

CONDITIONS AND PROBLEMS IN TEACHING DANCE COURSES FOR TEACHERS WHO DO NOT HAVE A MAJOR QUALIFICATION AT WESTERN EDUCATION FUND SCHOOLS

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Abstract

Purpose: This study aimed to develop a learning management model for teaching dramatic arts, specifically dance, by non-dramatic arts major teachers in Western Educational Fund Schools. It sought to investigate current conditions and challenges faced by these teachers in delivering effective dance instruction.

Method: A qualitative research approach was employed, using in-depth interviews with 35 participants, including school administrators, teachers (both with and without a background in dance), and students. The data were analyzed through content analysis to identify common patterns, issues, and areas for improvement in the teaching of dance courses.

Result: The analysis revealed several critical challenges in dance education delivery. (1) Most teachers lacked formal training in dance, leading to gaps in both theoretical knowledge and practical teaching techniques. (2) Heavy reliance on external media sources such as YouTube, DLTV, dance manuals, and PowerPoint presentations often resulted in monotonous learning experiences, reducing student engagement. (3) Teachers exhibited limited creativity in choreographing or adapting dance movements, making it difficult to align with traditional cultural and ritual contexts. (4) Instruction often relied on strict imitation, with students merely copying teacher-led routines, leading to reduced participation and enthusiasm. (5) Dance classes were inconsistently scheduled and received limited instructional time, contributing to students' perception of dance as a less valuable subject.

Conclusion: The findings emphasize the pressing need for systematic support and capacity building among non-dance-specialized teachers. The lack of pedagogical and content knowledge in dance significantly affects the quality of teaching and student engagement.

Implication: To enhance the effectiveness of dance instruction in non-specialist contexts, schools should implement professional development programs that focus on dance pedagogy, cultural literacy, and creative movement. Interactive teaching strategies and curriculum adjustments are also recommended to promote student appreciation and deeper learning of traditional and contemporary dance forms.

Keywords: Teaching Management Conditions, Teaching Management Problems, Non-Dancing major Teachers, Educational Fund Schools

Introduction

The Ministry of Education aims for learners of all ages to receive promotion and development in all dimensions, including opportunities, equality, equity, quality, and essential competencies according to the context of the country and the global society. It has announced the policy of "Good learning, happy learning" to raise education to excellence and education for life security under the working guideline of "Hold hands and go together" to enable all agencies under the supervision of the Ministry of Education and all sectors to jointly raise the quality of education to the fullest extent of their abilities and be good friends to one another (Ministry of Education, 2024).

His Majesty King Bhumibol Adulyadej the Great intended to make the school a model for "creating good people for the country," which is an operation in the form of gilding the back of the Buddha Image. His Majesty King Bhumibol granted his personal funds to establish the educational fund project to provide education to children in general in February 2012. His Majesty intended for the Privy Council to find ways to develop the school to create students

who are good people with morality and ethics. Such development, in terms of schools, teachers, and students, is to make schools that are shortage, located far away, and have less opportunity to have essential physical readiness sufficient to organize teaching and learning. This considers the appropriateness of the social geography and environment in which the school is located and makes it close to schools in the city (Naew Na, 2566).

His Majesty King Maha Vajiralongkorn Bodindradebayavarangkun has placed great importance on education and has graciously ordered the Privy Council to continue the Education Fund Project of His Majesty King Bhumibol Adulyadej the Great according to the royal policy granted by His Majesty by improving and developing it to be better in every dimension and expanding to achieve the objective of creating a foundation for the youth to be good people. Phetchaburi Rajabhat University began its operation and was responsible for taking care of the Education Fund schools in Phetchaburi and Prachuap Khiri Khan provinces. There were 15 schools selected to join the Education Fund Project in 2012 - present. The President of the Privy Council is the Chairman of the Education Fund Project Steering Committee and General Surayud Chulanont, Privy Councilor, is the Chairman of the Project Management Committee (Institute for the Research and Promotion of Arts and Culture, Phetchaburi Rajabhat University, 2016: 2).

The problem of teacher recruitment rate, including the problem of teacher shortage and teacher surplus that cannot distribute teachers across educational areas, has caused problems in personnel management of the Office of the Basic Education Commission all along, whether it is teaching inappropriate subjects, not enough teachers in every grade, partly because there are many small schools (Narumon Phusing, 2020: 442). The 12th Education Development Plan of the Ministry of Education, 2017–2021, Strategy 2, Strategy to produce and develop teachers, lecturers, and educational personnel, with the results and outcomes being the production of teachers in line with the needs of education management at all levels and types, having teachers in accordance with the criteria, having homeroom teachers in every classroom, and having teachers who graduated in the field of study that they teach, having a teacher's license, having professional ethics, including having lecturers and educational personnel who have the competence according to professional standards and can use their teaching potential to the fullest, and having good morale in performing their duties (12th Education Development Plan of the Ministry of Education, 2017–2021).

There are 157 educational fund schools in 35 provinces, divided into four regions, with a high shortage of dance teachers. The western region comprises five provinces: 1. Tak Province has four schools 2. Kanchanaburi Province has 11 schools 3. Ratchaburi Province has five schools 4. Phetchaburi Province has 12 schools, 5. Prachuap Khiri Khan Province has three schools, a total of 35 schools, it was found that the educational fund schools in Phetchaburi and Prachuap Khiri Khan provinces had dance teachers who taught in their major subjects only five schools out of a total of 15 schools, accounting for 33.3 % , which is considered to be less than half of all schools in the western region. Each school has a shortage of dance teachers, mostly in primary and opportunity expansion schools. The researchers summarized the problems: 1. Teachers do not graduate in dancing major subjects. 2. Teachers lack proper dance skills. 3. Teachers lack teaching techniques and methods and the creation of teaching media for performing arts at each level. 4. Teaching media is inappropriate for learners and the local context because most students in educational fund schools are ethnic groups.

This is consistent with the interview results of Panya Thongnil (interviewed on September 12, 2022), who said that the educational fund schools are schools in remote areas. They are educational institutions that change to be examples of development. They are schools on the edge of the country with many limitations that prevent schools from developing on par with schools in the city or large schools. This is due to the unpreparedness of many factors, such

as the shortage of teachers and teachers who teach different subjects than their majors. These problems cause students in educational fund schools to lack the opportunity to receive quality education (Panya Thongnil, 2022). Warisara Nuamnim (interviewed on June 8, 2023) said that organizing teaching and learning in a condition where teachers are not adequate in every class, teachers do not teach full time and to their full potential because they have other duties besides teaching and learning that teachers must perform. The curriculum is not consistent with the context of the school, which has a variety of ethnic groups with different cultural identities, such as language, food, clothing, games, performances, and local wisdom that has been passed down (Warisara Nuamnim, 2023). Such problems, therefore, affect students in terms of knowledge that they should receive correctly and according to their needs, including the skills of learners who should be trained correctly to solve problems in creating works or apply them in daily life, including the development of physical, intellectual, emotional, and social skills according to the royal intention of His Majesty King Bhumibol Adulyadej the Great, who will make schools a model for "creating good people for the country."

Performing arts are considered a valuable culture that can be developed to increase the economic value of the country. With the current Thai performing arts culture, it aims to preserve the traditional arts and culture and develop it further to be suitable for the modern era, allowing us to see the Thai way of life, creativity in religion, society, culture, and governance that have been accumulated and passed down, making Thai people responsible, knowing how to maintain discipline, loving the nation, religion, and the monarchy, and knowing how to develop themselves, which is a way to strengthen and awaken good consciousness that is suitable for the conditions of Thai society, causing Thai people in both urban and rural communities to cooperate and promote good traditions and use local wisdom to benefit the people of the nation (Phanurat Bunsong, 2017: 115).

Therefore, instilling culture in students is very important to reduce cultural degradation, which is partly due to the assimilation of modern culture. If it is not transmitted, it will disappear. Therefore, importance must be given to instilling arts and culture in students because cultural absorption comes from nature, surroundings, community sources, and transmitters. When students learn about history, culture, and their own identity, they will be able to absorb and create appreciation and respect for cultural diversity. In order for the community to have cultural strength and sustainable problem-solving processes, the important variable for the educational system to produce good results is teachers. Therefore, the importance of providing education and creating professional teachers is in the direction that focuses on developing both teachers and students so that the entire educational system will be of quality and effective (Phawinee Sothayaphet, 2015).

Statement of the Problems

The study identifies several critical issues in the delivery of dance education at the Western Education Fund School, particularly when taught by teachers who are not specialized in dance. First, the majority of teachers lack formal dance training, leading to inadequate knowledge and ineffective teaching techniques, which in turn affect the quality of instruction. Second, there is a heavy reliance on media-based tools such as YouTube, DLTV, dance manuals, and PowerPoint presentations, which often fail to engage students and can lead to boredom. Third, the lack of creativity in developing dance movements inhibits the integration of traditional customs and cultural practices, thereby limiting students' exposure to diverse forms of dance. Additionally, students' engagement and interest in dance are further reduced due to the strict imitation of teacher-led movements. Lastly, the inconsistent scheduling of dance classes, compounded by limited class hours, has led to students undervaluing the importance of dance education. These issues collectively highlight the need for a more

specialized and interactive approach to teaching dance in order to enhance both student interest and the overall effectiveness of the education.

Research Gap

While there is an established body of research on the importance of specialized training for dance teachers, few studies have explored the specific challenges faced by non-dance-specialized teachers in the context of mainstream schools. The current literature often focuses on formal dance training programs or the impact of media in education, but there is limited research on how the lack of specialized training affects dance instruction and student outcomes in non-dance-oriented educational settings. Furthermore, the gap in research concerning the integration of traditional dance customs and cultural practices in a classroom led by non-specialized teachers is noteworthy. There is also a lack of studies examining how class scheduling and the number of instructional hours impact student perceptions of dance education. This research aims to fill these gaps by exploring the challenges and conditions of dance teaching in such settings, focusing on the perspectives of both teachers and students, to identify strategies for improving dance education quality and student engagement.

Research Objectives

To examine the conditions and problems of teaching the dance subject for teachers who do not have a degree in dancing at the Western Education Fund Schools.

Research Methodology

This is qualitative research. Data is collected from documents, research reviews, reports, and other related documents. Field data is collected using in-depth interviews with administrators, teachers who did not graduate with a relevant major, teachers who graduated with a relevant major, and students of Western Education Fund Schools. Data quality is validated by triangulation of time, place, and person to confirm the accuracy of the data. The results are then summarized using concepts and theories as a framework for interpretation and discussion. The research methods are as follows:

Key informants groups: The researchers interviewed 35 key informants in collecting research data. The researchers selected Key Informants by Purposive Sampling in In-depth Interviews:(1) 5 Administrators, (2) 15 teachers who did not graduate with a relevant major subject, (3) 5 teachers who graduated with a relevant major subject, and (4) 10 students by selecting from 35 Western Education Fund Schools.

Research tools: The researcher used an interview form with structured interview questions about the conditions and problems of teaching dance subjects for teachers who did not graduate with a relevant major subject at the Western Educational Fund Schools.

The research instrument construction and validation: The researcher constructed the research instrument by studying the curriculum documents, including the teacher's manual, the educational assessment manual, the construction method, and the examination from various documents, analyzing the curriculum of the art learning group of schools to create an interview form as a research instrument. The questions were structured to be about the conditions and problems of teaching and learning the dance subject for teachers who did not graduate with a relevant major at the Western Education Fund Schools. The method of validating the quality of the interview instrument was determined to answer the questions according to the objectives by using the triangulation method to verify whether the researcher's data was correct. The researcher checked the source of the data, time, place, and person in all three aspects (Chantawanich, 2016).

Data collection. This research collected data from documents and in-depth interviews according to the objectives. The researcher collected the data themselves from interviewing administrators, teachers who did not graduate in relevant major, teachers who graduated in the relevant major, and students of the Western Education Fund Schools, totaling 35 people, to obtain the required data and be able to answer the research objectives. For data management, the data received from the interviews were transcribed and organized for further analysis.

Data analysis. This research analyzed data using the content analysis principle. The researcher checked the data before analyzing it to ensure the accuracy and reliability of the research results. Data obtained from various sources from the informants were compared. Content analysis techniques were then used to interpret the preliminary data into data that conveyed the meaning of the informants. Data was categorized and reduced to be classified for interpretation and conclusions by linking the results of various conclusions to form a structure of the findings that could answer the questions according to the research objectives.

Results

The conditions and problems of teaching and learning dance subjects for teachers who do not have a dancing major degree at the Western Education Fund Schools have the following research results:

The results of the interview with 35 administrators, teachers who did not graduate with dancing major, teachers who graduated with dancing major, and students of the Western Education Fund Schools. On the issues of the conditions and problems of teaching and learning the dance subject for teachers who did not graduate with a dancing major, Western Education Fund Schools, presented the research results as follows: 1) The conditions of teaching and learning the dance subject for teachers who did not graduate with a dancing major, Western Education Fund Schools are: currently, teachers who did not graduate with a dancing major, Western Education Fund Schools, teach the dance subject by lecturing and demonstrating dance moves, basic dance terminology, and then having students follow the teacher (informants 1, 2, 3, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 19, 20, 22, 25, 26, 27, 28, 29, 30, 31) in order for students to memorize dance postures. Moreover, it can be used to imitate various dance postures (informants 1, 2, 3, 4, 6, 7, 8, 10, 15, 17, 18, 21, 25, 26, 27, 28, 30, 31, 33, 34, 35) by using videos found on YouTube, DLTV, and the Dance Handbook of the Ministry of Education according to the Basic Education Core Curriculum B.E. 2551 of the Ministry of Education. According to the Basic Education Core Curriculum B.E. 2008 in Content 3, Dance, Standards S 3.1 and S 3.2 (Informants 1, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 15, 16, 17, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35) including PowerPoint as a teaching medium (Informants 4, 7, 9, 10, 11, 13, 15, 21, 26, 27, 29, 31, 34, 35), the teacher will lecture from the manual and demonstrate various dance postures for the students to follow. (Informants 1, 2, 3, 6, 7, 8, 11, 12, 13, 15, 17, 20, 21, 22, 24, 25, 26, 27, 28, 29, 30, 31, 34) by looking at images of various dance postures projected on a projector screen, together with using a video of the dance postures and basic dance terminology (Informants 4, 8, 9, 10, 12, 18, 20, 23, 24, 27, 28, 29, 32, 33, 34, 35)

From interviews with 35 administrators, teachers who did not graduate with a dancing major, teachers who graduated with a dancing major, and students of Western Education Fund Schools, regarding the teaching conditions of dance courses for teachers who did not graduate with a dancing major, Western Education Fund Schools, the following can be summarized in the following picture:

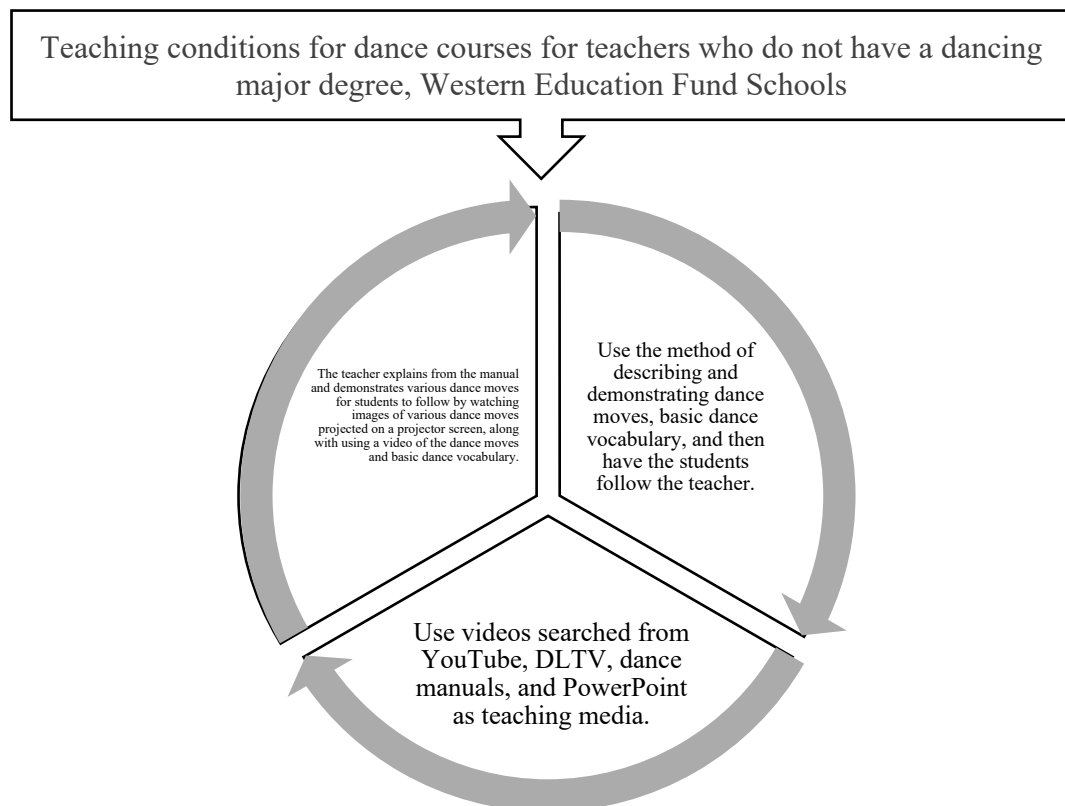


Figure 1 Teaching conditions for dance courses for teachers who do not have a major degree, Western Education Fund Schools

From Figure 1, it can be concluded that the teaching conditions of the dance course for teachers who do not graduate in dancing major in the Western Education Fund Schools are as follows: 1) Teachers who do not graduate in dancing major in the Western Education Fund School organize the teaching of the dance course by using the method of lecturing and demonstrating dance moves, basic dance terminology, and letting students follow the teacher. 2) Using videos searched from YouTube, DLTV, dance manuals, and Power Point as teaching media. 3) Teachers lecture from the manual and demonstrate various dance moves for students to follow the teacher by watching images of various dance moves projected on the projector screen, along with using videos of dance moves and basic dance terminology.

2) Problems in teaching dance subjects for teachers who do not have a major degree in dance at the Western Education Fund School are as follows: 1) Teachers who did not graduate in dance directly, therefore, do not have principles in teaching dance subjects, do not have basic knowledge, lack accuracy in content, do not know content in depth, resulting in inadequate content transfer, and lack of teaching techniques in dance subjects. As a result, students do not have basic knowledge in dance subjects and cannot dance according to the specified dance moves (Informants 1, 2, 3, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 19, 20, 22, 26, 27, 29, 31). 2) Teachers teach dance subjects by lecturing and demonstrating dance moves, basic dance terminology, and practicing songs and dance moves according to the dance handbook. The Ministry of Education based on the Basic Education Core Curriculum B.E. 2551 and let

students follow the teacher, causing students to gain knowledge from memorization without any explanation to create understanding. Therefore, students cannot develop the dance moves by themselves (Informant 1, 2, 3, 4, 6, 7, 8, 10, 15, 17, 18, 21, 25, 26, 27, 28, 30, 31). 3) Teachers use teaching media from YouTube, DLTV, the Ministry of Education's Dance Handbook based on the Basic Education Core Curriculum B.E. 2551 and Power Point, which causes teachers to not have thorough knowledge and understanding of the dance moves and not be able to perform them correctly according to the principles of dance. This causes students to become bored with the dance subject and not be able to perform dance moves correctly according to the principles. (Informants 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35) 4) Most students are ethnic groups, resulting in differences in language, customs, traditions, and culture. However, some teachers are not locals and use the common language to teach dance terminology and dance moves. Teachers also do not understand the customs, traditions, and culture of ethnic students, resulting in students not understanding dance terminology and dance moves. Therefore, teachers and students lack creativity in creating dance moves together, resulting in dance moves that are not in line with customs, traditions, and culture. Students therefore lack pride in promoting the conservation of Thai culture and local wisdom. (Informants 1, 2, 3, 4, 5, 7, 9, 10, 11, 13, 15, 21, 26, 27, 29, 31) 5) The teacher demonstrated the dance moves and had the students strictly follow the teacher because the teacher was afraid that the dance moves were not according to the principles. This caused the students to lack participation in the activities become uninterested in learning and dislike the dance subject. (Informants 1, 2, 6, 7, 12, 13, 14, 18, 19, 20, 24, 25, 26, 27, 30, 31, 32, 33, 34, 35) 6) Teaching and learning dance is not a main subject in the curriculum. Therefore, there are few teaching hours and it is not continuous. This caused the students to not give it importance because they did not see the benefits from learning it. (Informants No. 6, 7, 8, 11, 12, 13, 14, 15, 16, 20, 21, 22, 23, 25, 26, 27, 28, 31, 32, 33)

From interviews with 35 administrators, teachers who did not graduate with a dancing major, teachers who graduated with a dancing major, and students of Western Education Fund Schools, regarding the problems of teaching dance courses for teachers who did not graduate with a dancing major, Western Education Fund Schools, it can be summarized in the following picture.

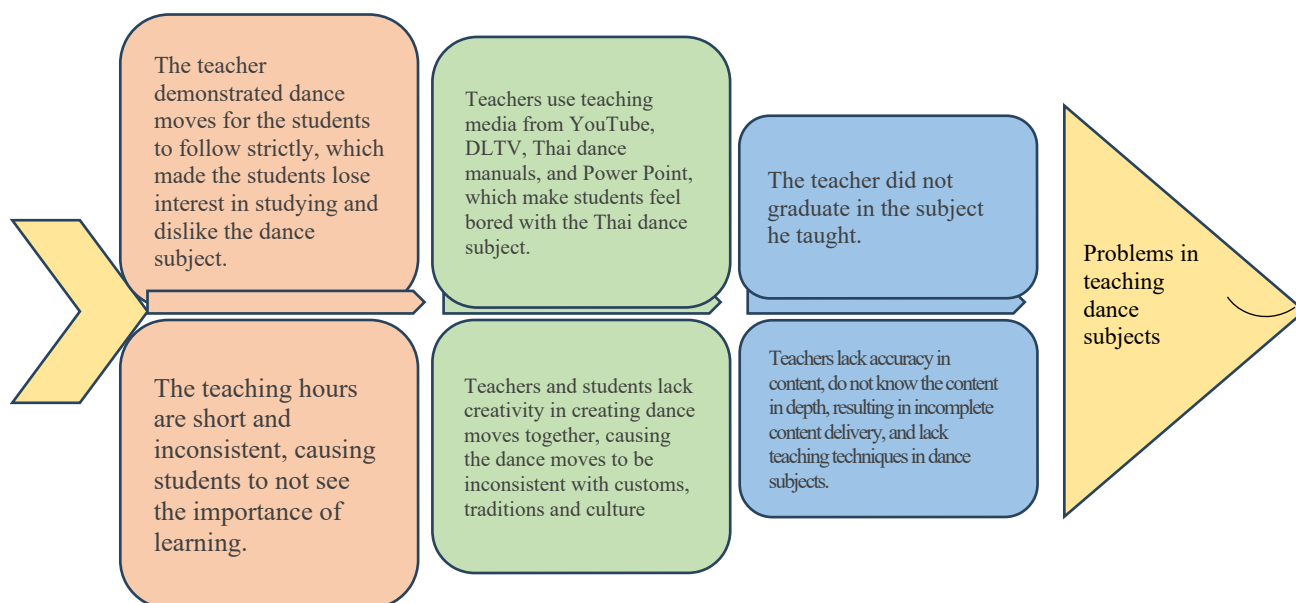


Figure 2 Problems in teaching dance courses for teachers who do not have a major in their field of study at Western Education Fund Schools

From Figure 2, it can be concluded that the problems of teaching and learning in dance subjects for teachers who do not match their majors in the Western Education Fund School are as follows: 1) Teachers do not graduate in the dancing field. 2) Teachers lack accuracy in the content and do not know the content in depth, causing them to be unable to fully convey the content and lack teaching techniques in dance subjects. 3) Teachers use teaching media from YouTube, DLTV, dance manuals, Power Point, which causes learners to become bored with dance subjects. 4) Teachers and students lack creativity in creating dance moves together, causing dance moves to be inconsistent with customs, traditions, and culture. 5) Teachers demonstrate dance moves for students to follow strictly, causing students to be uninterested in learning and disliking dance subjects. 6) Teaching hours are short and inconsistent, causing students to not see the importance of learning.

Discussion

The results of this research found important points that can be discussed according to the research objectives, with details as follows:

The results of the research found that the teaching conditions of the dance subject for teachers who do not graduate with dancing major at the Western Education Fund School were as follows: 1) The teachers who do not graduate with dancing major at the Western Education Fund School organized the teaching of the dance subject by using the method of lecturing and demonstrating dance moves, basic dance terminology, and letting the students follow the teacher. 2) Using videos searched from YouTube, DLTV, dance manuals, and Power Point as teaching media. 3) The teachers lecture from the manual and demonstrate various dance moves for the students to follow the teacher by watching various dance moves projected on the projector screen, along with using videos of dance moves and basic dance terminology. As for the problems of teaching the dance subject for teachers who do not match their major qualifications at the Western Education Fund School, they were as follows: 1) The teachers did not graduate in the dancing field. 2) The teachers lacked accuracy in the content and did not know the content in depth, causing the content to be incompletely conveyed, and lack of teaching techniques in the dance subject. 3) Teachers use teaching media from YouTube, DLTV, dance manual, Power Point, which makes students bored in the dance subject. 4) Teachers and students lack creativity in creating dance moves together, causing dance moves to be inconsistent with customs, traditions, and culture. 5) Teachers demonstrate dance moves for students to follow strictly, causing students to be not interested in learning and not liking dance. 6) Teaching hours are short and inconsistent, causing students to not see the importance of learning. This may be because the educational fund schools are schools in remote areas. They are educational institutions that tend to change to be examples of development. They are schools on the edge of the country. Most of the students are ethnic groups, which have many limitations that prevent the school from developing as much as schools in the city or large schools due to the unpreparedness of many factors. The teaching of dance subjects is organized by lecturing and demonstrating dance moves, basic dance terminology, and letting students follow the teacher. They use videos found on YouTube, DLTV, dance manuals, and Power Point as teaching media. The teacher will lecture from the manual and demonstrate various dance moves for students to follow the teacher by watching various dance moves projected on a projector screen, along with using dance moves and basic dance terminology videos. This causes problems in teaching dance subjects because the teacher did not graduate in dance, has

no teaching principles, and has no basic knowledge. Students cannot develop dance moves by themselves. The teacher uses teaching media from YouTube, DLTV, manuals, and Power Point, which makes the teacher not have a thorough understanding of dance moves and is correct according to the principles of dance, causing students to become bored with dance subjects. Teachers and students lack creativity in creating dance moves together, causing the dance moves to be inconsistent with traditions and cultures. Teachers demonstrate dance moves for students to strictly follow, causing students to be uninterested in learning and disliking dance subjects. In addition, the teaching hours are short and inconsistent, causing students to not give importance to learning. This is consistent with the idea of Rattana Poon-kesam, who stated that explaining the elements of Thai dance, which is one of the core curriculum subjects and an art subject in schools that emphasize science, in terms of art in schools that emphasize science. Therefore, the elements of this subject can be applied to promote students' creative thinking to be more diverse and an area of studying aesthetics or beauty in a different form from the original. Students in schools that emphasize science already have special ideas and abilities in science. However, integrating opposite sciences, such as Thai art or dance, will create a balance in thoughts and use both hemispheres of the brain more (Rattana Poon-kesam, 2022: 41). This is consistent with the idea of Supranee Chomjumjang, who stated that organizing learning activities to achieve objectives, teachers should have principles and concepts for organizing learning, art, and integrating art disciplines to be more unified, such as visual arts, music, and performing arts (dance) to be integrated together. By organizing learning or designing art activities in an integrated way and focusing on designing art activities that enhance aesthetic experiences, thinking, problem solving, self-discovery, and inspiring the desire to learn and create art (Supranee Chomjumjang, 2022), it is consistent with the concept of Wanthana Patcha, Suthira Prasertsan, who stated that integration in core subjects, integration in additional content, integration of extra-curricular activities, project activities, activities to reduce study time and increase learning time can all be carried out, which is very beneficial to develop the potential of learners in educational institutions to have the ability to think and develop principles and ways of thinking in a tangible way, resulting in value in developing youth who will grow up to be adults and an important force of the nation (Wanthana Patcha, 2014; Suthira Prasertsan, 2015). Consistent with the concept of the Ministry of Education, which states that dance has knowledge and understanding of dance elements, creatively expresses dance, uses basic dance terms, analyzes and criticizes dance values, freely conveys feelings and thoughts, creates various forms of movement, applies dance in daily life, understands the relationship between dance and history, culture, and values dance as a cultural heritage, local wisdom, Thai and international wisdom (Ministry of Education, 2008: 65). Consistent with Meador's concept, which states that teachers receive knowledge from other individuals or agencies who provide knowledge and skills in areas that teachers want to develop, such as assessments from school administrators, teaching supervision, seminars, training, and workshops to develop their own weaknesses (Meador, 2017). Most of them are organized in the form of training (Office of the Secretary-General of the Education Council, 2015). However, current teacher training still has shortcomings. After teachers have received training, there is no clear follow-up and evaluation, so it is not known how much teachers have applied what they have learned from the training or what the results are. In addition to development in the form of training, there is also internal and external supervision. With experts in teaching management to provide advice and consultation in developing teaching management, it is consistent with the research of Wivat Petchsri who studied the development of the 4S learning management model, subject 3, performing arts, grade 5 primary school. The study results found that the important factors affecting the development of performing arts teaching are the lack of specialized personnel and administrators not giving enough importance,

resulting in readiness in various aspects such as insufficient teaching hours, insufficient supporting documents for performing arts, and unprepared classrooms, etc. (Wivat Petchsri, 2018). It is also consistent with the research of Narumon Phusing who studied the model for developing science teachers using STEM for schools with teachers who are not in their field. The study results found that the management of the teaching staff has many problems, especially in teaching management in small schools. Part of the problem is the hiring of new teachers who are not enough to meet the demand, the lack of teachers in some subjects, or the characteristics do not match the needs of the school, especially in mathematics and science subjects, which results in teachers having to teach subjects that are not in their field of study, resulting in teachers not teaching in their field of study and not having enough teachers. A single teacher must be responsible for teaching all subject groups, and most teachers are teachers in small schools. In addition to being responsible for teaching, they must also perform many other duties as assigned by the school. Such conditions affect the quality of learning management because teachers lack knowledge and understanding of various disciplines, coupled with a lack of time to create learning management tasks, especially in procuring appropriate and sufficient media and learning equipment, preparing learning resources, and creating an atmosphere both in and outside the classroom (Narumon Phusing, 2020). This is consistent with the research of Rachakan Kenchompoo, who stated that some teachers can also manage teaching in subjects that they did not graduate from. Therefore, teachers who do not teach in their major subjects are important in educational development, helping schools to have personnel for teaching and learning in all subject groups. If given the opportunity to develop their knowledge and skills in subjects that they did not graduate from, teachers who do not teach in their major subjects may gain more expertise in teaching and develop teaching and learning management, resulting in learners developing as well (Rachakan Kenchompoo, 2012). This is consistent with the research of Wani Khomkham, who stated that teachers who teach outside their majors have problems with teaching content, lack of knowledge, understanding, and skills in teaching management, use of media and development of teaching media, and use of measurement and evaluation tools (Wani Khomkham, 2012). These problems result in ineffective teaching management in that subject group (Office of the Secretary-General of the Education Council, 2009, cited in the Office of the Secretary-General of the Education Council, 2015). The solution is to have teachers receive training to develop their own knowledge, which is consistent with the research of Nawaporn Chalarak, who proposed a guideline for developing teachers who did not graduate with an English major by having teachers receive training to develop skills and knowledge (Nawaporn Chalarak, 2016). This is consistent with the research of Chawiwat Tansuk, who studied the development of a creative dance curriculum according to the creative education management approach for elementary school students. The research results found that teachers must change the learning management format from being the sole provider of knowledge to being the initial provider of knowledge, and then open up space for students to participate in seeking knowledge or answers that teachers have left unanswered. Good learning management must open up space for students to have complete freedom of thought under good manners towards each other. Good creativity must be able to translate the abstract concepts into concrete practices, which is a process of learning in various forms. Therefore, the learning management of teachers and students must not be the management of learning by telling knowledge to students only. But the students themselves must learn through practice as well. It is important that we must be aware of and instill in the students (Chawiwat Tansuk and Mariam Nilphan, 2015). Consistent with the research of Wivat Phetsri, who studied the development of the 4 S learning management model, subject 3, performing arts, grade 5 primary school students. The research results found that the researcher used the concept of child development psychology, the theory of learning practical skills and cooperative learning, and

the theory of learning management process, which developed a tool for testing students, which is the 4 S learning model, with the following steps: Step 1: Present stimuli such as diagrams, videos, models, songs, games, etc. The students will observe and try to remember various information. Step 2: Preparedness stage: Divide into groups of male and female characters and pay respect to the teacher. Perform basic training to make the body ready. Step 3: Practice: Students learn various techniques from the demonstration of the teacher and instructor. After the demonstration, the students will practice minor skills. Learners observe and follow slowly, including learning more from various media. After that, learners will practice sub-skills without examples, but teachers or classmates can give advice until learners can practice (Wiwat Petchsri, 2018). This is consistent with the research of Suwanee Phiromkraiphak, with the research technique used as participatory action research, namely, planning and creating a learning model for self-awareness of responsibility for underprivileged children. The creation was carried out in collaboration with school administrators and related teachers to exchange ideas and practices according to the learning model for self-awareness of responsibility for underprivileged children (Suwanee Phiromkraiphak, 2016). This is consistent with the research of Chaiwichit Chianchana, who studied the creation and development of models/formats/models/prototypes with the aim of presenting various concepts used in the creation and development of models, using the concept of model creation as a newly invented model that has never been seen before. As for model development, it is a model that has been seen before, and has been done, improved, corrected, or added to the weak points and limitations in order to keep up with the actual situation. Regardless of the nature of model creation and development, the important foundation of model creation or development is to have appropriate, correct and sufficient information in order to analyze and synthesize into a model called a hypothesis model. This hypothesis model requires data to determine components, variables, principles, concepts, functions, and create relationships or arrange them in order, which will lead to an explanation of the phenomenon being studied (Chaiwichit Chianchana, 2017).

New Discovery

From this research, new knowledge was obtained that the conditions and problems of teaching and learning in dance subjects for teachers who do not have the same major qualifications as their majors at the Western Education Fund School. It was found that the conditions of teaching and learning in dance subjects were as follows: 1) Teaching and learning was organized by using lectures and demonstrations of dance postures, basic dance terminology, and letting students follow the teacher. 2) Using videos searched from YouTube, DLTV, dance manuals, and Power Point as teaching media. 3) Teachers will lecture from the manual and demonstrate various dance postures for students to follow the teacher by watching various dance postures projected on a projector screen, along with using dance posture demonstration videos and basic dance terminology. The problems of teaching and learning in dance subjects were as follows: 1) Teachers did not graduate in the same field. 2) Teachers lack accuracy in the content and do not know the content in depth, causing them to be unable to fully convey the content, and lacking teaching techniques in dance subjects. 3) Teachers use teaching media from YouTube, DLTV, dance manuals, and PowerPoint, which causes students to become bored with dance subjects. 4) Teachers and students lack creativity in creating dance postures together. 5) Teachers strictly demonstrate dance moves for students to follow, causing students to be uninterested in learning and disliking dance. 6) Teaching hours are short and inconsistent, causing students to not see the importance of learning. Therefore, the Western Education Fund School should organize training courses for all teachers who did not graduate

in dance. There should be teaching media that integrates knowledge of the subject, focusing on students' understanding rather than memorization, so that students can develop dance moves by themselves. There should be development of teaching media that is appropriate for the development of children at each age, making it clear, diverse and easy to understand. Students should be involved in designing dance moves by using dance moves, performing arts or local arts and culture from the wisdom of the villagers, which are annual festivals in that area, including fun and lively folk games of the villagers. This promotes the conservation of Thai culture and local wisdom, so that students are proud of their own culture, promotes students' thinking and practicing in organizing dance performances, makes students learn, participate in activities, and makes students more interested in learning and like dance. Instill in students the importance and benefits of studying dance. There should be an increase in teaching hours for dance. and conduct continuous teaching and learning, organize performing arts activities to give students the opportunity to present their performing arts at local annual festivals and festivals, as shown in Figure 3.

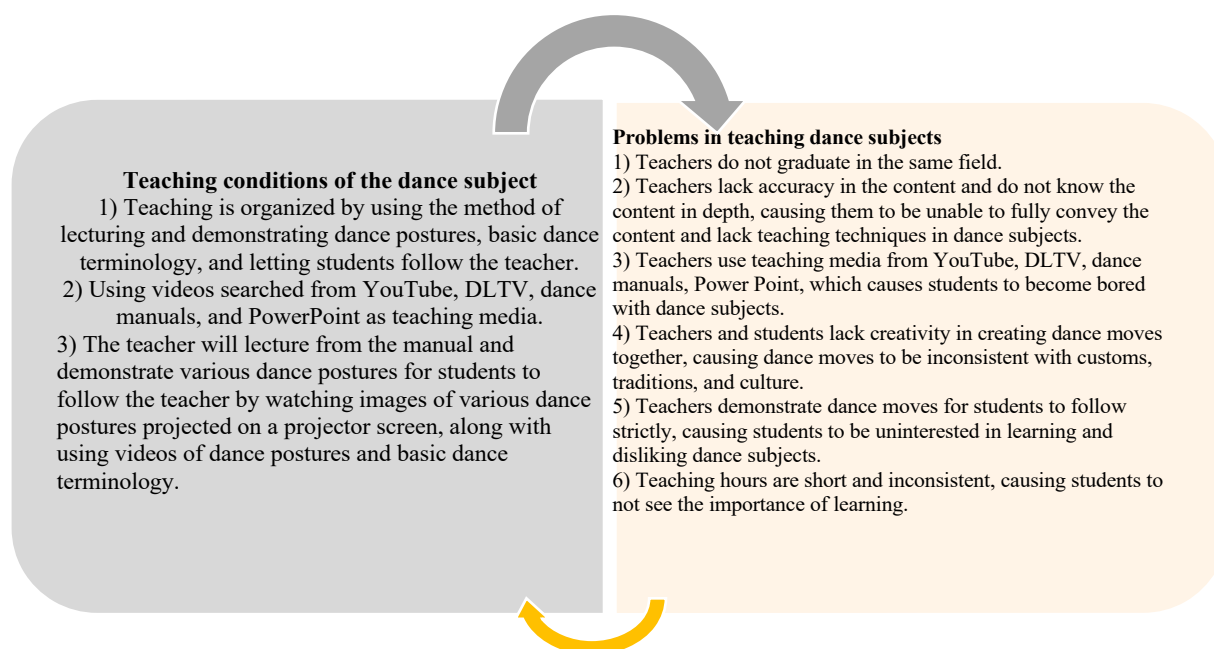


Figure 3 Conditions and problems in teaching dance courses for teachers who do not have a dancing major at Western Education Fund Schools

Conclusion and Recommendation

The educational fund school is a school in a remote area. It is an educational institution that tends to change to be an example of development. It is a school on the edge. Most of the students are ethnic groups. Many limitations prevent the school from developing as much as schools in the city or large schools. This is due to the unpreparedness of many factors, including: 1) The teachers do not graduate in performing arts directly. The teachers do not have principles in teaching performing arts and do not have basic knowledge. As a result, students do not have basic knowledge in performing arts and cannot dance according to the specified dance moves. 2) The teachers organize the teaching of performing arts by using the method of lecturing and demonstrating dance moves, basic dance terminology, practicing songs and dance moves according to the guidelines of the performing arts handbook of the Ministry of Education according to the Basic Education Core Curriculum B.E. 2551 and then have the

students follow the teachers. This allows the students to gain knowledge from memorization. There is no explanation to create understanding. Therefore, the students cannot develop the dance moves by themselves. 3) The teachers use media for teaching from YouTube, DLTV, and performing arts handbooks. The Ministry of Education, according to the Basic Education Core Curriculum B.E. 2551 and Power Point, causes teachers to lack knowledge and understanding of dance moves thoroughly and correctly according to the principles of dance, causing students to feel bored with dance subjects and be unable to demonstrate dance moves correctly according to the principles. 4) Most students are ethnic groups, resulting in differences in language, customs, traditions and culture. However, some teachers are not locals and use the common language to teach dance terms and dance moves. Teachers also do not understand the customs, traditions and cultures of ethnic students, causing students to not understand dance terms and dance moves. Therefore, teachers and students lack creativity in creating dance moves together, causing dance moves to be inconsistent with customs, traditions and culture. Therefore, students lack pride in promoting the conservation of Thai culture and local wisdom. 5) Teachers demonstrate dance moves and have students strictly follow the teacher because teachers are afraid that dance moves are not correct according to the principles, causing students to lack participation in activities and not be interested in learning and not liking dance subjects. 6) Teaching dance subjects is not a core subject in education, so there are few teaching hours and it is not continuous, causing students to not give it importance because they do not see the benefits from learning. The researcher recommends the following: 1) Organize a training course for all teachers who did not graduate in dance in the Western Education Fund School, starting from studying the history, concepts and principles of Thai dance, practicing basic Thai dance, dance terminology, gestures, slow songs, fast songs, small main songs, physical movement skills, rhythm and style, so that they can apply the knowledge gained to teaching dance to students so that they have basic knowledge in the dance subject and can dance according to the specified dance moves. 2) There should be the creation of teaching media that integrates knowledge of the subject content, curriculum, and teaching science of dance subjects, focusing on students gaining understanding rather than memorization, so that students can develop dance moves by themselves. 3) There should be the development of media used in teaching and learning that is appropriate for the development of children in each age group, to be clear, diverse and easy to understand, such as videos, dance manuals, so that teachers who do not have thorough knowledge and understanding of dance moves and are correct according to the principles of dance, so that students are interested in dance and can perform dance moves correctly according to the principles. 4) Teachers should let students participate in designing various dance moves by bringing dance moves to the performance. Or local arts and culture from the wisdom of the villagers, which are annual merit-making festivities in that locality, including the fun and cheerful local games of the villagers, such as the wooden dance or dressing in ethnic costumes in the performance, integrated with basic dance moves from the core curriculum to invent dance moves together to make the dance moves consistent with customs, traditions, and culture. This is to promote the conservation of Thai culture and local wisdom so that students are proud of their own culture. 5) Promote students' ideas and practice in organizing dance performances, both in terms of dance moves, drama or songs, music, costumes, movement styles, and other elements, so that students learn and participate in activities, resulting in students being more interested in learning and liking dance even more. 6) Instill in students the importance and benefits of studying dance subjects. Dance teaching hours should be increased, and teaching should be continuous, and performance activities should be organized to give students the opportunity to present their performances in local annual merit-making festivities.

The study of the conditions and problems of teaching and learning in the dance subject for teachers who do not match their major in the Western Education Fund School is an important guideline for solving various shortcomings in teaching and learning in the dance subject for teachers who do not match their major in the Western Education Fund School. This is to integrate the creation and development of the dance curriculum to be consistent with the context of the school, which has a variety of ethnic groups with different cultural identities. It aims to preserve traditional arts and culture and develop it further to be appropriate for the modern era, allowing people to see the Thai way of life, creativity in religion, society, and culture, resulting in cooperation and unity in promoting good traditions and using local wisdom to benefit the people of the nation, as well as being able to absorb and create appreciation and respect for cultural diversity. This also allows the community to have cultural strength and a sustainable problem-solving process.

Research Implications

The findings of this study have several implications for the field of dance education, particularly in non-specialized teaching contexts.

1. **Need for Specialized Training:** The study highlights the critical importance of providing formal dance training to teachers who are not specialized in dance. Schools and educational institutions should invest in professional development programs that focus on enhancing the dance skills, teaching techniques, and cultural knowledge of non-dance-specialized teachers. This could lead to better-informed and more confident instructors who can deliver more effective dance education.

2. **Incorporating Interactive and Creative Teaching Methods:** The reliance on media-based teaching tools such as YouTube, DLTV, and PowerPoint has been shown to lead to disengagement among students. This research suggests that incorporating more interactive and creative teaching methods, such as hands-on activities, group choreography, and live demonstrations, could significantly improve student engagement. Educators should be encouraged to develop a curriculum that fosters creativity, critical thinking, and student participation, rather than focusing solely on imitation.

3. **Integrating Traditional and Cultural Practices:** The study reveals that the lack of creativity in developing dance movements has limited the integration of traditional customs and cultural practices. This finding suggests that there is a need for curriculum development that emphasizes cultural diversity and promotes the learning of traditional dance forms. Educators should be encouraged to integrate cultural elements into the lessons to provide students with a well-rounded understanding of dance as a global and culturally significant art form.

4. **Improving Class Scheduling and Frequency:** The research also suggests that inconsistent class schedules and limited instructional hours may contribute to the undervaluation of dance education. Schools should consider allocating more time for dance classes and ensuring a consistent schedule to enhance student participation and commitment. A more robust and regular dance program could help students develop a deeper appreciation for the subject and improve their overall learning outcomes.

5. **Enhancing Student Engagement and Motivation:** The study underscores the importance of fostering student engagement and interest in dance through varied teaching methods. By addressing the challenges of teacher training, class structure, and curriculum design, educational institutions can create a more motivating environment for students. Schools should consider introducing extracurricular dance activities, competitions, or collaborations with professional dancers to further stimulate student interest and provide real-world dance experiences.

6. **Policy Implications:** For policymakers, the study advocates for the integration of dance education into broader educational reforms, with an emphasis on ensuring that all

teachers, regardless of their primary subject area, are equipped with the necessary skills and resources to teach dance effectively. This could lead to the development of policies that prioritize the inclusion of arts education, particularly dance, in the school curriculum, along with the funding and support needed to implement such initiatives.

In summary, the research findings call for a holistic approach to improving dance education, emphasizing the need for specialized training, more creative and interactive teaching methods, integration of cultural elements, better scheduling, and policies that support the arts in education. These implications offer practical solutions for enhancing the quality and effectiveness of dance education, particularly in non-dance-specialized educational settings.

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