

The Development of local curriculum for teaching Korat Songs in Thailand

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ABSTRACT

The study's objectives were to develop a local curriculum for teaching Korat songs in Thailand as well as evaluate and certify that curriculum. Questionnaires, observation forms, interview forms, and evaluation forms were used as study tools. The data will be analyzed for research purposes. The results of the research were presented descriptively, analytically, and statistically. According to the results of the study, the local curriculum development for Korat song consists of two steps: basic fact research and analysis, and curriculum creation and certification. Course content includes the background of Korat songs, the legend of Korat songs, various aspects of the Korat song, resources for studying Korat songs, distinct dialects, succeeding artists, melody singing, and playing and singing Korat songs. The outcomes of the local curriculum evaluation for Korat songs According to the agreement of nine experts, the distinctive Korat songs of the Korat people were important for their participation in education management in the current period and to increase the next generation's knowledge of Korat songs, whether in the province or elsewhere in the province. The evaluation results were suitable to an extremely reasonable extent. The mean is 4.42 and is usable for practical reasons.

Keywords: Korat songs, Singers of Korat, Compositions of Korat songs, Thailand.

INTRODUCTION

Korat songs have long been thought to be exclusive to Nakhon Ratchasima or the Korat regions. It is sometimes referred to as a distinct characteristic of Nakhon Ratchasima Province. The usage of a native language, or Korat language, which is a regional language, distinguishes Korat song. It's a surprising and endearing tune. Thai Korat music includes choral melodies and touches. Most Korat songs are on religious beliefs. It is also a representation of the Korat people's indigenous knowledge. The Korat song being performed is like the central region's chorus (Miller et al., 2011; DeKievit, 2017; Kaewsuwan et al., 2019). The major Korat song, in contrast, is comparable to the national anthem. Some Koratian terms are used in Korat songs. The Korat accent was employed to create up the song, which was made up of certain middle Thai words. It differs from the main song due to the rhythmic music, dancing, and lyrics playing in the background. This one is known as "Phleng Korat," and it belongs to the Korat tribe (DeNeui, 2002; Eamsa-Ard, 2006).

Korat Song is a folk song that reflects the Thai Korat people's identity, from colloquial terms indicating the tight association of music and ethnicity to the usage of language with the Korat dialect in singing or "Wa" folk knowledge song, knowledge process, and meaning. That occurs in the words, or the form and content of the song, clothes, and dance are all identities that clearly demonstrate the society and culture of the Thai Korat people (Suwannaphat, 2001 & 2010). Korat is related in many ways to the singing of "MoLam," the musical culture of the Thai Lao ethnic group, or the singing of "Pa Rae Rae," a Nyah-Kur folk song, or "Jeriang," a Khmer folk

song. Korat music, according to MoPhleng Korat and local scholars, is the traditional culture of the Thai Korat people. In Korat civilization, it grows from people's words into "Kha-Khuo" (Duplet), which is used to greet wisdom, ask for and respond knowledge, and solve issues in daily life, especially in young people's courting. This was later organized into a verse in the form of a short poem called "Phleng-Kom" or "Phleng-Khuo-Song" and evolved into a "duet song," notably "Phleng-Khuo-Hok" "Phleng-Khuo-Pad," or the contemporary Korat song. In 2009, the Office of the National Cultural Commission, Ministry of Culture, registered the Korat song as intangible cultural asset. The traditional Korat song is regarded as an important cultural heritage of the people of Nakhon Ratchasima Province, reflecting the local people's traditions and culture. It's a good thing for the audience. It is supposed to be the wisdom of the ancestors, produced for pleasure and fun, and it also incorporates thoughts. The moral represents the way of life of the people in Nakhon Ratchasima Province.

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Furthermore, it began to fade from Korat culture. People's relationship systems have changed the opportunity to present the song Korat to the opportunity to practice development and inheritance, especially in the case of children, while the music doctor has less since people's lifestyles in society have changed. Traditional Korat song performances are still conducted today, but they are not as popular as they once were. The number of music physicians and troupes performing has substantially dropped. Some people are unfamiliar with Korat songs because they are perceived as a performance that is only utilized as a tribute to "Yamo", although Korat music in its applied form is thought to be still popular because there are a range of presentations of both Mo Lam and Korat music (Jekjuntuk, 2014). The origins of the Korat Song are obscure. Only legends about Korat music and beliefs have been passed down from generation to generation. Korat songs, according to folklorists and musicologists, are folk songs influenced by several central folk songs. is considered one of the most important folk tunes, taken from Some discovered proof that it was the Kru song of "Pang Choi" since the forms, substance, and manner of singing and playing the song were comparable. It also emerged that the words lauding Korat's song were written by Kru (Nawigamune, 2009)

Korat song performances are presently taking place at the Tao Suranari Monument, sometimes known colloquially as Yamo (Chaiwat, 2006; McCargo, 2007; Wannakit, 2011; Yothicar, 2018). The Korat people are proud of and respect the historical women who benefitted the country. Korat song is the heart of the Korat people, and it is also a mental refuge, so when people come to the house asking for anything, once successful, they will hire Korat song to sing yamo offerings, because Korat song is a very favorite thing, and there is also another place, Sala Loi Temple, which is one of the factors that allows "Mor Phleng," primarily in Muang district, Nakhon Ratchasima province, to pursue their careers (Suwannaphat, 2011; Mitchell, 2011; Thongpanya, 2018; Atthawong, 2019). The passage of time has brought about changes. People's values and habits have changed. There are fewer sites to learn about Korat songs. The enthusiasm of future generations of youngsters in learning korat singing has faded. There may be some educational instruction at the institution that focuses only on the history and fundamentals of Korat singing. Although the Korat song "Mor Phleng" has been improved, it is still less popular among future generations of kids. This might be a transmission problem or a misunderstanding of the transmission procedure. As a result, we can observe that the transmission or teaching process is not comprehensive, but there are still certain groups of individuals, therefore encouraging recording is critical. Texts or materials concerning the development of local curricula, Korat music, and the repair and preservation of Nakhon Ratchasima Province's intellectual legacy.

An examination of the current issue conditions found a shortage of local curriculum in the arts (music) learning group (Woolman, 2001; Beckman, 2007; Georgii-Hemming et al., 2010). There are also issues with a lack of diversity and knowledge links, as well as community participation, local learning resources, and wisdom instructors. As a result, the Korat song curriculum should be created and developed as part of the development of Korat song teaching and learning, as well as to pass on knowledge of Korat song that is unique to the people of Korat to future generations for future generations to recognize the value of Korat song that is unique to the people of Korat from the past to the present.

The study or transmission of information about Korat songs that are unique to the Korat people is also a training event. Only brief and educational. Nakhon Ratchasima Rajabhat University and Nakhon Ratchasima College of Dramatic Arts are both located in the province of Nakhon Ratchasima. Korat song teaching does not yet include a curriculum; it is just a brief time of instruction. Researchers are interested in conducting study on both historical Korat songs and contemporary Korat songs. This contains the Korat song as well as Korat song learning sites that are still in use currently. must be transformed into a method of Korat song transmission via local courses to help in learning and make lost Korat song known. It is also to preserve and promote Korat music so that it is more well known in today's culture.

METHOD

The Development of Local Curriculum for Korat Song, Thailand, is a two-stage research and development project, namely, Step 1: Collecting and analyzing critical data. Step 2: Develop and endorse a curriculum.

Step 1: Collecting and analyzing critical data.

By examining documents and conducting research related to the formation of the local curriculum for Korat song, and investigated the following key informants (Table 1):

Step 2: Develop and endorse a curriculum.

There are 3 stages to creating a local Korat song curriculum: Step 1: Develop a Curriculum Step 2: Examine the curriculum Step 3: Curriculum Evaluation and Recognition.

Research tools

Questionnaires, observation forms, interview forms, and evaluation forms are all available.

RESULT

The develop a local curriculum for Korat songs.

To provide local curriculum preparation on Korat song in accordance with the basic education curriculum, with a focus

Table 1. A collection of key contributors to the study.

Key Informants	Casual Informants	General Informants
Korat singer (Mor Phleng): Mr. Kampung Baan Thaen (Mr. Kampun Khoi Nok) or Korat Song of Kampung Baan Thaen Cahao Chokchai and Mr. Boonsom Sangsuk, President of the Korat Song Association	A Korat song ensemble performed on the grounds of the Sala Loi Temple and the Tao Suranari Monument (Lanyamo). - Lamphong Chokchai group - La-ong Hinkhondong group - Saeng-somchit group - Dokor Hinkhondong group - Sangsomchit group - Sangfa group	Employers (the people who came to solve it with korat song) and information workers (the people who rose to the top with korat song). Korat song group members who work at Sala Loi Temple and Tao Suranari Monument Ground (Lanyamo), as well as other professionals, can give information.

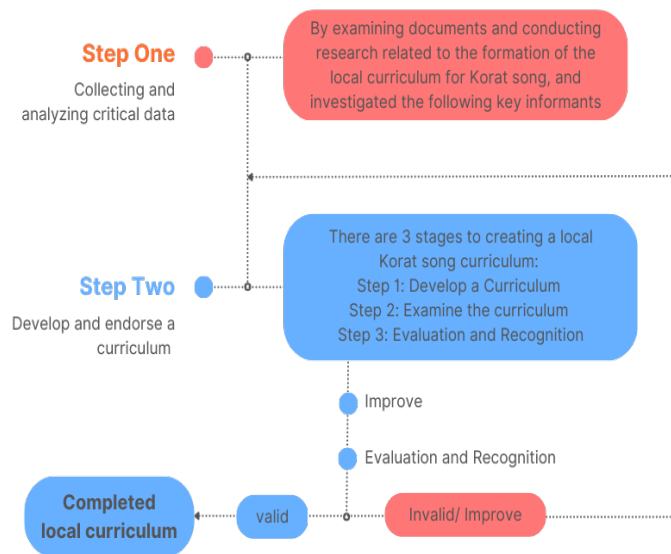

Fig. 1: The Development of Local Curriculum for Korat Song

Table 2: Course Structure and Evaluation

Learning unit	Learning material	Learning time (10h)	Learning score (100)	Evaluation	
				Theory	Skill
1. History	1. Summarize the origins of the Korat song. 2. This can describe the character of Korat songs over history. 3. This describes the distinctions between Korat tunes from various times.	2	20	20	-
2. Elements	4. Describe the Korat song's composition. 5. Describe the Korat song's performance arrangements.	1	10	10	-
3. Currently	6. Korat song that is still prevalent today might be cited. 7. Investigate, seek for, and evaluate information regarding Korat music in current times.	1	10	10	-
4. In country music	8. Recognize the Korat language as it appears in country music. 9. Be able to sing country songs in Korat and grasp the meaning of the lyrics.	2	20	10	10
5. Korat song singing	10. Be able to sing a basic Korat song.	4	40	-	40
Total		10	100	50	50

on learning management, so that students can completely understand and appreciate the foundations of Korat song. It is a kind of knowledge-building learning progress. The purpose

is to develop Korat song learning and make it recognized as a local source of learning. 1) It is a curriculum that improves students' understanding of local arts and culture. Make

learners aware of their surroundings, respect themselves and others, and appreciate their local culture. 2) It is a training that helps people improve their life skills or talents by making them more aware and appreciative of themselves and others. 3) Learners will engage in activities to obtain solutions for themselves, as part of a learning emphasis on learning through direct encounters with local sources. Students are encouraged to pursue more study and broaden their knowledge by their instructors. 4) Learners learn about the arts and cultures of their own local origins, and they construct a local curriculum in Korat to keep their knowledge and help preserve the local arts and culture.

This course's content includes sections named "Phleng Korat," "using local knowledge," "learning resources," and so on. Korat music specialists and local wisdom take part in the learning management process.

The evaluate and certify the curriculum developed.

When the local curriculum for Korat song was finished, the researchers had their dissertation advisors examined, and experts were assigned to study and provide guidance on the Korat local curriculum development. 9 experts evaluated. The following are the results of the Korat song evaluation local curriculum:

Table 3: Learning management plan calendar

Week	Learning material	How to Study
1	1. Summarize the origins of the Korat song. 2. This can describe the character of Korat songs over history. 3. This describes the distinctions between Korat tunes from various times.	Study from developing skills
2	4. Describe the Korat song's composition. 5. Describe the Korat song's performance arrangements.	Study from developing skills and learning tools.
3	6. Korat song that is still prevalent today might be cited. 7. Investigate, seek for, and evaluate information regarding Korat music in current times.	Study from developing skills and learning tools.
4	8. Recognize the Korat language as it appears in country music. 9. Be able to sing country songs in Korat and grasp the meaning of the lyrics.	Study both theoretical and practical sources.
5	10. Be able to sing a basic Korat song.	Study both theoretical and practical sources.

Table 4. The results of the Korat song evaluation

Topic 1: Korat Song Problems and Requires in the Local Curriculum			
1.1 Problems and the necessity based on principles	5.00	1.23	Most appropriate
1.2 Problems and the necessity with course objectives.	4.44	1.23	Very appropriate
1.3 Problems and the necessity with solutions	5.00	1.17	Most appropriate
1.4. Problems and the necessity with a content structure	4.66	1.16	Most appropriate
Total	4.66	1.13	Most appropriate
Topic 2: Principles and Objectives of Korat Song Local Curriculum			
2.1 The Local Curriculum Principles and Course Objectives	4.77	0.94	Most appropriate.
2.2 The Local Curriculum Principles and Content Structure	4.55	0.89	Most appropriate.
2.3 The Local Curriculum Objectives with Content Structure	4.77	0.88	Most appropriate.
2.4 The Local Curriculum Objectives and Teaching Methods and Activities	3.55	0.61	Very appropriate
2.5 The Local Curriculum Objectives with Measuring and Evaluating	5.00	0.79	Most appropriate
Total	4.53	0.82	Most appropriate
Topic 3: Local curriculum development structure and teaching techniques			
3.1 Content structure with instructional techniques and activities	3.88	0.77	Very appropriate
3.2 Content structure with assessment	4.44	0.63	Very appropriate
3.3 Teaching methods and activities using instructional materials	4.11	1.02	Very appropriate
3.4 Teaching methods and measurement in teaching techniques and activities	4.00	0.58	Very appropriate
Total	4.10	0.75	Very appropriate
Topic 4: Objectives in each unit of the Local Curriculum			
4.1 Course objectives in relation to Unit 1	4.77	0.46	Most appropriate
4.2 Course objectives in relation to Unit 2	3.77	0.79	Very appropriate

Description	Suitability level		Meaning
		S.D.	
4.3 Course objectives in relation to Unit 3	4.22	0.41	Very appropriate
4.4 Course objectives in relation to Unit 4	3.88	0.75	Very appropriate
4.5 Course objectives in relation to Unit 5	4.44	0.49	Very appropriate
Total	4.21	0.58	Very appropriate
Topic 5: Consistency within each unit of the Local Curriculum			
5.1 Consistency within Unit 1	4.66	0.49	Most appropriate
5.2 Consistency within Unit 2	4.33	0.54	Very appropriate
5.3 Consistency within Unit 3	4.66	0.51	Most appropriate
5.4 Consistency within Unit 4	4.11	0.96	Very appropriate
5.5 Consistency within Unit 5	4.44	0.59	Very appropriate
Total	4.44	0.62	Very appropriate
All total	4.39	0.78	Very appropriate

Table 4 shows that the evaluation and certification of the Korat Music Local Curriculum by a total of 9 experts on a total of 5 themes is very appropriate, with an average of 4.39, which is split by topic: Topic 1: Korat Song Problems and Requires in the Local Curriculum, are at the most appropriate. Topic 2: Principles and Objectives of Korat Song Local Curriculum are at the very appropriate, with an average of 4.53. Topic 3: Local curriculum development structure and teaching techniques are very appropriate, with an average of 4.10, Topic 4: Objectives in each unit of the Local Curriculum are at the very appropriate, with an average of 4.21, and Topic 5: Consistency within each unit of the Local Curriculum is at the very appropriate, with an average of 4.44.

DISCUSSION

Korat song fundamental information has been utilized to drive the establishment of the Local Curriculum. Curriculum creation is desired by the school and community since colleges and schools do not yet have a bundled curriculum. Korat song is also exclusively broadcast in Nakhon Ratchasima province via different programs that endure just a short time. Korat song's local curriculum is regarded as a significant information transfer mechanism for Korat song, conveying Korat song both inside and outside of Nakhon Ratchasima region to make Korat song more identifiable. Korat song is still unique to Nakhon Ratchasima province, but it is a good approach to learn about other cultures since today's society is continuously changing. Different cultures or identities may be lost in different industries. Even persons born and nurtured in that culture have no idea what makes them distinct. Students and stakeholders are also worried about the Korat song local curriculum, which they feel will educate them about the Korat song foreign culture, which is unique to the people of Nakhon Ratchasima province. The mythology of Korat song, its nature and genre, and learning to practice (sing) Korat song, according to the researchers, are

compatible with Busakorn Samrongthong's (2006) study on the musical culture of the South and Central areas. Musical culture knowledge transfer in the transmission of music and cultural dynamics, as well as the production of musical instruments, are somewhat transformational in both instrumental and instrumental components. However, some places of folk music have managed to keep their local traditional musical and cultural identities intact. Dress Code House, a Korat song that will live on with Tao Suranari (Yamo), is inspired by Korat beliefs, according to According to Thitikhit Chaiwongsa's (2022) study on Belief and folk song Korat song to make a votive offering for Taosuranaree (Yamo) found that Korat popular songs are performed on various occasions, both auspicious events according to the wishes of the host group. Currently, the commissioning of Korat songs is being used as an offering by the faith of the people of Nakhon Ratchasima and those who believe in the soul of Thao Suranaree more than any other occasion. Coupled with the epidemic situation, Doctor Plein Korat had to take a supplementary career to make a living, and Boonsong Soisingh et al (2020) Korat Folksong: Transfer and Knowledge found that Korat song is a Thai intangible cultural heritage that reflects the identity and society of Nakhon Ratchasima. The unique identity that is clear to use Korat language and no background music. A society that consists of people living in various ethnic groups. They were reflecting the language spoken, an accented Korat voice. The unique therefore called the Korat accent. Transferring knowledge of Korat folkling or Korat performances from past to present. Whether it is transmitted from parents to family members or transferred from teachers to students. Considered as a conservation of cultural heritage is something that reflects that society.

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