Development of the Online art and culture curriculum (Nora)

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Abstract

Development of the Online Nora Dance Curriculum is a developmental study aimed to investigate and promote an online Nora dance curriculum for youths and interested individuals. The curriculum was grounded on Hilden Taba's concept of curricular development and coordinated in the development process by academics, local artists, experts in art and culture, and Nora dance performance. The study results suggested that the development of the online Nora Dance curriculum comprised 7 steps. The online Dance curriculum consisted of 4 underlined courses namely 1) Nora Dance Course featuring 9 lessons, 2) Nora Music Course featuring 5 lessons, 3) Nora Vocal Performance Course featuring 5 lessons, and 4) Pran Nora (a hunter figure in Nora) Course featuring 5 lessons. The curriculum puts a strong emphasis on self-paced learning to raise awareness and perception about Nora performance among youths and interested individuals. The effort shall solidify the exchange of knowledge, and establishment of cooperation and networks between the university, communities, and schools. This also serves as a process of disseminating and conserving art and culture and adjusting approaches to the promotion of art and culture in compliance with changes in the digital era.

Keywords: Development Curriculum, Online Curriculum, Online Nora Dance Training Curriculum

Introduction

Nowadays, culture and norms originate from how people living in different regions, speaking different languages, and adhering to distinct beliefs share what they have assimilated. The original roots of culture, hence, had no alternative but to adapt to such changes to ensure the thriving of the ancestor's legacy and prevent threats of misuse. The Act of Promoting and Safeguarding the Intangible Cultural Heritage, B.E. 2016 has been institutionalized to be a mechanism or measure to promote and safeguard diverse cultural heritage in Thailand in the midst of social changes both in Thailand and overseas. The act also assists in raising awareness, perception, and interest in the cultural heritage which shall keep national identities sustainable.

In the context of southern regions, there is a great diversity of art and culture, especially performing art such as Li-ke Pa (Wild-musical folk drama), Mayong, Rong-ngang, and Nora. Among all, Nora receives broad recognition as a performing art representing the south characterized by its bold, aggressive, prompt, and decisive moves and forms. Nora is an old cultural activity conveying meanings through moves to the rhythms [1] Each move embodies living aesthetics and is integrated with verses composed in the southern dialect [2] Apart from the captivating moves, Nora's tempo is nothing short of excitement and liveliness

accompanied by intricately-tailored costumes derived from the southern communities' beliefs and rituals. [3] Nora's successors will join a gathering to pay homage to Kru Mor Nora (Nora's master) and ancestors and to ward off evils. Nora rituals are a connection keeping the communities close to their ancestors, passing on the legacy to new generations, and treating abnormalities in a person or a community as a whole as well as giving a blessing to those partaking in the ritual. Given the virtue of Nora and its identity, the Department of Cultural Promotion, Ministry of Culture proposed to have Nora registered under the name Nora, Dance Drama in Southern Thailand in a category of intangible cultural heritage with UNESCO in 2019. [4]

Nowadays, the propagation and conservation of Nora performing art is are increasingly essential especially in the domain emphasizing the promotion of knowledge and awareness of the dance among youngsters, and the promotion of works oriented toward disseminating Nora's body of knowledge to nominate it for a registration of as intangible cultural heritage [5]. Under key strategies aimed at raising awareness and perception of Nora performing art, and promoting the exchange of knowledge, and strengthening cooperation and networks connecting the university, communities, and schools.

An effort to promote learning of Nora performing art through the assistance of online media is deemed a sustainable approach to propagating and conserving art and culture. This shift into an online track also resonates with evolving dynamics in a digital era. Therefore, this study aims to gain a deeper insight into and develop an online Nora Dance Training curriculum for youths and interested individuals as a platform for self-paced learning and in compliance with the inclusion criteria for conservation and propagation of documents addressing global wisdom, including raising awareness, reservation, and Access to Nora performing art in the era of social transitions.

Objective

To design and develop a Nora curriculum for youths on online platforms.

Expected outcomes

1. Promoting understanding, knowledge, and skills in Nora performance among youths and interested individuals in a society which will help to sustainably maintain national identities.

2. Conserving and promoting the propagation of Nora art performance to constitute a sense of pride in the national cultural heritage unique to the southern region.

Research scope

Development of online art and culture curriculums covers a comprehensive scope of the Nora dance including Nora dance choreography, Nora music, Nora verses, and Pran Nora (a hunter figure). However, the curriculum's content is limited to the fundamental scope so that workshop attendees are able to fully comprehend the overall concept of Nora performing art, and perform the dance on a basic level.

Concept of Theory

Development of online art and culture curriculum under the developmental concept adopted from the Taba Model includes details as follows: Taba [6] proposed the concept to create a curriculum called "Grass root approach" grounded on an inductive approach defined by its bottom-up concept. For this, Taba posited that instructors in a curriculum should also be part of the curriculum design and development team. Taba's procedures for formulating a curriculum are as detailed [6].

Step 1 Diagnosis of needs: instructors or others involved must take into consideration pertaining to the necessity of the curricular development. As a result, it is imperative to investigate the contexts of the issues, needs, and necessities of both students and societies.

Step 2 Formulation of objectives: After having gathered the abovementioned data, goals or objectives of the curriculum must be explicitly set and assessed whether it complies with the students' and society's needs.

Step 3 Selection of content: following the setting of goals and objectives, content compatible with the determined goals and objectives will be selected and filtered based on its validity, age-appropriateness, and abilities and development of the students as well.

Step 4 Organization of content: the content gathered must relevantly address the levels of difficulties and continuity as well as the age, abilities, development, and interest of the students. Then, it will be organized in a sensible order.

Step 5 Selection of learning experiences: This is the step where instructors or others involved shall have to select the learning experience in compliance with the goals and objectives of the subject.

Step 6 Organization of learning experiences: the selected learning experiences shall be gathered, processed, and sequenced in relation to their content and continuity.

Step 7 Evaluation and means of evaluation: This is the final step of curricular development and above all, it is an integral part. In this step, instructors or others involved shall have to evaluate whether the organized learning experiences have achieved the determined goals and determine means of evaluation together with a tool for the evaluation.

Curricular development in accordance with Taba's concept shall be started wherever the expertise and interest are placed using seven steps of the study procedure including diagnosis of needs, formulation of objectives, selection of content, organization of content, selection of learning experiences, organization of learning experiences and evaluation and means of evaluation as illustrated in the following diagram. [7]

The prominent point in Taba's model is Teaching Strategies and learning experiences which is the process embodying two significant elements [8]

1. Teaching strategies and learning experiences are a determiner of learning conditions. Each of the learning activities organized is based on objectives related to learning outcomes, the organization of learning and teaching should demonstrate a sequence of learning as well.

2. Teaching strategies inherently fuse a number of components together which signifies a complex process. Therefore, decisions pertaining to teaching strategies should be made in consultation with the following components:

Organization of content: specifications on the width and depth of learning learners are supposed to acquire need to be provided. Also, a sequence of the subject's content and the levels of compatibility between the structure and the project must be balanced since each of the levels had objectives and content interrelated with others.

Learning units: Learning units comply with the objectives indicating measurement and assessment composed of details and flexibility. This allows both the instructors and learners an opportunity to participate in designing lesson plans and organizing activities associated with needs and interests. Additionally, the assessment of learners' basic knowledge also assists the learners in learning to develop the study process in proper sequences leading to findings. Conclusions in a form of principles reflecting the learning outcomes will be drawn. Also, learners will be stimulated to think logically by following a proper sequence and self-directed learning.
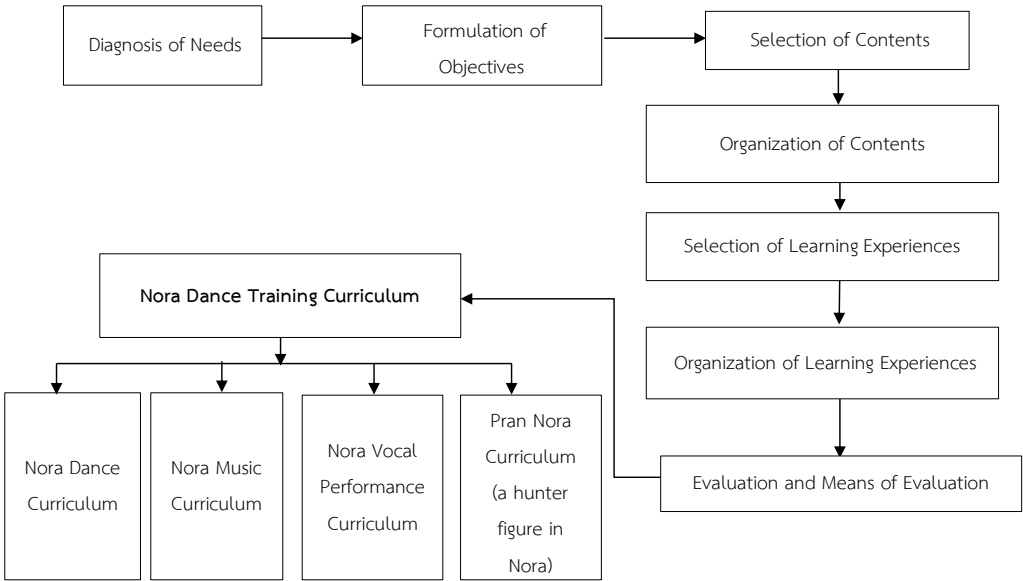
Concepts and theories about online learning

Online learning is learning through electronic media in various forms under the context that learners have the freedom to choose based on their preferences [9] and learning takes place as part in of the internet system [10] with the multimedia-delivered content being integrated with learning management systems. Learners and teachers use this as a channel for communication. Significant components of learning include the management system, content or learning management, tools for learning management, interaction and learning systems as well as learning in any forms relevant to the characteristics of remote learning relying on transmitting the content and integrating the teaching materials with

electronic devices. The information can be computer-assisted instruction, web-based instruction, online learning, and Distance Learning Television

Online learning and teaching management [11] consist of six components including 1. Content and learning materials 2. Information and communication system for online learning 3. Communication system and learning interaction 4. Evaluation and assessment system 5. The learning support system is divided into 3 systems, namely the Technical Learning Support System, Academic Learning Support System, and social support system.

Conceptual Framework

Method

Development of the online art and culture curriculum (Nora) is a developmental study derived from a cooperative effort in creating an online Nora dance curriculum with experts in the Nora performance as displayed in Table 1.

Table 1. Experts specializing in the Nora performance

No.	Name	Expertise
1	Assistant Professor Thummanit Nikomra	Nora Dance
2	Mr. Wiradat Tongkam	Nora Music
3	Mr. Supisai Raksakul	Nora Vocal Performance
4	Assistant Professor Supat Narksen	Pran Nora (a hunter figure in Nora)

Research Results

Results of the study on the development of an online art and culture curriculum based on the curricular development concept by Taba shall be explained as follows:

Step 1 Diagnosis of Needs

Center for Cultural and Sports Promotion has proceeded to assess and diagnose the needs of youths in terms of their needs and interest in art and culture via Google forms. It was found that the most interesting curriculum was the one focusing on Nora performance, representing the southern identities [1].

Technological advancement in today's society has been growing by leaps and bounds. In the context of communication, technology has transformed communication behavior in several domains as well as the learning behavior evolving in synch with communication technologies. Accordingly, promoting knowledge and raising awareness and appreciation of the value of their own local artistic and cultural legacy must be done in a way that is perceived as accessible, quick, and convenient. This will be aligned with the youths' needs leading to the sustainable process for conserving and promoting national identities.

Step 2 Formulation of objectives

The online Nora dance curriculum is developed based on goals or objectives to ensure the curriculum's compliance with the general guidelines to safeguard documentary heritage issues by the UNESCO. The objectives formulated are as follows: [12]

1. To create a body of knowledge of Nora in a form of online media-based learning as specified in Strategy 1 (Raising awareness)

2. To conserve and promote the propagation of Nora performance to constitute a sense of pride in the value of local and national cultural inheritance as specified in Strategy 3 (Preservation).

3. To upgrade the Basic Nora Performing Arts for Youths curriculum so that youngsters have equal access to it in the form of online learning media as specified in Strategy 4 (Access)

Step 3 Selection of contents

The study's results suggested that the selection of content for the online Nora Training curriculum had to be supervised by experts specializing in Nora performance in four online curriculum drafting meetings. Each session encouraged brainstorming ideas to create the curriculum. In this study, four Nora performance experts specializing in various domains were included namely Assistant Professor Thummanit Nikomra, an expert in the Nora dance, Mr.Wiradat Tongkam, an expert in Nora music, Mr. Supisai Raksakul, an expert in Nora verses,

and Assistant Professor Supat Narksen, an expert in Pran Nora. The expert panel cooperated to brainstorm and select suitable content divided into four curriculums including Nora dance, Nora music, Nora verses, and Pran Nora.

Step 4 Organization of contents

The study's result revealed that the organization of the content must be managed with attention to sequences of the training attendees' learning. The online Nora Dance Training curriculum allowed the attendees to choose based on their interests and capabilities to achieve the learning outcomes categorized by the learners' aptitude and components of the Nora performance which means the attendees can independently select the training curriculum based on personal interests, preferences, and aptitudes. Moreover, they can also sign up for additional curricula to gain broader learning experiences. The content of this training has been classified into four curricula in accordance with the structure of basic Nora performance, each of which is structured to facilitate learners' understanding, rationale, and components as well as fundamental skills emphasized in each of the curricula as detailed below.

Nora Dance curriculum: is composed of 9 chapters [13] featuring the content pertaining to basic Nora performance as detailed in Table 2.

Table 2. Organization of the content in the Nora curriculum

Objectives	Organization of contents
To promote knowledge and understanding and to raise awareness and appreciation of the values of the Nora dance among youths and interested individuals to pave the way for sustainable preservation of the national identities	Chapter 1 Definition of Nora
	Chapter 2 Importance of Nora
	Chapter 3 History of Nora
	Chapter 4 Components of Nora
	Chapter 5 Body organization in Nora Dance
	Chapter 6 Nora terminologies
	Chapter 7 Ta Ram Kru (Nora master's choreography)
	Chapter 8 Ram Prasom Ta/ Ram Ko
	Chapter 9 Nora dance tactics

Nora Music Curriculum is composed of 5 chapters [14] featuring the content pertaining to Nora Music as detailed in Table 3.

Table 3. Organization of the content in the Nora Music Curriculum

Objectives	Organization of contents
To promote knowledge, understanding, and raise awareness about Nora musical instruments among youths and interested individuals which leads to sustainable preservation of the national identities	Chapter 1 Definition and importance of Nora musical instruments Chapter 2 Nora musical instruments and components Chapter 3 Nora music orchestra for Nora performance Chapter 4 Nora music orchestra (Prasom Wong) Chapter 5 Tactics for music orchestra for Nora performance

Nora Vocal Performance is composed of 5 chapters [15] concerning vocal performances of Nora verses in various basic forms as detailed in Table 4.

Table 4. Organization of contents in the Nora Vocal Performance Curriculum

Objectives	Organization of contents
To promote knowledge, understanding, and raise awareness about Nora musical instruments among youths and interested individuals which leads to sustainable preservation of the national identities	Chapter 1 The concept of vocal performance of Nora verses Chapter 2 Performance of Nora vocal verses Chapter 3 Vocal practice of Kru Son verse (teacher's teaching) Chapter 4 4-worded verse vocals Chapter 5 Tactics for 4-worded verse vocals

Pran Nora (a hunter figure in Nora) Curriculum features 6 chapters [16] concerning Pran Nora (a hunter figure in Nora) in different domains as detailed in Table 5.

Table 5. Organization of contents in Pran Nora (a hunter figure in Nora) Curriculum

Objectives	Organization of contents
To promote knowledge and understanding of Pran Nora performance which leads to sustainable preservation of the national identities	Chapter 1 History and Importance of Pran Nora Chapter 2 Components of Pran Nora Chapter 3 Terminologies in Pran Nora Chapter 4 The process of Pran Nora's opening (Oog Pran) Chapter 5 The tempo and verses in Pran Nora Chapter 6 Tactics for Pran Nora's opening (Oog Pran)

Step 5 Selection of learning experiences

The study's results demonstrated that self-paced learning is a learning form complying well with the present social condition, the digital society operating by means of online communication. Nowadays, there are more than 69.88 million internet users [17] As a result, a platform for art and culture learning has been created offering opportunities and access through online channels.

Step 6 Organization of Learning Experiences

The study's results suggested that online trainings need to be made interesting with concise content, and comprehensible content accompanied by illustrative examples to create a wide range of learning experiences for learners as follows.

Nora Dance Curriculum

The Nora training curriculum has developed learning by including multimedia technologies comprising images, sounds, and graphics to elaborate on content which helps to simplify it. Also, apart from the theoretical learnings, attendees of the Nora trainings will also gain hands-on experiences through practice emphasizing body organization for the Nora dance, Ram Ta Kru, Ram Prasom Ta, and Ram Ta Ko through demonstrations. After that, learners will be able to practice and their performance will be assessed through the recorded videos sent to the curriculum coordinator and assessed. The attendees will later receive feedback on Nora dance skill improvement so that they can execute the moves more aesthetically and accurately. To conclude, even though the lessons are delivered online, their quality measures up to the face-to-face session.

Nora Music Curriculum

The Nora music course combines several components including multimedia, images, sounds, and graphics in the lessons. First, the practice sessions were designed to be demonstration-dominant. Demonstrations of how each of the Nora musical instruments is played as well as the melodies so that learners develop an ability to distinguish sounds produced by each instrument. In addition, learners also learned about the type of Nora musical orchestra called Prasom-Wong (band). In this lesson, they cultivated a deeper understanding of the tempo and the melodies. More importantly, the Nora music course is deemed a fundamental element for the Nora dance course, Nora vocal performance course, and Pran Nora course as well.

Nora Vocal Performance Curriculum

The Nora Vocal performance course is designed to immerse learners in rigorous processes of Nora vocal trainings through the learning media. Each lesson features the training

guideline, melodies, and vocals with the choir. The trainings will include sessions where the vocal is accompanied by melodies and others where the attendees learn about vocals with the choir and tactics for the 4-worded verse vocals.

Pran Nora (a hunter figure in Nora) Curriculum

Pran Nora is a course combining both theoretical content and practice sessions. In the theoretical proportion, images and sounds together with illustrative graphics were used to each learner's understanding of Pran Nora. Turning to the practice sessions, demonstrations of Pran Nora dance poses were given which were fundamental poses portraying the characteristics of a hunter. The explanations are made more comprehensible with some images being shown. Learners can practice while watching the videos. Upon confusion over certain Pran Nora poses, they can review the videos to identify weaknesses and tactics for improvement by themselves. In this course, in addition to multiple-choice tests, learners are also required to record themselves performing Ram Pran Nora (Pran Nora dance) and submit it for assessment. Then, the program will notify them of the assessment results together with feedback for improvement.

Step 7 Evaluation and Means of Evaluation

Assessment of the online Nora Dance Training curriculum varied. The study's results suggested that the employed evaluation methods were designed in compliance with each course's content. However, two underlined methods were applied, including the first assessing the cognitive domain: memorization, understanding, application, analysis, criticism, synthesis, and evaluation. The second evaluation method addresses the psychomotor Domain [18] as displayed in Table 6.

Table 6. Evaluation and evaluation method

Curriculum	Cognitive Domain		Psychomotor Domain	Score	Evaluation (percent)
	Multiple Choice	Assertion reason Questions			
Nora Dance Curriculum	15 score	35 score	50 score	100 score	> 80
Nora Music Curriculum	60 score	40 score	-	100 score	> 80
Nora Vocal Performance Curriculum	-	10 score	90 score	100 score	> 80
Pran Nora (a hunter figure in Nora) Curriculum	10 score	40 score	50 score	100 score	> 80

Discussions

      Development of the online Nora Dance Training Curriculum is grounded on Taba's curricular development concept comprising 7 steps. As a result, four online courses were created including 1) Nora Dance course featuring 9 chapters relatively more than other courses since the Nora dance is an essential core of Nora performance. The content in this course emphasizes fundamental knowledge and history of Nora including costumes and other significant components needed in the performance, namely the body organization of a Nora performer, Ram Ta Kru and Ram Prasom Ta. These are the basic but necessary initial steps for interested individuals. Learners will be assessed on two domains divided into 50 percent in a cognitive domain and 50% in a psychomotor domain 2) Nora Music course offering 5 chapters highlighting definitions and importance of Nora music, Nora orchestral music, Prasom wong (Nora orchestral music in a band) and tactics for Nora orchestral music performance. Learners will be assessed on two domains divided into 60 percent in a cognitive domain and 40 percent in a psychomotor domain 3) Nora Vocal Performance Course consisting of 5 chapters, each of which features the knowledge of Nora verse vocal, the practice of Nora verse vocal, the vocal practice of Kru Son verse, 4-worded verse vocal practice and tactics for the 4-worded verse vocal practice. In this course, learners will be assessed on two domains divided into 10 percent in a cognitive domain and 90 percent in a psychomotor domain. The last program is the Pran Nora (a hunter figure in Nora) Course comprising 6 chapters with a strong emphasis on the history of Pran Nora, components of Pran Nora, terminologies in Pran Nora, Pran Nora's opening, tempo and verses accompanying Pran Nora, tactics for Pran Nora's opening. In this course, learners will be assessed on two domains divided into 50 percent in a cognitive domain and 50 percent in a psychomotor domain.

      Each of the courses in the Online Nora Dance Training Curriculum highlights distinctive focuses and the number of chapters. The researchers and experts involved in the curricular development took into account content suitability for each course in relation to its specificity. Immersing in each of the courses, learners will gradually be aware and appreciate the value of Nora, and also sharpen their skills as well as physical progress. [19]

      Conservation of art and culture especially performing art necessitates constant adjustment according to the present social content and addition of creativity [20] in order to spark interest among learners and subsequently optimize learning outcomes.

      In this research, the researchers were able to develop a model for designing and developing an online art and culture curriculum for youths in order to sustainably conserve the performing arts of the southern region as shown in the Figure 1.
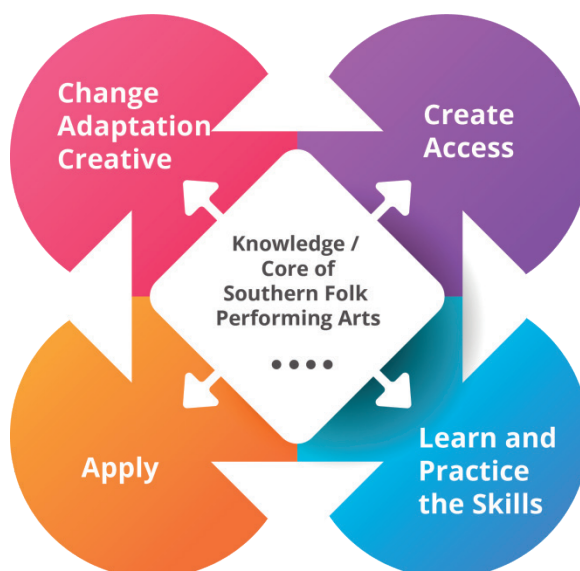
Figure 1. Model for designing and developing an online art and culture curriculum

Conclusion

It is not an overstatement to say that the mission to conserve and promote art and culture affairs cannot be accomplished without proper adjustment in terms of the forms of conservation and promotion efforts in a way that they need to be in line with the digital era. In the digital era, data search and self-paced learning can be facilitated via online platforms with the assistance of diverse techniques and methods to make lessons comprehensible and applicable such as explanations, use of illustrative graphics and images, demonstrations, and hands-on practice to build up and sharpen Nora dance skills. To support this new learning format, the learning outcome evaluation and assessment are also devised to indicate learners' learning progress. Apart from changes, the adjustment also plays an integral part in support of art and culture by applying sensible changes in how authentic Nora dance is taught. At first, the transmission of expertise was limited to one generation of successors to another by a Nora master. On the other hand, this study has revealed that online teaching proved to be a learning platform increasing a sense of accessibility on a broader scale. Another key element in art and culture conservation is creativity, especially the Nora danced performance branching out into different forms in sync with the present society. Some examples of such novel presentations include costumes, choreography, vocal verses, and musical instruments. It is evident that the art of Nora dance has adapted itself vigorously through changes and thrives through its creativity safeguarding the dance's authenticity which still echoes in a way that it should through times.

Suggestion

Development of the Online Nora Dance should also be presented in English to enable access to knowledge about Nora and insight into skill practice in the international community. Also, it will also serve as a platform for the exchange of intangible cultural heritage on a global scale which is a sustainable process of local art and culture preservation.

Acknowledgment

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