



Enhancing innovation in elementary dance classrooms through the learning community model

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Abstract

This study aimed to: (1) investigate current conditions and practices in developing dance classrooms using the learning community model for elementary dance teachers; (2) create a dance classroom using the learning community model with elementary dance teachers; and (3) assess the effectiveness of this development approach. The study includes 20 experts studying existing circumstances and making recommendations using questionnaires and interviews. There were 150 elementary school kids and six volunteer instructors among the participants. The research techniques comprised a dance classroom setting, a competency evaluation form for dance teachers, an assessment of students' innovation ability, and an opinion questionnaire. The data was analyzed using frequency, percentage, standard deviation, and t-tests. It found that creating a dance classroom required four steps: (1) surveying, (2) planning, (3) managing, and (4) applying. The main results were: (1) dance teachers' abilities significantly improved at .05; (2) students' average abilities increased during the study, with the experimental group performing significantly better than the control group; and (3) the experimental group demonstrated a significantly higher ability to create dance innovations than the control group at the .05 level. The results revealed that employing a learning community model in dance classrooms effectively improved students into innovation creators.

Keywords: Dance classroom, Diversified learning, Integration of local wisdom, Knowledge exchange, Learning community, Learning management in performing arts education, Professional learning community, Teachers of performing arts.

Citation | Akkaamnui, T., Chenpong, S., & Poodej, C. (2024). Enhancing innovation in elementary dance classrooms through the learning community model. *Asian Journal of Social Sciences and Management Studies*, 11(4), 96–106. 10.20448/ajssms.v11i4.6180

History:

Received: 4 June 2024

Revised: 8 October 2024

Accepted: 31 October 2024

Published: 2 December 2024

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Publisher: Asian Online Journal Publishing Group

Funding: This study received no specific financial support.

Institutional Review Board Statement: The Ethical Committee of the Srinakharinwirot University, Thailand has granted approval for this study on 19 July 2023 (Ref. No. SWUEC-G-259/2566X).

Transparency: The authors confirm that the manuscript is honest, truthful, and transparent, that no key aspects of the investigation have been omitted, and that any differences from the study as planned have been clarified. This study followed all writing ethics.

Competing Interests: The authors declare that they have no competing interests.

Authors' Contributions: All authors contributed equally to the conception and design of the study. All authors have read and agreed to the published version of the manuscript.

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Contribution of this paper to the literature

The study places a strong emphasis on converting dance classes into inventive, diversified learning settings that promote a love of learning and moral principles. A learning community method improves educational quality by encouraging student participation to their communities and fostering awareness and creativity through the integration of professional teacher engagement with local dance.

1. Introduction

Classroom development is a concept that has been introduced previously the Thai education system. By adhering to the educational principles that emphasize, every learner has the ability to learn and develop themselves. The classroom context is considered an essential foundation for knowledge development. Problem-solving and thinking skills (Fisher, 2018) should be promoted starting at the elementary level, believing that learners have the ability to think and work together with others to solve problems, which will support learning in other areas widely. Knowledge of information is beneficial to both oneself and others (Prachagool & Nuangchalerm, 2019). Learning management is in a changing social condition, so teachers play an important role in classroom management to create a good learning atmosphere and facilitate learners to have a habit of loving learning (Anagün, 2018). Classroom management is also one of the problems that reflects the ability of teachers (Langstaff, 2024). Although those who play an essential role in driving education have tried to push it into practice, including developing quality classrooms (Wechayaluck, 2019) special ability classrooms (Chowacha, 2022) and music classrooms (Kuwasanon, 2017) suggestions tend to be general principles. There need to be an explicit agreement on the results of classroom development (Nillapun, Vanichwatanavorachai, & Makjui, 2013; Ounraun & Onthanee, 2023; Sankaburanurak, 2015). In addition, no guidelines have been found for classroom development that responds to the integration of learning resources, wisdom, environment, and local context. or an overview of the integration of education with the community to build understanding and familiarity with operations including elements of classroom management and classroom development under physical, social, and psychological limitations (Chamniyon, 2021; Chaweerut, 2022).

However, education management in the past still needs to improve in Thai education today. The results of the international standard student competency assessment showed that the Thai education system has problems. There is still a gap between students at the primary level with developmental delays and learning recessions. The evaluation results indicated that ability in reading, mathematics and science decreased overall in all skills. Compared to neighboring ASEAN countries (OECD, 2023) it has lower creative skills because it emphasizes academic teaching (Lima, 2018). In addition, Thailand's International Creativity Index ranked 71 out of 81 countries, which lags behind countries in the same region. This index is the main factor of economic development, including technology, talent and tolerance, which is the main reasons that the indicators of Thailand's International Creativity Index score are a relatively low (Florida, Mellander, & King, 2015). According to the PISA test results for creativity (Grey & Morris, 2024) Thailand ranks 54th out of 64 nations, reflecting the development of a diverse variety of ideas. The use of letters to express oneself and address society problems remains at a low level (Frederick & McMahan, 2024; Grey & Morris, 2024). As a result, human capital development is still to cope with a changing world, and the entire curriculum is backward. However, there have been some adjustments to the curriculum in the past, but it is only a slight adjustment in some subjects. Learning in the classroom emphasizes memorization. It has yet to be aimed at allowing students to apply knowledge in real life because children require appropriate knowledge, skills and attitude to be competent (TDRI, 2023).

From studying documents and research regarding classroom development and the development of creative thinking abilities, it found that the dance course is related to society, culture, traditions and develops creativity (Lerkpatomsak & Seekheio, 2023). The study of teachers' opinions found that teaching dance in the dance classroom is currently lecturing. Teacher-centered teaching are not considered individual differences and the connection to teaching and learning consistent with the local context which is relatively low to moderate. As a result, students do not see the importance of learning dance. In addition, observing the learning context in the dance classroom, it was found that the effort in learning happiness at school age decreases. Students show they do not dare to express themselves, have no confidence, or trust their own bodies. This is related to the results of international studies indicating that teachers from diverse cultures have different expectations when it comes to classroom management (Cremata, 2017; Talsik, 2015). The results of the teacher group discussion found that dance teachers from small and medium sized schools are responsible for teaching many subjects which results in ordinary learning content. There are quite a few applications of design that create innovation in dance. Even though there is professional development, it still lacks a mechanism to drive it or group together into a learning community to solve student development problems. Dance teachers from a large school with sufficient resources still have a problem that cannot be stimulated, motivated or create a good attitude, keep students interested, and see the importance of the subject of dramatic arts (Akkaamnua, Chenpong, & Poondej, 2024; Frederick & McMahan, 2024; Hae, 2024; Ross, 2019). It cannot be denied that this phenomenon indicates that management of dance learning can still not lead students to learn practical skills and create motivation, including achievement in studying dance. Lack of belief, confidence, or decreased enthusiasm of students may be not the root cause. The results of a survey of Thai children about their needs for Thai education system were reinforced by the study surveys results and various activities. The students gave the reason that teaching of dance is not applied in real life, they want to cancel it with 59.02% of female followed by males at 36.89% (Online, 2024).

Under the expectation of the quality of education improvement, it should begin with the classroom, which is the foundation of good beliefs and attitudes. These influence the development of creative thinking abilities, which develop teachers' ability to create innovations for students. From the educational lessons learned, it was found that building an understanding of theories and strategies for classroom development by creating an appropriate environment is a challenge. More than basic knowledge is required for organizing a learning environment (Jayadi & Adi, 2022). Guidelines for developing educational quality start with a dance classroom and learning a dance to match the actual problem situation, consistent with context and dynamism. Exchanging knowledge according to the concept of a learning community is considered an effective tool to promote professional development for teachers and learning toward student success (Doğan & Adams, 2018; Hallam, Smith, Hite, Hite, & Wilcox, 2015; Turner, Christensen,

Kackar-Cam, Fulmer, & Trucano, 2018). Teachers should have a common purpose and goal in initiating, sharing, solving problems, and reviewing their performance to find ways to develop oneself. Guidelines for solving student learning problems, results of knowledge exchange causing cultural processes and changing teaching and learning to classrooms and schools need to be considered (Stoll, Bolam, McMahon, Wallace, & Thomas, 2006). The problem condition mentioned above reflects the need to develop dance classrooms and the abilities of elementary school dance teachers to solve problems and develop students in parallel. In addition, classroom development is an essential element in the teaching, learning, and professional teacher processes (Toaquiza & Romero, 2024). This research article aims to present the results of the development of the dance classroom by using the learning community model that promotes competency in creative innovation in the dance of primary school students to be a guideline for classroom development that integrates learning resources, wisdom, environment, and local context. The researcher hopes that it will be helpful to elementary school dance teachers, including those interested in applying the guidelines to create dance learning for all learners.

2. Objectives of the Study

1. To investigate present circumstances and methods for building dance classrooms utilizing the learning community model for primary dance instructors.
2. To work with primary dance instructors to create a dance classroom that follows the learning community approach.
3. To assess the efficacy of this development technique.

2.1. Research Questions

1. What are the components, methods, and actions for setting up a dance classroom utilizing the main dance teachers' learning community model? Is this more or less appropriate? How much?
2. The effectiveness of creating dance classrooms utilizing the teacher learning community model for performing arts at the primary school level in terms of dance instructors' abilities and attitudes toward growth. What does the dancing classroom look like?

2.2. Research Significance

1. To encourage and facilitate the establishment of a model of a learning community in the dance classroom.
2. To enhance the learning environment in dance classrooms and dance instructors' capacity to plan high-quality instruction and resurrect the learning recession in order to raise educational standards.

3. Literature Review

This is research and development under the study of concepts, theories, and good classroom management. Creemers and Tillema (1987); Richardson and Fallona (2001) and Zola and Zola (2024) alternative classroom (Gabriel & Matthews, 2011; Suresh, 2023; Tacuri, Carter, Shuman, Harris, & Blomkwist, 2024) positive classroom (DiGiulio, 2006; Dong, Huitsing, & Veenstra, 2024; Li et al., 2024; Shamsematova, 2024; Zohirovna, 2024) TPACK model (Carpenter et al., 2020; Mishra & Koehler, 2006) experiential learning theory (Kolb, 2014; Kolb, Boyatzis, & Mainemelis, 2014) social learning theory (Bandura & Walters, 1977; Pereg, Hertz, Ben-Artzi, & Shahar, 2024) cooperative learning theory (Davidson & Major, 2024; Kagan, 1994; Khan, Noreen, & Hussaini, 2024; Zhou & Colomer, 2024) active learning (Hite, Jones, & Childers, 2024; Roberson, Moore, & Bell, 2024; Settles, 2009; Wang, Xu, Yuan, Li, & Kareem, 2024) constructivism (Fadli et al., 2024; Steffe & Gale, 1995) learning theory (Bloom, 1976) teaching dance innovation (Hae, 2024; Kahn, 2018; Yuxing, 2024) learning community (Bou & Sales, 2024; DuFour, 2007; Olmo-Extremera, Fernández-Terol, & Domingo-Segovia, 2024) action research (Cohen, Manion, & Morrison, 2000; Francisco, Forssten Seiser, & Olin Almqvist, 2024; Mohammed, Fatemah, & Hassan, 2024).

Results from document review, concepts, theories, and a focus group of experts lead to guidelines for dance classroom as a study and analysis of basic information, importance, expectations, and needs for developing a dance classroom. The target group for studying and providing information includes experts, and dance teachers to analyze and synthesize guidelines for developing dance classrooms and classroom elements. The interview results found that the learning management environment affects the learning management process design and creates innovative learning management and measurement and evaluation; therefore, the framework for classroom development aims to develop by designing dance classrooms consistent with the local context, integrating learning resources, wisdom, culture, and local traditions. The interview results also reflected the need to develop a dance classroom consisting of steps, processes, and methods that can be implemented using the learning community. It is a tool for building relationships between teachers and the community, learners and the community, and teacher and student in developing learning management.

Principles for Developing a Dance Classroom Using the Teacher-Learning Community Model. The approach to developing dance classrooms for elementary school students involves the following principles:

- 1) Teacher-Focused Development: Enhances dance teachers' abilities in managing dance classrooms, designing, and creating performing arts innovations. Establishes a setting that is favorable for teaching and learning dance, utilizing the process of learning communities to support students' experiential learning.
- 2) Learning Objectives and Practical Experiences: Establishes learning objectives to advance the skills of fourth-grade students and instructors. Places a strong emphasis on learning via practical experiences and group projects that follow learning theories and include local knowledge and community into dance activities.
- 3) Development of Critical Skills: Seek to enhance critical thinking, analytical reasoning, creativity, communication, methodical reasoning, and problem-solving abilities. Emphasizes the utilization of technology and life skills for social cohabitation, self-learning, and innovative problem solving.
- 4) Creativity and Holistic Development: Promotes students' creativity via dancing exercises that support the development of their bodies, minds, emotions, and social and intellectual faculties as well as their self-confidence.
- 5) Alignment with Learning ideas: Develops instructors' skills in running dance classes by using social learning and experiential learning ideas. Takes into account local context and environmental factors to address. Presenting

Performing Arts: Create creative dance shows and presentations. Integration with Learning Management: Enhance dancing abilities by providing chances for free expression in line with the objectives of the learning units. Encourage students to develop the qualities they need to become innovators and learners who will benefit society. Fundamentals of Instruction and Learning in Dance Design. The following sub-steps are included in group activity organization in dance classroom designs that follow development guidelines: Analyze, Arrange, Control, Implement Review Procedure Self-Reflection: Teachers consider the results of the development of the dance classroom, pinpoint areas in need of improvement, and investigate fresh avenues for advancement. Goals The objective is to enhance elementary dance teachers' ability to manage dance classrooms by: - Design and Implementation: In addition to creating cutting-edge performing arts and organizing the learning environment, teachers should be able to design, implement, and enhance classroom elements. Make Use of Educational Resources: searching for a variety of educational materials both locally and globally to promote collaboration and improve students' communication, critical thinking, problem-solving, life skills, and technological proficiency. Development of Dance Classrooms. as shown in the picture [Figure 1](#).

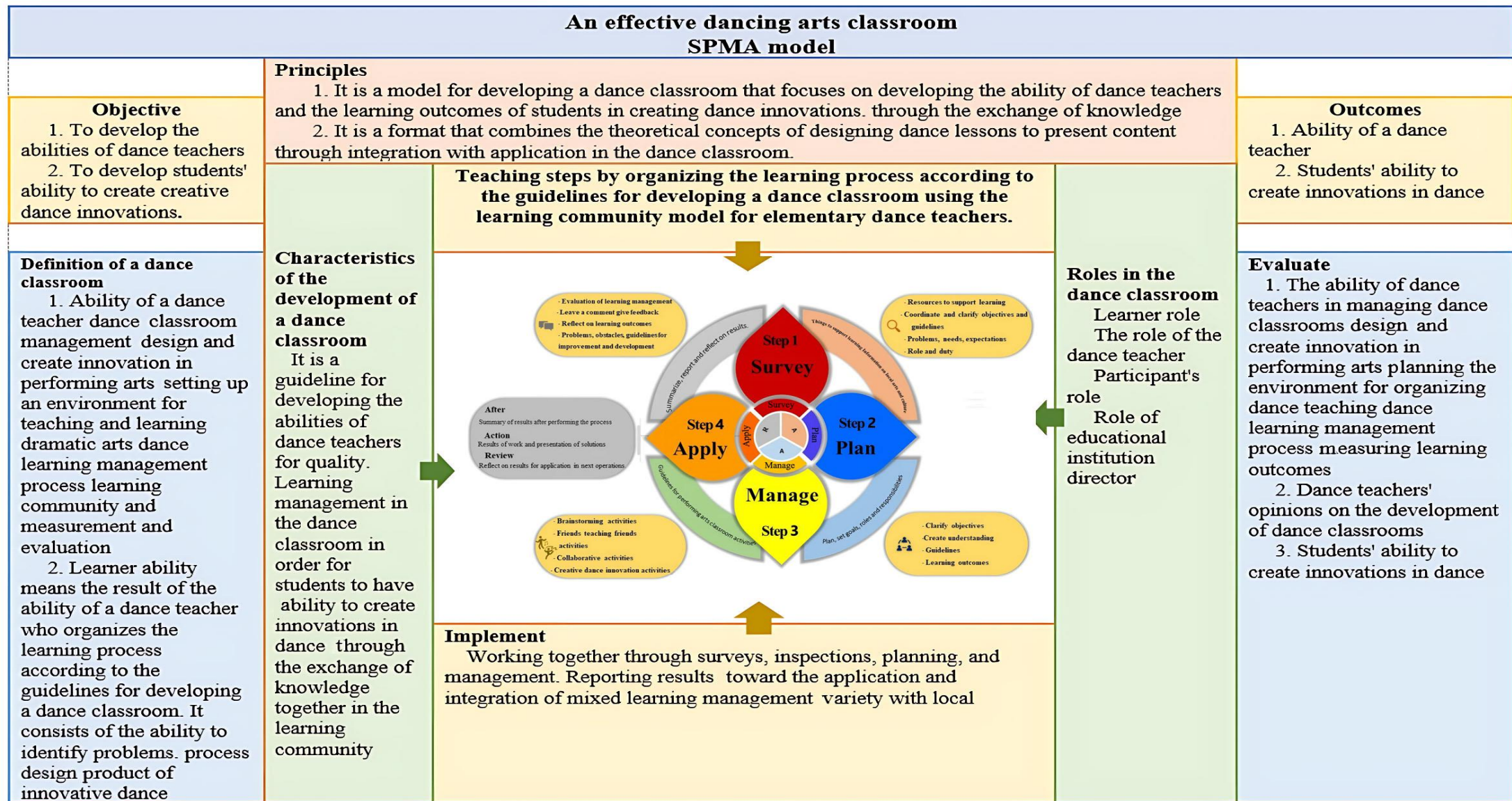


Figure 1. An effective dancing arts classroom.

4. Methodology

The study used a mixed methods approach that combined both experimental components with pre-post testing and qualitative and achievement outcomes. The researcher asks the Human study Ethics Committee for permission to perform human study which received Srinakharinwirot University Research project code SWUEC-G-259/2566X Confirmation date 19 July, 2023. And Research with Exemption from SWUEC. The study places a strong emphasis on converting dance classes into inventive, diversified learning settings that promote a love of learning and moral principles. A learning community method improves educational quality by encouraging student participation to their communities and fostering awareness and creativity through the integration of professional teacher engagement with local dance. and conduct research strictly according to the regulations. The first step is gathering qualitative information. through setting up a process of group discussions for dance instructors and conducting in-depth interviews with experts.

4.1. Research Design

Using a mixed methods approach, the study included pre-post testing, achievement results, and qualitative elements in addition to experimental components. The researcher planned the research methodology after obtaining a confirmation letter of exemption from the Ethics Committee for Consideration of Research Projects Involving Human Subjects. A pretest-posttest control group design and a quasi-experimental paradigm were employed with various groups in a quasi-experimental design: medium-sized schools, large schools, and little school groups. The researcher managed the development of the dance classroom, which was tested out with a target group. The researcher defines the characteristics as a volunteer dance instructor who instructs Grade 4 utilizing the core curriculum for basic education. To understand professional learning communities utilizing the convenience Sampling approach, a professional learning community (PLC) must be created in a certain number of hours. Three dance instructors from small schools, two from medium-sized schools, and one from major schools made up the target group of six individuals. Data were examined, and the skills of dance instructors were compared before and after they experimented with creating a dance classroom.

4.2. Research Collection

An experiment in teaching by organizing the learning process according to the guidelines for developing a dance classroom. The target comprises volunteer teachers from small school groups, medium-sized school, large schools and six students selected based on convenience. The teacher must homeroom or a dance teacher at the grade 4 level, under the Office of Primary Education, have experience in organizing dance at least 5 years and understand the concept of professional learning communities. The researcher contacts the coordinator, introduces himself, and explains the objectives. When volunteer teachers consider and agree to participate. The researcher arranged a meeting, explained the steps and processes, inspected activity plans and teaching methods, and considered differences in learning management. It was found that the objectives of activity plans were in standard format. Teaching emphasizes the teacher's importance, lecturing, leading to practice, rather than giving students hands-on activities for learning. The tool used to collect data was a self-assessment form consisting of classroom management abilities, organizing the teaching and learning environment designing and creating innovation in performing arts learning management process, learning community and measurement and evaluation by using a five-level estimation model, the index of concordance (IOC) was between 0.86 - 1.00. The outcomes of the creation of the dance classroom are the main subject of the research. 150 Grade 4 pupils were the target group; they were chosen based on convenience. The average, standard deviation, and t-test were computed using statistical analysis of the data as an overview of the outcomes of the dance classroom development. When compared to a control group that was taught in a typical manner, the experimental group's capacity to produce creative dance was made available by the volunteer instructors' organization of the learning process in accordance with the principles to create a dance classroom. The instruments consist of an assessment form, an interview form, and an observation form.

5. Results

Results of this study presented the first phrase which was analysis and synthesis of dance classroom by descriptive methods for characteristics. For phrases 2 and 3, statistics data analysis and qualitative analysis were carried out to compare between pre-posttest the experiment.

5.1. Experimental Results

The results the volunteer teacher's ability before and after the experiment in organizing the learning process according to the guidelines for developing a dance classroom are shown in the [Table 1](#)

Table 1. Mean, standard deviation and p-value pre-post for teachers' ability.

Details	Pre		Interpret	Mean difference	Post		Interpret	t	df	p-value
	\bar{X}	S.D.			\bar{X}	S.D.				
Dance classroom management	2.30	0.57	Medium	2.23	4.53	0.53	Most	-18.582	10	<0.001
Setting up an environment for teaching and learning dramatic arts	2.67	0.52	Medium	1.80	4.47	0.53	Most	-19.902	10	<0.001
Learning management process	1.97	0.57	Low	2.43	4.40	0.57	Most	-20.247	10	<0.001
Design and create innovation in performing arts	2.03	0.48	Low	2.40	4.43	0.54	Great	-21.140	10	<0.001
Learning community	2.07	0.49	Low	2.53	4.60	0.50	Most	-20.068	10	<0.001
Measurement and evaluation	2.13	0.43	Low	2.30	4.43	0.52	Great	-25.365	10	<0.001

Note: After the creation of the dancing classroom, teachers' abilities are statistically significant at the 0.05 level.

Table 1 shows volunteer teacher’s abilities after the development of the dance classroom are statistically significant at the .05 level. The results of data analysis using statistics. The study on the volunteer teacher’s abilities indicates that they demonstrated higher proficiency in classroom development following the implementation of the learning process. Specifically, teachers exhibit enhanced skills in designing and creating dance innovations, which is reflected in the integration of environmental, philosophical, traditional, and community elements into dance learning. Qualitative data from professional learning community exchanges further elaborate on the benefits of this approach:

1. Survey and Review: Volunteer teacher number 1 emphasized the importance of conducting surveys before implementing activities, providing teachers with essential information to effectively manage their classrooms. This flexibility allows teachers to adjust activity plans to suit the context of dance teaching.

2. Future-Oriented Teaching: Volunteer teacher number 2 highlighted the importance of reviewing teaching practices with future benefits in mind, ensuring that dance education remains relevant and impactful.

3. Skills Development: Volunteer teacher number 3 emphasizes that dance education should focus on preservation and providing students with skills that are beneficial for their future careers and national needs.

4. Facilitative Teaching: Volunteer teachers 4, 5, and 6 noted a shift from traditional teaching roles to facilitative roles, where teachers support student learning and experimentation. This shift fosters student confidence, autonomy, and collaboration.

Table 2. Descriptive analysis.

Group	N	Mean	S.D.	Mean difference	t	df	P-value	Ability to perform activities between							
								after Development of a dance classroom							
small school															
Experimental group	25	29.20	2.75	5.12	-	5.300	48	<0.001	31.80	6.63	5.08	-	4.118	48	<0.001
Control group	25	24.08	3.97						26.70	4.99					
medium sized school															
Experimental group	25	28.16	2.84	4.52	-	4.255	48	<0.001	28.20	4.49	1.65	-	4.225	48	<0.001
Control group	25	23.64	4.49						23.60	2.84					
large school															
Experimental group	25	26.16	6.63	1.64	-	3.522	48	<0.001	32.70	5.10	4.44	-	3.436	48	<0.001
Control group	25	24.56	4.99						28.20	3.96					

Note: Analysis of average score Capacity to carry out tasks during and following the creation of a dance classroom for elementary school pupils. proving the viability of putting development standards for dance classrooms into practice. Additionally, it was discovered that, on average, the students in the experimental and control groups had improved their abilities from before they started studying. When the dancing classroom was being developed, the ability of the pupils in the experimental group was higher than that of the control group.

The results of the development of the dance classroom with students in the experimental group, who followed the guidelines for classroom development, are compared with those of a control group that received normal teaching. The abilities of students in both groups were assessed before and after the teaching process, demonstrating the effectiveness of implementing guidelines for developing a dance classroom. And the results of the student’s abilities were found to be that the students in the experimental and control groups had an average increase from before studying. The students, ability in the experimental group were higher than those in the control group during and after the development of the dance classroom as shown in the Table 2.

From Table 2, shows the results of primary school student’s abilities to perform activities. After teaching by organizing the learning process according to the guidelines for developing a dance classroom, the experimental group students had a statistically significant higher ability to perform activities than these in the control group at the .05 level. The results of the ability to create dance innovation of primary school students shown in the Table 3.

Table 3. The descriptive analysis and interpretation of the mean, standard deviation, and p-value the school's size.

Group	N	Mean	S.D.	t	df	p-value
Small school						
Experimental group	25	50.32	2.38	-27.014	48	<0.001
Control group	25	32.88	2.19			
Medium sized school						
Experimental group	25	50.56	2.12	-27.291	48	<0.001
Control group	25	31.76	2.71			
Large school						
Experimental group	25	51.60	2.35	-14.274	48	<0.001
Control group	25	42.12	2.35			

Note: A study on primary school kids' capacity for innovative dance creation. the capacity to innovate in dance. Following instruction in accordance with the instructions for creating a dance classroom, students in the experimental group were statistically significantly more adept at creating dance innovations than students in the control group at the.05 level.

Table 3, shows the results of primary school students’ abilities to create innovation in dance. After teaching by organizing the learning process according to the guidelines for developing a dance classroom, the experimental group students had a statistically significant higher ability of create innovations in dance than those it the control group at the .05 level. The results of comparison of the ability to create innovation in dance based on school size group are shown in the Table 4.

Table 4. Descriptive statistics for study variables

One-Way ANOVA (Fisher's)				
	F	df1	df2	p-value
Score	3.08	2	72	0.052
Tukey Post-Hoc test – score				
		Small school	Medium sized school	large school
Small school	Mean difference	—	1.28	2.88
	p-value	—	0.516	0.041
Medium sized school	Mean difference		—	1.6
	p-value		—	0.359
Large school	Mean difference			—
	p-value			—

Note: Outcomes of the primary school pupils' ability analysis. from all three sizes of school groups. When taking into account the school size factor, the overall F statistic was estimated as 3.08 with a corresponding p-value of 0.052, suggesting that there was no statistically significant difference seen across the groups. But after doing a Tukey Post-Hoc Test and examining every pair separately, it turned out that there was a substantial difference in one particular pair. In particular, a statistically significant difference at the .05 level was found when comparing the dancing classroom groups from small schools and large schools. This implies variations in the general evolution of dance classes, specifically in supporting the creative development and the capacity to produce inventive dance among elementary school pupils, based on the size of the school.

From Table 4, the overall F statistic was calculated as 3.08 with a corresponding p-value of 0.052, indicating no statistically significant difference observed among the groups when considering the school size factor. However, upon conducting a Tukey Post-Hoc Test and analyzing each pair individually, it was found that one specific pair exhibited a significant difference. Specifically, the comparison between the dance classroom group from small schools and the dance classroom group from large schools revealed a statistically significant difference at the .05 level. This suggests differences in the overall development of dance classrooms, particularly in fostering creative development and the ability to create innovative dance among primary school students, based on the size of the school.

Overall, this analysis indicates that while there may not be significant differences observed across all groups when considering school size, there are notable distinctions between dance classrooms in small and large schools in terms of their impact on creative development and innovative dance creation among students.

5.2. Qualitative Results

The observations from the group discussions of volunteer teachers provided valuable insights into the impact of various strategies on student engagement and learning outcomes within the dance classroom:

Exchange of Knowledge: Volunteer teacher number 1 highlighted the effectiveness of exchanging knowledge based on guidelines. Students demonstrated increased enthusiasm for learning, as evidenced by their willingness to think critically, ask questions, and actively participate in activities.

Integration of Local Wisdom: Volunteer teacher number 2 emphasized the importance of integrating local wisdom into classroom activities. This approach fostered strong familial and community relationships and boosts students' confidence in their cultural heritage. Students become more engaged in learning when they relate it to their experiences and traditions.

Role-Playing: Volunteer teachers 3 and 4 discussed the benefits of incorporating role-playing activities. Such activities encouraged students to take on different roles, plan collaboratively, and assume responsibilities, promoting confidence and leadership skills.

Promotion of Empathy: Volunteer teacher number 5 noted that dance classroom activities promote student empathy. By connecting experiences from everyday life and local traditions, students develop innovative stories and engaged in productive work, fostering compassion and understanding of others' abilities.

Enthusiastic Learning Environment: Volunteer teacher number 6 highlighted the positive impact of an enthusiastic learning environment on student engagement. When students are excited and eager to participate, teachers feel more supported in designing activities, and the learning community becomes a valuable resource for developing relevant arts and sciences within the local context.

These observations underscore the importance of creating a dynamic and culturally relevant learning environment within the dance classroom. By incorporating strategies such as knowledge exchange, integration of local wisdom, role-playing, and promoting of empathy, teachers can enhance students' engagement and foster meaningful learning experiences.

6. Conclusion

The development of the dance classroom has led to significant improvements across various dimensions, highlighting positive progress. Key elements include:

Collaboration with Learning Communities: Engaging groups who understand and value the importance of development fosters progress. Activities rooted in local arts and community values make the classroom a platform for creating relevant art.

Promoting Creativity and Learner Autonomy: Strategies focus on gradual learner independence and exploring surrounding environments. Teachers play a crucial role in encouraging independent thinking, viewing mistakes as learning opportunities, and facilitating local arts exploration.

Empowerment and Identity Recognition: Teachers help students recognize their potential and unique identities, fostering a sense of closeness to the subject matter and enhancing the learning process.

Teacher's Role in Stimulating Creative Thinking: By providing guidance and encouraging innovative thinking, teachers influence students' capacity to create meaningful work. Various learning approaches, including self-learning, contextual learning, and real-world scenarios, support this development.

Overall, the results emphasize the importance of community collaboration, creativity, and teacher support in fostering a dynamic and effective dance classroom environment. Positive success has been highlighted by the establishment of the dance classroom, which has resulted in considerable gains across multiple dimensions. Important

components consist of: Working together with Learning Communities: Advancement is fostered by involving organizations that recognize and appreciate the significance of development. The classroom serves as a venue for the creation of contemporary art through activities based in neighborhood values and local arts. Encouraging Creativity and Learner Autonomy: These strategies emphasize the eventual independence of learners and their exploration of their surroundings. Instructors are essential in promoting self-directed thinking, seeing errors as teaching moments, and assisting with local artistic development. Empowerment and Identity Recognition: By assisting students in realizing their own identities and potential, teachers improve the learning process and create a feeling of intimacy with the material. The Function of Teachers in Fostering Creative Thought: By offering direction and motivation

6.1. Discussion

The effectiveness of developing a dance classroom demonstrates the important abilities to organize a learning environment and learning management process that affects design and innovation including classroom management and measurement and evaluation through learning communities towards the success of developing a dance classroom that facilitates and supports meaningful learning for primary school students. Reflected through the development of the dance classroom. With the learning community model, developing the abilities of teachers to students in linking knowledge through the integration of learning resources, traditions, culture and wisdom with the subject of dance. So that students can connect the knowledge and be able to apply that knowledge in real life with a familiar context that is worthwhile and meaningful. In addition to producing creative works of innovative dance, student can compare, analyze and edit their own and group dance innovations, and be enthusiastic about developing work successfully (Bundura, 1986). The results of the development of the dance classroom reflect the abilities of primary school students through the integration of learning resources such as booklets Isaan tales presented with the character masks of Once Upon a Time Little Kong Khao killed his mother. Creation of folk tales Through presenting different characteristics. Combining characters from the Vessantara Jataka with characters from the folk tale "Phu Khai Lan", creates a new character and episode title: Kanha Charlie invites Mangod Jee to run in a race. Role play about ponies in the enchanted forest Dance music performance, Ham Hian and Long Drum Master. These things ensure that the student are the learners through the process of using knowledge, skills, and participation in performing dance classroom activities. The results beyond the ability to innovate students also succeed in learning, with the right attitude towards the subject of dance, having aesthetics and challenges in learning. including creating a learning identity according to one's potential consistent with the theory of intellectual development. That explains this development, which is the development of thinking in the stage of using abstract reasoning (Inhelder & Piaget, 1958). Students can think more complexly and work systematically, carefully and comprehensively. In addition, expressing yourself, thoughts, dreams, imagination, all matters related to life. When observing students' behavior within the dance classroom, it was found that the products, pieces, and works reflect a mixture of concrete and abstract ideas. The steps of studying the ability to create dance innovations including problem identification, planning, processing designing. and producing the dance innovation, help students to create works and pieces systematically. Including linking activities, students are able to apply, create and develop innovative works in the dance classroom with local arts, culture, traditions, and literature and environment in the community.

6.2. Challenges and Limitations of the Study

The research findings highlight the transformation of the dance classroom into a prototype for diverse learning experiences, especially amidst the new everyday educational landscape. Through innovative lesson prototypes and varied perspectives on dance, the classroom fosters a love for learning and instills positive values and social-emotional skills in students. Integrating dance from local areas enriches the learning environment with diversity and facilitates understanding across various subjects, not just dance. Professional dance teachers play a crucial role in expanding students' perspectives through questioning and reflection, a process enhanced by discussion groups within learning communities. By observing students' behavior and decoding it through reflection, teachers gain insight into broader issues and opportunities within the classroom. This approach encourages the integration of local knowledge and performing arts into student development, turning them into creators who contribute to their communities. The study's recommendations emphasize the importance of activities that promote planning and knowledge exchange among students, ensuring the creation of meaningful work. Clear activity time limits are essential to prevent delays and excessive group activity. Additionally, surveys and inspections are vital for gathering information, identifying needs, and laying the groundwork for educational quality development. Collaboration among professional groups and critical reflection further enhances teachers' abilities to create innovative classroom activities tailored to students' needs.

In conclusion, the research offers guidelines for developing educational quality within the dance classroom, emphasizing the importance of a learning community approach. It provides teachers with opportunities to showcase their abilities, experiment with designs, and create new activities that enhance student learning experiences.

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