

6 ICLICE 2017-074 Asako Kato

## **A Comparative Study on Education Management of Classical Dance in Thai and Japanese Universities**

Asako Kato

The Master of Education Degree in Arts Education  
Graduate School, Srinakharinwirot University,  
114 Sukhumvit 23, Wattana District, Bangkok,  
10110, Thailand  
asakokato3919@gmail.com

### **ABSTRACT**

Thai and Japanese classical dance have a shared history of over one hundred years and are symbolic of the cultures of both countries. However, there are differences between the approaches to classical dance education in Japan and Thailand. This research aimed to compare educational management by analysing the differences between Thai and Japanese classical dance education, using a six-point criteria of the curriculum including: 1) information on the universities, 2) educational objectives, 3) school rules, 4) process, 5) credits, and 6) future courses. The factors that made them similar and different were also examined. The population of this study consisted of thirty eight Thai and Japanese dance students and six professors in the Faculty of Arts at Srinakharinwirot University, Thailand and Nihon University, Japan. The methodology included in-depth interviews and classroom observations. The data analysis compared the curriculum of classical dance courses available at both universities in 2016. The results of the research demonstrated that the curriculum of both universities shared a common structure. However, their educational aims and methodologies differed because Japanese classical dance was developed in private branch schools, while Thai classical dance was taught in public educational institutions. This is the key difference in the educational management of Thai and Japanese classical dance. The study concluded that there are significant differences in their purposes regarding the teaching of classical dance by culture or government policy in Thailand and Japan. The comparison of dance education styles in both countries may lead to a better understanding of the current situation and the problems with each style. This may be beneficial for the educational management of classical dance and the cultural development of both countries in the future.

*Keywords:* Arts Education, Thai and Japanese Dance, Culture, Curriculum

### **Introduction**

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

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

On the other hand, dance education in Japan is part of physical education class at school. These classes are called “Performing exercise” class at elementary school and “Dance” class at junior high school and high school (Hatano, 2009). According to the revised government guidelines for teaching released in 2007, dance has become a “compulsory class” for boys and girls for physical education at the junior high school level (Marumo, 2008). The contents of these classes include creative dance, folk dance, and modern rhythmic dance. Unfortunately, the Japanese traditional dance, *Nihonbuyo* (Japanese classical dance), is not used in most classes, except for a section of the folk dance class (Hatano, 2009). Therefore, at present in Japan, we are confronted with a problem that we may lose the chance to hand down our traditions as well as our ethnic identity to future generations.

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

Thus, this is the time to ask how we can use traditional dance in the school education curriculum in Japan in the future. The dance education system used in Thailand was based on traditional dance and was influential on and great inspiration for Japan. By a comparison of dance education styles in Thailand and Japan, it would lead to an understanding of the current situation and problems with education. It would become more meaningful for the education management of classical dance for the development of both countries in the future.

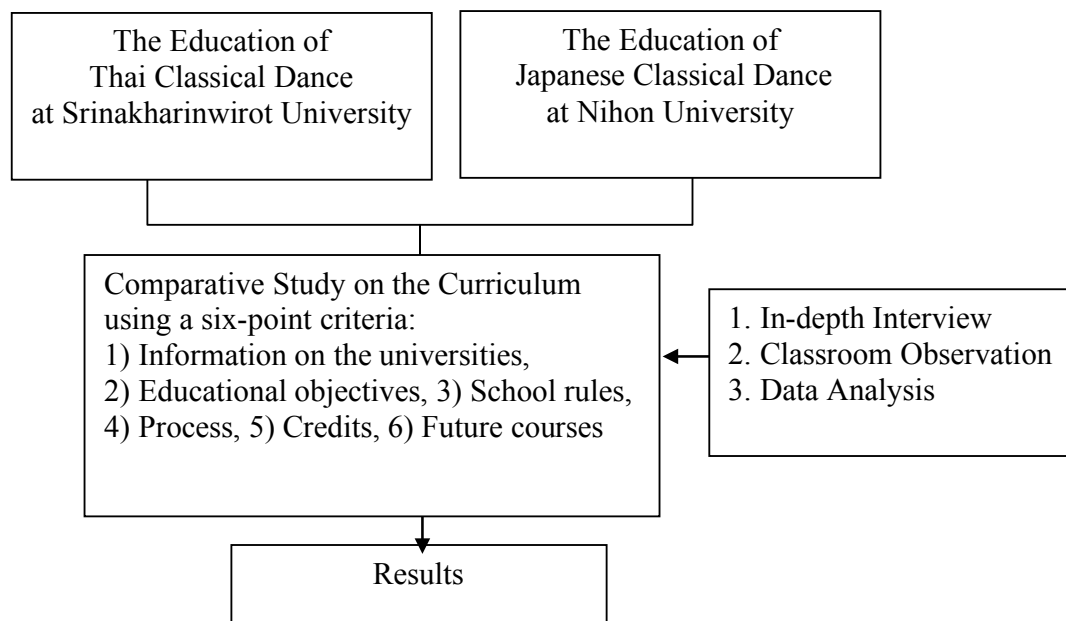
### **Research Objective**

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

### **Research Questions**

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

### Theoretical Framework



### Methodology

The researcher compared education management between Thai and Japanese classical dance at Nihon University and Srinakharinwirot University. The research focused on the six-point criteria of the curriculum including: 1) information on the universities, 2) educational objectives, 3) school rules, 4) process, 5) credits, and 6) future courses. The method used in-depth interview, classroom observation, and data analysis. The factors that made them similar and different were also examined.

### Population and Sample

The population of this study consisted of thirty eight Thai and Japanese dance students and six professors in the Faculty of Arts at Srinakharinwirot University, Thailand and Nihon University, Japan.

<i>Levels of analysis</i>	<i>Units of analysis</i>	
<b>Year</b>	April to November 2016	
<b>Country</b>	Japan	Thailand
<b>School District</b>	Tokyo	Bangkok
<b>University</b>	1. Nihon University, Faculty of Art, Department of Theatre, <i>Nihonbuyo</i> Course (Japanese Classical Dance Course)	2. Srinakharinwirot University, Faculty of Fine Arts, Department of Performing Arts, Thai Dance Course
<b>Class</b>	Japanese classical dance	Thai classical dance
<b>Survey Subjects</b>	1. Executive of course of Thai and Japanese dance in each university 2. Professional teachers of Thai and Japanese dance in each university 3. Students of the first and final year who have been learning classical dance at each university	

Figure 1. Population and Sample

### Research Instruments

**1. In-depth Interview.** The researcher used the method of in-depth interviews to gather realistic and in-depth data. The selection criteria of the interviewees is an executive in Thai and Japanese classical dance courses, each two professors who are professional Thai and Japanese dance teachers and five students in the final year of Thai and Japanese dance courses. The interviewees were selected through purposive sampling. The questions are about the six-point criteria of the curriculum including: 1) information on the universities, 2) educational objectives, 3) school rules, 4) process, 5) credits, and 6) future courses.

	<b>Japan (Nihon University)</b>	<b>Thai (Srinakharinwirot University)</b>
<b>Executive</b>	Mrs. Mieko Marumo Executive of <i>Nihonbuyo</i> course	Mrs. Rawiwan Wanwichai Executive of Faculty of Fine Arts
<b>Professor</b>	Mr. Motoi Hanayagi Guest Professor of <i>Nihonbuyo</i> course	Miss. Piyawadee Makpha Assistant Professor of Thai dance course
	Mrs. Etsuko Fujima Guest Professor of <i>Nihonbuyo</i> course	Miss. Sureerat Chinpong Professor of Thai dance course
<b>Student</b>	Five people in final year of <i>Nihonbuyo</i> course	Five people in final year of Thai dance course

Figure 2. In-depth Interview

**2. Classroom observation.** The researcher observed classroom for carried out to obtain authentic data on how teachers used education system (: syllabus and curriculum) in their classroom. The researcher described a “*Nihonbuyo* I” class at Nihon University and the class

“Thai dance I” at Srinakharinwirot University. The classes include classical dance classes from each country. The researcher observed each class seven times. The researcher chose the first year students for class observation, because first year is the best for following the routine of the content form of each classical dance class. Also, the classes are same conditions in terms of students, by year, term and the contents of class.

**3. Data Analysis.** The data analysis compared education management between Thai and Japanese classical dance classes, such as how Thai and Japanese classical dance education are different or similar, and discuss what make them different in terms of the six-point criteria of the curriculum including 1) information on the universities, 2) educational objectives, 3) school rules, 4) process, 5) credits, and 6) future courses. This study uses the theories of John Dewey regarding educational management.

## Literature Review

### Japanese Classical Dance: *Nihonbuyo*

Japanese people refer to all Japanese classical dance as *Nihonbuyo*. The Japanese classical dance association defines *Nihonbuyo* as follows; *Nihonbuyo* is a performing art presented on stage and based on classical techniques passed down throughout generations. Furthermore, Masakatsu Gunji (1970) a critic and a scholar of Kabuki theatre, describes *Nihonbuyo* as follows: The full term for Japanese classical dance is *Nihonbuyo* (literally, “Japanese dance”). It is also popularly called *Kabukibuyo* (Kabuki dance), since it originated on the Kabuki stage and had its greatest development there. Kabuki has always been an art of the common people in Japan. It has developed as part of the life of the masses.

For this reason the dance of Kabuki, rather than the esoteric *mai* found in *Bugaku* and *Noh* (both originally aristocratic entertainments), has come to be known as *Nihonbuyo* and represents the essence of Japanese dance. *Nihonbuyo* is a compilation of Japanese performing arts from ancient times that mix established Japanese public entertainments such as *Bungaku*, *Nogaku* and others in a sophisticated manner.

For a long time, *Nihonbuyo* techniques were transmitted to future generations solely by teachers instructing students. Traditionally, private instruction was the most popular method of instruction, but as the number of students increased, a more school-like organization came into being (Fujita, 2001). This is called the School of *Iemoto* system; *Iemoto* is the successor of the highest authority or its family in the school to inherit the Japanese traditional arts and entertainment. When we trace the ancestry of the numerous schools and branches of schools of dance, it is clear that at least some of them were derived from the lineage of Kabuki actor-dancers and choreographers and others from the lineage of actor-dancers and choreographers who performed privately in the residences of the shogun and the daimyo – that is, under the patronage of the ruling military class of the Edo period (Masakatsu, 1970). There are also private branch schools in Kyoto and Osaka that stem from a lineage of dancers who performed exclusively for the imperial court.

### Thai Classical Dance: *Naat ya sin*

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

Akimoto (1999), a scholar of Thai dance described the transmission method of Thai dance as follows: there are two methods in the Thai traditional dance development process. The first is that dance was a traditional art enjoyed by the aristocracy, particularly the king. The second was the type of dance that originated from the people. The court dances in Thai history were based on both era and the style preferred by the king. This is due to the fact that when the successor inherits the throne, it is an absolute condition of being the king to have talent in a field such as music and literature or martial or military arts. Therefore, each Thai King has had a deep interest in the arts and shared it with his court, thereby influencing the arts of his era. This was also considered a symbol of royal power and indicative of peace and social stability. Additionally, there were no branch schools for Thai dance. The Thai dance tradition is strictly controlled by the Thailand National Dance Arts College (Nakano, 2014).

### **Dance Education in Japan**

This section is concerned with the changes to dance education in Japan in the post-war period. After Japan was defeated in the Second World War, Western culture had an increased influence on Japanese society (Hirano, 2004). As a result, the Western educational style was adopted in Japanese dance education and traditional dances were replaced by the Western style. Ota (2009), a researcher of dance education in Japan and specialist in the subject of Physical Education in post-war Japan, argued that the post-war system of school education in Japan changed previously held beliefs that exercise was more important than play or sports. This was a result of the influence of the American occupation forces (GHQ) and the concept of physical education was converted from the 'education of the body' to 'education through movement' in physical education teaching materials. A subject which was taught before and during the war, for example, 'sports with music' was renamed 'dance' class and was considered to be a physical education course. The physical education guidelines for elementary school renamed the 'mimic or story play' and 'rhythmic exercise' subjects instead of 'gymnastics' and 'sports'. Then, in 1951, 'dance' became part of the Health and Physical Education curriculum in Junior High School and High School according to the education guidelines. Nakamori (1990), a scholar of folk dance for education, claimed that "the great development of Japanese art and entertainment, traditional dance education was not reconsidered because of modernization after the war".

### **Dance Education in Thailand**

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

### Findings

The researcher outlined the findings of the study that the differences between the Japanese and Thai management of the education of classical dance in terms of six-point criteria of the curriculum including 1) information on the universities, 2) educational objectives, 3) school rules, 4) process, 5) credits, and 6) future courses.

#### 1) Information on the Universities

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

**Srinakharinwirot University, Faculty of Fine Arts, Department of Performing Arts, Thai Dance Course.** The Srinakharinwirot University Faculty of Fine Arts in The Bachelor of Fine and Applied Arts (Performing Arts) has four different major areas: Thai classical dance, Western classical dance, Acting and Performing Arts, and Performing Arts Designer. In the year 2000, the Performing Arts department started to manage development course following the university curriculum policy which was separated into two different major courses, performing arts and classical dance. The Faculty of Fine Arts at the university aims to be the center of an innovation of Art and Culture industries in Asia.

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

#### 2) Educational Objectives

**Nihon University, Faculty of Art, Department of Theatre, *Nihonbuyo* Course.** The educational objectives of the Theatre Department: to train the creators, researchers and practitioners who will be active in the forefront of artistic culture around the world. Also, we train students to have a wide perspective and an open mind in terms of arts and culture by developing a comprehensive curriculum that goes beyond the boundaries of the department. The educational objective of the *Nihonbuyo* Course is the mastery of classical forms the encouragement of creativity. The aim is to teach students basic knowledge and techniques as Japanese dancers, and increase their creativity in terms of Japanese dance. Learning effects: The unique part of this course is the education of various types of knowledge, such as creating a stage project, performing on stage with other students, so that they can become artists or prepare to actually stage projects in public. The students will also grow to feel the value and importance of *Nihonbuyo*, and pass the tradition of *Nihonbuyo* to the next generation in the future.

**Srinakharinwirot University, Faculty of Fine Arts, Department of Performing Arts, Thai Dance Course.** The educational aims and objectives of the Performing Arts Department is as follows: 1) to develop understanding educational and research together and

challenging social trends; 2) to develop theoretical knowledge by using Thai culture and Western culture and creating full proficiency for performance in the field; 3) to make students into leaders, fully knowledgeable, with creative ideas and ready to be responsible for their future careers; 4) to develop in terms of business and human resource management areas and organizational capability; 5) to develop the ability of departments to help in communities, socialization and the country. The educational objectives of the Thai Dance Course: to inspire students to be professional leaders in performing arts and culture, expertise in terms of practical and theoretical knowledge, and to perform Thai classical dance in the right way. Learning effects: The Faculty of Fine Arts develops creative talents which also relates to the quality of life. The vision of the Faculty of Fine arts was designed to develop a deeper understanding of educational, cultural research in additional creativity in Fine Arts areas through excellence, equity, efficiency and internationalization.

### 3) School Rules

In terms of the revision of school rules at the *Nihonbuyo* course at Nihon University, including the executive and board members in the course revise and decide on the contents of curriculum once every several years. On the other hand, in the Thai dance course at Srinakharinwirot University, not only the Dean, but the professors also have the authority to design the curriculum. According to the Ministry of Education and Thai law, the course and curriculum have to be revised every five years from the board of directors of the Department.

### 4) Process

The Bachelor's degree course offered by universities are four-year courses. Both universities focus on teaching classical and creative skills in four years. In Nihon University, with respect to the teaching method of each professional dance teacher. In the classical dance course, students learned *Nihonbuyo* in various schools and had different skills, so the university standardized the basic skills of students through teaching classical pieces. Professors teach students about the classic skills of *Nihonbuyo* until the third year, and in their final year, students try to create their own *Nihonbuyo*. In contrast, Thai dance courses have their own method for Thai classical dance. Thai classical dance teachers help students to gain knowledge in basic Thai classical dance to perform in the correct way. In third to final grade, student try to create contemporary Thai classical dance to help the audience understand the meaning of Thai classical dance in the modern day.

### 5) Credits

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

### 6) Future Courses

The educational objectives of both courses are designed to be prepare students to be classical dance artists. However, in recent years, students who want to be artists are not taking *Nihonbuyo* courses as much. Most students apply for employment or work as teachers. In contrast, students who graduated from Thai dance courses applied to be freelance dancers.



This research indicated that Thai students have job opportunities after graduating from a Thai dance course.

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

<b>Curriculum</b>	
<b>JAPAN</b>	<b>THAI</b>
<p><b>1. Information of Universities</b> Nihon University established in 1903. <i>Nihonbuyo</i> Course established in 1964. <i>Nihonbuyo</i> Course for Performing Arts.</p>	<p>Srinakharinwirot University established in 1949. Thai Dance Course established in 1993. Thai Dance Course for Arts Program and Education Program</p>
<p><b>2. Educational objectives</b> <i>Nihonbuyo</i> course: the mastery of classical forms the encouragement of creativity. The aim is to teach students basic knowledge and techniques as Japanese dancers, and increase their creativity in terms of Japanese dance.</p>	<p>Thai Dance Course: to inspire students to be professional leader in performing arts and culture, expertise in terms of practical and theoretical knowledge, and to perform Thai classical dance in the right way.</p>
<p><b>3. School rules</b> The Executive of course, and some board in <i>Nihonbuyo</i> course revise and decide the contents of curriculum once several years.</p>	<p>According to the Ministry of Education, the course curriculum is revised every five years by the board of directors.</p>
<p><b>4. Process</b> First year <input type="checkbox"/> focus on classical skill Second year <input type="checkbox"/> focus on classical skill Third year <input type="checkbox"/> focus on creative skill Final year — focus on creative skill Final year: students choose to either create a graduation piece or write a thesis essay.</p>	<p>First year <input type="checkbox"/> focus on classical Second year <input type="checkbox"/> focus on classical Third year <input type="checkbox"/> focus on creative Final year <input type="checkbox"/> focus on creative Final year: students create both a graduation piece and write a thesis essay about their graduation piece.</p>
<p><b>5. Credits of curriculum</b> Total credits for graduation: 128 credits About <i>Nihonbuyo</i> subject: 11 subjects /24 credits - Other subjects- • Foreign languages • Health and physical education • Theatre management</p>	<p>Total credits for graduation: 131 credits About Thai dance subject: 18 subjects /50 credits -Other subjects- • Foreign languages • Science, Mathematics, Technology • ASEAN culture</p>
<p><b>6. Future course</b> • Artist • Teacher in a branch school • Employment</p>	<p>• Artist / Professional Thai dancer • Actor /Actress • Performing Arts Teacher</p>

Figure 3: Comparative Thai and Japanese management of curriculum in 2016

Through the research, in terms of the education management of *Nihobuyo* course, there are three main factors. Firstly, since the establishment of the *Nihonbuyo* course, the course content was made to avoid duplication with private branch schools due to the consideration that most professional dancers make a living by teaching their students. In Japanese private branch schools, it is an unspoken rule to not explain everything in words, so the university teaches what the students do not learn in dance school. Secondly, in the creative class of *Nihonbuyo*, students learn stage creation through practice and training. Also, students acquire knowledge of the performing arts by collaborating with other departments. Students gain knowledge about the stage overall and by learning stage technology. Thirdly, the *Nihonbuyo* course aimed to make students think about the position of *Nihonbuyo* in Japanese culture, understand the objective point of watching the dance, and to be the one who bears Japanese culture through *Nihonbuyo*. The purpose is to develop the person to pass on the tradition of *Nihonbuyo* to next generation in the future by make them understand the value of *Nihonbuyo*.

With regard to the educational management of Thai dance courses, there are two main factors that differ from the *Nihonbuyo* course. Firstly, Thai classical dance teachers teach students basic Thai classical dance in order to perform the original dance in the correct way. Thai classical dance has a complex and detailed history, so teachers must make students understand it deeply. This is the aim of performing arts, to perfectly express the meaning of a piece through performance so that the audience can understand it. Secondly, students can also create different types of performing arts, based on references from Thai classical dance. They may also create their own contemporary performances to help the audience understand the meaning of Thai classical dance in the modern day. Also, students must learn how to use Thai classical dance to develop the community.

### Discussion

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

### Education of Japanese classical dance

It is difficult to introduce a tradition or cultural heritage into school education, which was the situation in post-World War II Japan, when democratization and western culture were intruding on Arts and Culture in Japan (Hirano, 2004). Before compulsory education, *Nihonbuyo* was one of the most important elements of education for common girls, but the western policy removed *Nihobuyo* from school education (Morinishi.2000). For other reasons, there was a complaint that *Nihonbuyo* was not proper for school education, because *Nihonbuyo* is originally developed from the love between man and woman as the subject (Mokudai, 1982). Furthermore, as I told in the research, *Nihonbuyo* has tradition by the style of the private branch school (: *Iemoto* system). Over the course of four hundred years, different expressions of *Nihonbuyo* from different generations were succeeded by a system of different styles of schools and the performance of historical pieces (Mokudai, 1982). These reasons are why Japanese classical dance was not a part of school education.

### **Education of Thai classical dance**

There is no private branch school for Thai classical dance. Universities in Thailand have kept passing on the Thai traditional arts by blending them with general school education. Although the Thai educational system is based on the ideological standardization of learning, they also focus on the performing arts of Thailand and developing dance for the general school curriculum. Also, up to the present, the King was the center of the development of Thai classical performing arts in Thailand as the important background of successful classical dance education. The skills of musicality, literature and martial arts were absolute requirements to be the King of Thailand. Therefore, Thai classical dance has been under the authority of a succession of kings, who were deeply interested in art and used it for the purposes and have been using it to create peace, social stability and power in Thailand. Therefore, the purpose of Thai dance education has been to keep the classical dance alive, as well as the Royal Family of Thailand in terms of classical dancing, musical activities and training younger dancers (Iwasawa, 2000).

### **Limitations**

Although this research was carefully prepared, I am still aware of its limitations and shortcomings. First of all, the research was conducted by in the two universities. Two universities are not enough for the researcher to compare all of the information. It would be better if it was done with more university. Second, the research comparing Japan and Thailand had different results due to the fact that different answers may be provided by participants from different regions. Third, some of the data may change according to the participants, because some of the data is based on the point of view of the participant. It is possible for different participants to have different opinions.

### **Recommendations**

Through the example of the *Nihonbuyo* course in Nihon University, it is possible to establish a *Nihonbuyo* class in school education. However, there are not many syllabi, teaching materials and teaching guidelines for setting up *Nihonbuyo* courses as Srinakharinwirot University and the Nihon University usually invite guest teachers from private branch school. Therefore, the content of a lecture usually depends on the teacher. In order to include *Nihonbuyo* as part of mainstream school education, we should develop teaching materials and unified teaching guidelines for the curriculum of school education in the future.

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

### **Conclusion**

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

The study indicated the necessity of educating classical dance in universities and schools. Because the educational institution can bring up students who can not only dance

classical dance, but also gain much knowledge about classical dance, such as history, the meaning of movement, and background of dance pieces. It allows students to develop themselves beyond dancing, like knowledge, literature and effective communication. And they can pass this classical dance knowledge through books and dance notation for future dancers.

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

### References

- Akimoto, K. 1999. Development Process and Characteristics of Thai Dance Art, *Bangkok Japanese Chamber of Commerce and Industry office report*, 50-55.
- Fujita, Y. 2001. *Nihonbuyo* Hand Book, Tokyo. Sanseido.
- Hatano, Y. 2009. Trends and Issues of Education on Japanese Tradition and Culture in School Education, *Article of Research on Teaching Materials*, 18-20, 69-76.
- Hatano, Y. 2011. Research on Japanese Culture Understanding Education Program –Teaching Materials Focusing on the Practice of Japanese Dance, *Article of Research on Teaching Materials*, 22, 171-179.
- Hanayagi, C. 1981. Basics of *Nihonbuyo*. Tokyo: Tokyo Shoseki.
- Hirano, H. 2004. The Future of the Japanese Dance Artists – Between Tradition and Creation, *Journal of Kamigata geino*, 15, 7-10.
- Iwasawa, T. 2000. Contemporary School Education and the Traditional Performing Arts: The Study about the Introduction of the Traditional / Cultural Heritage into School Education in Thailand. *Curriculum study*, 9(89-102), 89-102.
- Iwasawa, T. 2012. The Traditional Dance Education in Thailand: The Historical Change and the Coexistence of Tradition and New Creation. *Journal for Buyogaku*, 35, 1-12.
- Marumo, M. 2008. Recommendations on Japanese dance and school education, *Proceeding of the Conference on ORCNANA Project*, 43-50.
- Masakatsu, G. 1970. *BUYO: The Classical Dance*. Tokyo: Tankosya, 74-126.
- Mokudai, K. 1982. Current Japanese Dance and Its Education. *Journal of Science of Physical Education*, 32, 817-819.
- Miyao, J. 1998. Traditional Dance in the World. Tokyo: Sinshokan.
- Nakano, M. 2004. A Study of the Techniques of Thai Traditional Art Dance: Focusing on the Female Role in the Basic Dance, *Phleng chaa-Phleng rew* (short story), *the Research Article of Seitoku University*, 25, 97-103.
- Ota, S. 2009. Examination of the Discussions on Positioning the Dance as a Subject Matter in School Physical Education – Focusing on the Period of New Physical Education Soon After the World War II in Japan. *Bull of Nippon Sport Science of Nihon University*, 39 (1), 1-11.