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WERASAK GLANRAWD : THAI STRING PEDAGOGY IN DRAMATIC ARTS COLLEGE.

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The purpose of this research is to study about the history and the development of Dramatic Arts Colleges including the improvement of the method of teaching Thai String Pedagogy at colleges and also the present condition of study in terms of curriculum, method of teaching and learning atmosphere.

The collected data came from the administrators and dramatic arts students and their teachers who taught such full curriculum both in the past and at the time of the research.

The research findings are as follow.

The Dramatic Arts College development can be divided into three periods. First was the period of starting the class of dramatic art of music in schools and then being expanded to be the musical instrument section in art schools. Learning activities are : Preserving the original learning activities, improving them and attracting the world for economic purposes. Second was the Dramatic Arts College revival and development period. There was a policy of hasty revival for the royal court art. The college turned its aims to produce dramatic teachers and began to instigate a dramatic musical educational system. Third was the time of establishment, we when many dramatic arts college were established. The students would graduate in B.S.E. and became dramatic teachers as they hoped to teach Thai string.

Now the Thai String Pedagogy Curriculum is designed to provide more quantity than quality. The method of teaching is still based upon the royal court style which has been developed by using the notations, signs or symbols of sounds, to help the students in their ability of remembering. This is both an advantage and a disadvantage. Tape recorders are used to support more knowledge. The method of teaching isn't good enough to produce the standard dramatic teachers. The class surroundings are not suitable; it is too noisy and the classes are rather small which is the great obstruction for studying Thai String Pedagogy.