts:  1) Dance movements  2) Dance with the songs  - The lecturer demonstrates dance movement and dance with the songs.  - The learners practice the patterns on the domain.  - The learners work in an individual, in pairs, and group.  - The learner’s practice by switching pairs.  - The learners repeatedly practice until they are able to memorize postures accurately.  - The learners give a show in a group. Then participants join the dance.  - The learners review dance movement skills, and they will be given suggestions by the lecturer and participants. | 1. To practice dance movements in various ways following the domain of Basic Classical Thai Dance style.  2. To practice the dance with the songs following the domain of Basic Classical Thai Dance style. | - The students will be able to move fluently with the songs.  - The students will be confident and assertive in the public.  - The students will be able to improve the posture beautifully. | 2 hours |
| Week 5 | Creating dance in the show | - The lecturer gives an example of the performance.  - The students will be divided into groups for creating the show.  - The lecturer set the show theme.  - The lecture and participants will give feedback on the show for the improvement of the performance. | 1. To practice the show in group.  2. To give the students freedoms to create the show in accordance with the specified framework. | - The students will be able to share ideas for creating the performance.  - The students will be able to get involved on the performance.  - The students will use the methods of linking movements with various sub-skills to gain new knowledge | 2 hours |
| Week 6 | Learning outcomes evaluation | - Groups Performance  - The course is evaluated.  - The students are evaluated.  - The lecturer is evaluated. | 1. To evaluate learning outcomes by using the progress and the ability of the students from the performance.  2. To integrate all of skills for the performance. | - The students will be able to achieve the objectives of the study, and they make progress in dancing.  - The students will be creative in doing the show. and they can apply the knowledge gained to other dances.  - The lecturer will discover a teaching method which is suitable for dancing lessons to teach students effectively. | 2 hours |

Table 1 shows the details of the schedule and learning outcome of the study, which takes a total of 6 weeks (2 hours per 1 week) with five exercises: 1) Hand movement skills, 2) Head movement skills, 3) Feet movement skills, 4) Dance movement skills, and 5) Creative dance in the show. The author has set the method of teaching using Skinner's concepts which are 1) The demonstration to the students a preliminary view along with giving advice on important points in order to have knowledge and understanding of the practice, 2) Linking movements with sub-skills in different positions to be achieve fluency, 3) Repeated practice until the students to be able recognize the positions, 4) The expression on various situations for improvement to be correct and appropriately with patterns, and 5) To be creative to do the dance effectively.

It can be seen that the method of the teaching on weeks with the demonstration by lecturer and repetitive practice help the students are able to recognize the movement. The lecturer and participants give feedback to students to improve the posture to do accurately based on the domain that the author divided the students in pairs and groups for practicing in order to achieve learning outcomes rapidly within a limited time. In week 3, the students have better physical improvements which allow them to be able to change characteristic of postures to be beautiful by themselves in the week 4. In week 5, the students are able to create the dance on the show, which share creative ideas, and they get involved to create the performance. During this week, the students are able to share the ideas for create the show, and all of them get involved in the show that the lecturer has given the conceptual framework for the show. Finally, in week 6, the students are able to create a new performance to link the movements with various sub-skills in order to gain new knowledge including discovering a teaching method, which is suitable for dancing lessons, and the lecturer will be able to increase the effectiveness of the teaching for the students.

The example the exercise 1: Hand movement skills in divided into six parts as follows: 1) Tang Wong, 2) Tang Wong Bon, 3) Tang Wong Nan, 4) Tang Wong Klang, 5) Tang Wong Lang, and 6) Chang Pha San Nga (The position of the hand moves to the back).

**Table 2. Hand Movement Skills**

|  |  |  |  |
| --- | --- | --- | --- |
| **No** | **Name of Posture** | **Explain the dance posture** | **Posture** |
| 1 | Tang Wong | - Set up hands and fold the wrist up as illustrated in Figure 1.  - Fold the thumb toward the palm of your hand slightly. The remaining fingers are stretched tight as shown in Figure 2. | IMG_20190513_171013-removebgIMG_20190513_171008-removebg    1 2 |
| 2 | Tang Wong Bon | - Do Tang Wong, and then move the hands out and up to the eyebrows level. Bend the arms as a curve shape as shown in the Figure. |  |
| 3 | Tang Wong Na | - Do Tang Wong, and then move the hands out to the front at the mouth level. Bend the arms slightly as shown in the Figure. |  |
| 4 | Tang Wong Klang | - Do Wong, and move two hands to the side at the shoulder level. Then bend the arms a little bit as illustrated in the Figure. |  |
| 5 | Tang Wong Lang | - Do Tang Wong, and move two hands to the front at the belt level. Then slightly bend the arms as illustrated the Figure. |  |
| 6 | Chang Pha San Nga (The position of the hand moves to the back) | - Do Tang Wong, move two hands behind the body. Then fold the wrist as shown in the Figure, and stretch both arms tightly. |  |

The table 2 is an example the exercise 1 showing hand movements skills which are divided into six parts. The author created the domain for the students to practice individually. From the table 1, the students will be able to understand and repeatedly practice until they can memorize all of postures in the exercise 1, and they can also see the pictures of each posture of Thai Dance with its description of various dance movements in the domain.

**4. DISCUSSION**

The teaching approach of Basic Thai Classical Dance was set for 2nd year students at the Department of Dance Education Faculty Languages and Arts, University State Yogyakarta. The author has defined the subject of study which is in accordance with Bloom's three-sided learning theory consisting of 1) Developing of teaching methods with an emphasis on practice with an insertion of cognitive in each part of exercises for students to able to understand the concept, 2) Teaching by using demonstration methods by the teacher to develop students’ physic and mind with the practice of patience through dancing, and 3) Learning and teaching by dividing students into groups until they are able to get the new knowledge.



**Figure 1. Indonesian Students of the Department of Dance Education Faculty of Languages ​​and Arts, University State Yogyakarta**

From the concepts mentioned in cooperation with the concepts of Bloom’s and Skinner’s, the teaching approach of Basic Thai Classical Dance displayed in Table 3.

**Table 3. Processes of Learning Basic Thai Classical Dance based on Bloom's**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Ability**  **Learining** | **Knowledge** | **Understanding** | **Adoption** | **Analysis** | **Synthesis** | **Valuation** |
| **Cognitive** | Remembering things learned from practice,  self-training | Can grasp the importance and understand things and expressed in the form of interpretation | Can be used with appropriate and accurate principles | Can think or distinguish things into sub-sections and see the relationship of the related parts | Can be blend parts to be systematic way in order to create something new, better and more complete than the original | Able to judge, evaluate or summarize the value of things can be appropriately and correctly according to the pattern |
| **Ability**  **Learning** | **Recognition** | **Reaction** | **Values** | **System Arrangement** | **Personality** | **-** |
| **Affective** | Feelings that happen to various things from the perception of the 5 senses, including vision, hearing, smell, taste and touch | Behavior resulting from awareness, such as the ability to tilt the head correctly | Accepting what the group and society is convinced that it is correct and good until it becomes a value in the end | Creating concepts, organizing systems of values by relying on the relationship to organize the system of values | Applying values ​​to show behavior until becoming a personal character of each person | **-** |
| **Ability**  **Learning** | **Perceived behavior** | **Act according** | **Finding accuracy** | **Continuous actions after decision making** | **Natural action** | **-** |
| **Psychomotor** | Learners recognize the correct practices which is the choice of finding the model that is interested | Students try to practice in the way that they are interested and try to repeat in order to achieve the correct skills | Self-practice learners by finding a way to practice correctly according to the pattern | Learners follow the kind of interest and practice repeatedly until the skills and expertise are mastered correctly | Behavior that is continuously practiced until able to practice fluently and natural |  |

Table 3 shows the processes of learning Basic Thai Classical Dance according Bloom's (Zigmont, J. J., Kappus, L. J., & Sudikoff, S. N. , 2011: 48-50) composing of 1) Cognitive domain by practice that allow the students to be able to remember the dance moves precisely, and they are able to analyze accuracy according to the demonstration patterns from teachers, 2) Affective domain by all five senses including vision, hearing, smell, taste, and touch, which allow the students practice appropriately e.g. when the left shoulder is tilted, the dancer's head must also be tilted to the left, and in addition, also students can improve their personality, and 3) Psychomotor domain by learners recognizing the correct practices and finding the model that is interested, which allow the learners to repeat in order to achieve the correct skills until they are able to practice fluently and naturally.

The processes of learning Basic Thai Classical Dance based on Bloom's is related to Skinner concept to organize learning exercises which focus on demonstrations divided into six parts: 1) Demonstration for students to see preliminary, 2) Follow the pattern, 3) Connection, 4) Expression, 5) Improvement and leading to use, and 6) Be creative and effectively on dance.

From Processes of learning Basic Thai Classical Dance according Bloom's is related with Skinner concept to organize learning exercise which focuses on practice by demonstrations, divided into six parts including: 1) Demonstration for students to see preliminary, 2) Follow the pattern, 3) Connection, 4) Expression, 5) Improvement and lead to use, and 6) Creative in effectively.



**Figure 2. Demonstrations of a Step-by-step Dance**

Firstly, demonstrated postures of basic Thai Dance are accompanied with the explanation on a step by step for students to be able to remember all of postures of a basic dance. Secondly, the students have to follow by repeating the training many times on each part of the posture until the learners can remember the dance. Thirdly, the students focus on the connection of the posture to each position correctly. Fourthly, the students have the opportunity to express themselves freely between teaching and learning to become more confident. Lastly, the students will be divided into couple and group in the training for practices. During the training, there will be alternating couple for exchanging and learning individual skills in class.

In the training process, students have to imitate the posture from the teacher and practice repeatedly. This method allows the students to develop themselves in order to create the choreography of new dance. With the practice repeatedly, the students are able to create of a new pattern of a row, movements on the stage because they have already known what they should to do for a graceful movement on the stage. Additionally, the students are able to improve doing the postures correctly and beautifully because during the training the teacher will give advice and suggestions to all students, so the teacher will know the ability of each student in the classroom. Finally, the students can apply basic knowledge of Thai dance to integrate to various dance correctly and appropriately (Zimmerman, B. J., 2013).

**5. CONCLUSION**

Education is the most important foundation for human development in quality, morality, and ethics. Dance is also a part of education which is able to develop students both physically and mentally in many ways such as creativity, imagination, and emotional aesthetics. The approach of teaching dance mainly focuses on practice rather than giving a lecture, which is similar to the teaching and learning of dance at the Department of Dance Education Faculty Languages and Arts, University State Yogyakarta that give the author an opportunity to have a cultural exchange to apply knowledge of Basic Thai Classical Dance for teaching the year 2nd students at University State Yogyakarta, Indonesia.

The conceptual of teaching was conducted based on Bloom’s concept as follow: 1) Cognitive, 2) Affective, and 3) Psychomotor. The author applied Bloom’s concept to the study such as 1) Developing of teaching methods with an emphasis on practice, 2) Teaching by demonstration methods by the teacher, and 3) Learning and teaching by dividing students into groups. The study connects Bloom’s concept with the dance, which allow students to think, create, choose and do by themselves.

The approach of teaching Basic Thai Classical Dance was also applied with Skinner’s type R for creating the framework of the lessons and five exercises for the students scheduled 6 weeks (2 hours per weeks) as follows: 1) Hand movement skills, 2) Head movement skills, 3) Feet movement skills, 4) Dance movement skills, and 5) Creative dance in the show. The author determines the objectives of the exercises of each section to connect to activities and learning outcomes with techniques taught on five steps such as 1) Demonstration the guideline of basic Thai dance to students, 2) Linking movements with sub-skills in different positions to be achieve fluency, 3) Repeated practice until the students to be able recognizes all movements and positions, 4) The expression on various situations by a role play with single, couple, and group for developing and improvement movements to be dance correctly and appropriately with patterns ,and moving body as a vehicle of expression only to understand dance as a domain of knowledge with key concepts and the culture of them (Warburton E. C., 2002; 107), and 5) the experiment to create postures beginning from basic to advance movement until the learners are able to show.

Furthermore, the author creates the domain of the postures of Basic Thai Classical Dance for giving the guidelines of five exercises to students. The domain supports the learners to be able to read and follow its descriptions. Teaching and learning of Basic Thai Classical Dance by Bloom’s and Skinner’s concept reflect various ideas of education, and they encourage critical thinking, which a is particular challenging in disciplines that focus on learning by doing, like in teaching dance, which often emphasize on students' performances as evidence of their understanding of the key concepts of the discipline (Warburton E. C., 2002; 108-109).

The teaching approach mentioned is a part of teaching through arts that support psychical and mental development of students in accordance with recent developments in cognitive science and neuroscience. This helps explain the power of the arts as enhancing teaching and learning in numerous ways. These developments have shown that the mind is embodied, and the brain and body make up a single, fully integrated cognitive system (Gullatt, D. E., 2008: 14). The principle of teaching Thai dance supported students with inserted cognitive, effective, and psychomotor, also focuses on practice that the students received more benefits and gained more experience from practice as well as understanding, accepting and adjusting cultural differences in the present.

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