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Practice-Led Knowledge Transmission in Thai Classical Dance: The C-RITE Model

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Abstract

Thai classical dance holds embodied cultural knowledge, and universities are responsible for passing it on. That charge has grown harder: technology turns over fast, students arrive from very different backgrounds, and much of what must be taught is tacit, even sacred, and resists being put into words. This study asks one question: how do undergraduate Thai dance students transmit knowledge as they create choreography, rehearse it, and teach it to other performers? A working model is built from the answer. The fieldwork ran for one four-month semester and drew on five sources simultaneously: in-depth interviews, focus groups, observation of classes and rehearsals, questionnaires, and a reading of documents. Fifty second-year students participated, along with eight expert instructors from three universities. Coding was hybrid: an initial scheme came from the study's frameworks, open coding let new categories surface, and ratings from evaluation forms and brief expert panels were read qualitatively rather than statistically. Experiential, practice-led learning anchored the analysis; four further lenses entered only where each earned its place, namely constructivist and social learning, developmental sequencing through Multiple Intelligences and Bloom's taxonomy, affective work from the Stanislavski system and theories of belief in art, and information-processing models. Nine student choreographies were used as cases. Five themes emerged: transmission shifted from memorizing steps to making meaning; student-creators became transmitters of embodied knowledge; technology, mostly rehearsal video, supported reflection without becoming the authority; and sacredness and contemporaneity pulled against each other. The strands met in the C-RITE model (Create, Rehearse, Interpret, Transmit, Evaluate), which ties reflection to Thai aesthetic criteria, splits transmission and cultural interpretation into separately assessable stages, and pins each stage to concrete evidence. The hardest problems were three: holding sacredness and contemporaneity together, the limits of technology, and recording tacit knowledge in a form that can be taught and checked by others. Future research should follow the model over longer spans and in other institutions and dance traditions to test how durable and transferable its effects are. The paper closes with practical strategies for keeping the transmission of Thailand's performing arts heritage culturally grounded.

Keywords: Thai Classical Dance, Knowledge Transmission, Experiential Learning, Practice-Led Learning, Embodied Knowledge, C-RITE Model, Cultural Heritage Preservation

Introduction

Thai performing arts are among the country's most valued cultural assets. They carry a refined aesthetic and store knowledge built up over many centuries (Hinata, 2022; Damrhung, 2023; Thamkulangkool, 2025). Teaching them at the university serves two purposes. It keeps the tradition alive and allows it to shift as society around it shifts. A degree programme in the field tries to ground students in theory and practice together: the history of Thai dance, performance technique, choreographic design, production, and the running of cultural programmes. Knowledge transmission sits at the center of all of it, so that graduates can leave able to teach, perform, and carry out research (Sukin et al., 2023). At the Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Thai dance has been conserved and promoted for a long time through programmes that public and private partners help shape to meet current needs.

Students are trained by instructors who have had real careers in the art, in studios built for demanding work (Siripong et al., 2024). However, the pressure on transmission is real. New media tools are constantly being introduced in the studio. The technology behind them is rapidly evolving. Teachers and students no longer share one background or one common store of prior knowledge. Cast as fresh “transmitters of knowledge,” students often have no clear teaching guidelines, no suitable tools, and too little hands-on experience to reach the audiences they face (Williams et al., 1998; Mehrotra et al., 2001; Schlechty, 2003; Bowen, 2012).

This study addresses these pressures. It builds students’ competence in knowledge transmission within the Thai dance program at Suan Sunandha Rajabhat University. The design is simple and straightforward. Students create new choreographic works and teach them to other performers, drawing on educational theory as they go. The aim is threefold: creative thinking, learning rooted in practice, and a systematic understanding of how teaching works. Watch closely how transmission unfolds and where it stalls, and a good deal becomes visible—what makes the sharing of Thai dance succeed, and what a teaching model would need to be at once contemporary and a fair match for the technology at hand.

These pressures are not unique to Thailand. Recent work from elsewhere provides useful points of comparison. In China, studies read dance education as a vehicle for cultural preservation and sustainable development at the same time, and they track how universities have begun to braid research, theory, and practice into one training path (Huang et al., 2025). A related strand asks a harder question: how does that heritage reach younger learners who have had almost no direct contact with it (Liu & Kalimyllin, 2024). Looking wider still, a global review of intercultural and indigenous dance education, covering 2010 to 2024, finds that culturally grounded teaching does strengthen identity and cohesion, yet the field still lacks systematic comparative evidence (Liu et al., 2024). Closer to the case at hand, designers have built immersive, gamified platforms for Thailand’s own Lanna dance, using motion capture and generative tools to support its transmission

(Intawong et al., 2025). That work raises a question this study also wrestles with: how can technology serve a sacred, embodied tradition without crowding out the teacher? I approach it from the other side, from inside ordinary classroom practice, asking how student-creators become dependable transmitters of an art that is embodied and laden with belief.

Two gaps remain. First, the international evidence affirms that culturally grounded teaching strengthens identity, yet it still offers few domain-specific models showing how embodied, belief-laden knowledge actually passes from one body to another and is then verified (Liu et al., 2024; Gwerevende & Mthombeni, 2023). Second, within Thai classical dance, transmission is studied mostly from the master teacher’s side, leaving the student-creator as the transmitter—and the moment at which sacred meaning either travels or is lost—largely unexamined. This study addresses both gaps: it works from within undergraduate practice and builds an assessable, domain-anchored model of transmission.

Research Objectives

To examine how undergraduate Thai dance students transmit knowledge—the approaches they take and the experiential practices through which they create choreographic works and pass them on to learners and performers.

To identify the challenges this transmission faces and to propose development pathways for strengthening it in Thai performing arts, in ways that answer to current social and technological conditions.

Review of Literature

Experiential, practice-led learning is the study’s core; every other theory enters only as a supporting lens for one facet. The core rests on Kolb’s cycle, the familiar round of concrete experience, reflection, conceptualization, and experimentation, here reworked as a practice-led pedagogy in which making and rehearsing a work is the method of inquiry (Kolb et al., 2014; Yakhlef, 2010). This framing also answers a long-standing objection, that Kolb leaves reflection under-specified and assumes learners glide smoothly between stages (Bergsteiner et al., 2010; Morris, 2020): tying each stage to a concrete artifact, as done here, meets that charge.

Four supporting lenses were used sparingly. A constructivist, social lens accounts for meaning and technique built through observation, modelling and interaction ([Piaget, 1954](#); [Vygotsky, 1978](#); [Bandura, 2021](#); [Gash, 2014](#)). A developmental lens, resting on Multiple Intelligences and Bloom's taxonomy, orders growth across the cognitive, psychomotor, and affective domains ([Gardner, 2000](#); [Hoque, 2016](#)). An affective, interpretive lens from the Stanislavski system and theories of belief in art underwrites the embodiment of emotional and sacred meaning ([Aldridge, 2000](#); [Mason, 2025](#); [Phetruchee et al., 2024](#)). An encoding lens, from information-processing models, helps performers store and recover long, intricate sequences ([Joyce & Calhoun, 2024](#)). Two commitments sit beside these: a student-centered orientation, in which learners shape their own work while sharpening their analysis and skill ([Weimer, 2013](#); [Hoidn & Reusser, 2020](#)), and a view of creative performance in which artistry and technique grow together ([Clarke, 2005](#); [Thomson & Jaque, 2016](#)).

Beyond pedagogy, the review leans on a different body of work. Some treat gestures as a site where culture is created and handed on ([Noland, 2010](#)). Some have developed the idea of "body pedagogics" ([Mellor & Shilling, 2010](#)). Some concerns the place of spirit in performance ([Dox 2016](#); [Schieffelin 1985](#)). Together, these strands carry one of the study's central claims: that sacred meaning is not depicted by movement but brought into being through it, and that embodied learning is a matter of the body, not of cognition alone ([Mathewson Mitchell & Reid, 2017](#)). Meanwhile, within Thai performing-arts scholarship, questions of contemporaneity, audience, and "Thainess" remain open and are much debated ([Hinata, 2022](#); [Damrhung, 2023](#); [Thamkulangkool, 2025](#)). The present study carries this debate into the pedagogical territory. Recent empirical studies have further clarified these claims. A structural study of Chinese higher folk-dance education, drawing on 493 students, found that formal training measurably advanced cultural inheritance and creative innovation ([Zong et al., 2025](#)). In Southern Africa, an applied ethnochoreology study showed that Indigenous

dance, music, and language transmit most durably when safeguarded together, as one embodied system rather than as separate skills ([Gwerevende & Mthombeni, 2023](#)). Both reinforce the study's premise that transmission is strongest when it is structured and domain-specific.

Methodology

The study design was qualitative. Structured evaluation forms supported this, although I read their ratings qualitatively rather than statistically. Several methods were used: in-depth interviews, focus groups, observation in classrooms and rehearsal studios, questionnaires, and a review of secondary sources. Together, they made triangulation possible. The qualitative material was analyzed by content and thematic analysis, with constant comparison across sources. The sample was small and purposive; therefore, responses on the evaluation forms were simply tallied as counts within rating categories, such as good or fair, and never subjected to statistical testing. Fieldwork lasted four months, across Semester 2 of Academic Year 2567 (2024), at the Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Thailand.

Participants

Fifty second-year students took part, all of them from the Thai Performing Arts programme and all actively making choreography. Eight expert instructors participated in the study. Each instructor held a master's degree or higher in performing arts and had taught for at least five years. They came from three institutions: Suan Sunandha Rajabhat University, Phranakhon Rajabhat University, and Bansomdejchaopraya Rajabhat University. Every one students were interviewed. Nine focus groups followed, one per choreographic work, each bringing together the student creators and performers. Students discussed what creating and sharing a piece was actually like. Instructors, for their part, recorded the classroom and rehearsal practices that gave transmission its shape.

Table 1 Participant and Data-Collection Profile

Participant / data source	n	Detail
Second-year students (Thai Dance, SSRU)	50	Purposive sample; the study cohort of an integrated-course project, all actively engaged in choreographic creation
Students interviewed	50	All students; one-to-one semi-structured interviews
Focus groups	9	One per choreographic work; each comprised the work's student-creators with its performers
Expert instructors	8	Master's degree or higher in the performing arts and at least five years' teaching experience
Instructors' institutions	3	Suan Sunandha Rajabhat University; Phranakhon Rajabhat University; Bansomdejchaopraya Rajabhat University
Observation sessions	8	About 30 minutes each; documented in field notes (not video-recorded)
Embedded choreographic works	9	26 student-creators in total (group sizes of 1–5), with additional performers per work
Fieldwork period	—	Semester 2, Academic Year 2567 (2024); four months

Data Collection and Analysis

Five sources fed the data into the model. Prior research and the institution's teaching reports provided the theoretical and curricular background. Questionnaires profiled each participant and drew out their views on teaching and learning, rehearsal, classroom technology, and the difficulties they encountered. Semi-structured one-to-one interviews with students and instructors were audio-recorded and transcribed. In the focus groups, performers set their experiences of rehearsal and creation side-by-side. Observation did the rest: I watched practice as it happened in classrooms, studios, and venues, and logged it in field notes across eight sessions of about 30 minutes each. The researchers filmed none of these sessions; instead, students drew on their own rehearsal footage for self-review, and that footage fed the reflective cycles described below.

The interview guide was semi-structured, built around four areas: choreographic creation, the transmission of movement and technique, the use of technology, and how people met with change. Each embedded work was appraised by a small expert panel, usually two or three assessors, each holding a master's degree or higher in the performing arts and at least five years of teaching experience. Coding was performed in two directions, deductive and inductive. The opening codes came from the study's frameworks; open coding then allowed new categories to grow, including the balance between

sacredness and contemporaneity, the limits of technology, and the recording of tacit knowledge. The research team coded together and refined the categories through repeated discussions until they held steady, gathering them into the five themes reported here and tightening them by constant comparison across sources. Interviews and focus groups were conducted in Thai and translated into English by bilingual team members. Participants are identified by role, under the codes S (student-creators), I (instructors), and E (expert assessors). Thai terms follow the Royal Thai General System of Transcription; exceptions are proper nouns and the titles of works, which retain their usual spellings. Before participation, the protocol (Study Code 68-368-2-1) was reviewed by the Suan Sunandha Rajabhat University Ethics Committee (Panel 2), which agreed to the implementation of the proposed research without a full review and issued a Certificate of Exemption (COE. 2-345/2025). Informed consent was obtained from all participants before their involvement.

The analysis followed Braun and Clarke's thematic procedure, and trustworthiness was pursued against Lincoln and Guba's four criteria as operationalized for thematic work by (Braun & Clarke, 2006; Lincoln & Guba, 1985; Nowell et al., 2017). Credibility rested on triangulating the five data sources and on member reflections, with student-creators confirming that the coded themes

matched their experiences. Dependability and confirmability were supported by an audit trail of dated codebooks, coding decisions, and analytic memos. Transferability is served by the thick description of the setting, participants, and cases provided above. Regarding reflexivity, I write as a Thai classical dancer and lecturer within the same faculty. This position provided close access to the aesthetic codes at issue, but also risked over-reading familiar meanings; therefore, I kept a reflexive journal, tested my readings against the expert assessors and student-creators, and treated points of disagreement as data rather than noise ([Braun & Clarke, 2021](#)).

Results

The results were categorized into five themes.

- Theme 1: From step memorization to meaning-making.
- Theme 2: Student creators as transmitters of embodied knowledge.
- Theme 3: Technology as reflective support, not authority.
- Theme 4: Tensions between sacredness and contemporaneity.
- Theme 5: The C-RITE model for practice-led knowledge transmission.

Theme 1: From Step Memorisation to Meaning-Making

Across the cohort, the center of gravity in the transmission moved. It shifted from memorizing steps to making meaning. Students tied creative production to skill through practice-based learning, and they turned to rehearsal videos for three things: to refine technique, to make meaning clearer, and to help audiences follow a work as it unfolded. The nine embedded choreographies show how a single supporting lens can bring one stage of the shared practice-led cycle into focus. I will clarify what this arrangement means. One lens per work

is an analytical emphasis. This does not imply that the other lenses were absent in a given case. Table 2 lays out each work's lens, core practice activity, evidence, and outcome. Therefore, I do not narrate the cases individually in the text.

The evidence was qualitative and modest in scale. Rating categories, expert panel notes, focus groups, field notes: not much, taken singly. However, they all leaned in the same direction. Take Viwah Phirom, a piece on marriage equality built in three movements, from exclusion, through the fight for legal recognition, to a wedding under Thailand's 2024 Marriage Equality Act: Its creator ran the rehearsal through the Bloom's taxonomy. At first, the performers simply recalled steps with little grasp of what they meant. Once the director tied each gesture to the three-part story, they moved on to understanding, analysis, and more expressive performance. Buppha Bucha drew on Saraburi's Tak Bat Dok Mai, the flower-offering that opens Buddhist Lent, and on the "flying-swan" bloom (dokhonghuen) the province is known for. Its creators report, in their own write-up, that repeated rehearsal allowed the performers to settle the long sequence into the body, while reflection on each run deepened their feel for the devotional theme. Six evaluation forms recorded gains in both recall and emotional connections. EanKhwan Su Khuen was built from the Isan misfortune-cleansing rite, the calling-back of the khwan, the tying of the wrist cord, the sprinkling of blessed water, and its performers reported a fuller grasp of the rite once they had danced it rather than merely learnt it. Not all appraisals were positive. Kangka Bucha, a contemporary homage that asks pardon of Mae Khongkha and, through her, raises an environmental theme, was judged sound on the whole; even so, reviewers noted errors in the stage properties and stretches where the emotional timing parted from the music. This type of feedback is considered in the Evaluate stage of the model presented below.

Table 2 Theory–Practice–Evidence–Outcome Map Across the Embedded Cases

Choreographic work	Supporting lens (within the practice-led core)	Core practice activity	Evidence	Outcome
Kangka Bucha (Worship of the Ganga)	Constructivist–social learning	Observation, modelling, and interaction in rehearsal; video-refined Sukhothai vocabulary tied to ritual meaning	Audience and performer feedback; field notes	Devotional meaning conveyed; staging-property and music–emotion timing issues flagged, motivating the Evaluate stage
Phueksa-Sin (Botanical Aesthetics)	Developmental sequencing (Multiple Intelligences)	Meaning-making tasks for bodily–kinesthetic, interpersonal, and intrapersonal capacities; motion review	Recorded creator self-assessment	Self-reported gains across the three targeted MI domains; audience recognition of the conservation theme
Ean Khwan Su Khuen (Calling the Khwan Home)	Affective–interpretive (spiritual learning) within experiential cycles	Embodied enactment of homage, khwan-calling, and water-sprinkling as sign-bearing gesture; video review	Focus-group reflections	Deepened belief in and understanding of the Isan rite; reported transfer to everyday calm
Cadences of the Suphannahong	Action learning	Enactment–feedback–adjustment cycles refining a barge-honouring lexicon; video playback	Rehearsal records	Closer alignment of intention and phrasing; audience interpretation of sacral symbolism scaffolded
Viwah Phirom (Blissful Nuptials)	Developmental sequencing (Bloom’s taxonomy)	Analysis–synthesis linking technique to theme; video-documented feedback	Observation and interview data	Documented progression from rote recall to analysis, synthesis, and convincing affective delivery
Faith in Manora Nuanthong	Affective–interpretive (belief and spirituality in art)	Fusion of Thai classical and Nora principles; iterative, video-assisted refinement	Expert panel plus two structured performer questions	Panel judged the belief-and-spirituality meaning conveyed to the audience
Saowaraph—Blossoms of the Night	Affective–interpretive (Stanislavski’s system)	Concentration, affective memory, and imagination; hand articulation, facial expressivity, and breath phrasing; video review	Rehearsal records	Coherent transmission of the song’s emotional arc

Buppha Bucha (Floral Devotion)	Experiential cycle (Kolb)	Concrete experience– reflection– conceptualisation– experimentation; video feedback	Six completed evaluation forms	Strengthened sequence recall and emotional connection to the devotional theme
Siamese Women of Ayutthaya	Encoding (information- processing)	Encoding–storage– retrieval of complex sequences; digital- video micro-analysis	Expert panel; rehearsal records	Movement from accurate recall of long sequences toward expressive interpretation

Note. All works share the experiential, practice-led core; the “supporting lens” column names the perspective that did the most explanatory work for each case. Evidence is qualitative (rating categories, expert panels, focus groups, field notes) and modest in scale (see Limitations).

Theme 2: Student-Creators as Transmitters of Embodied Knowledge

Transmission depended on a shift in roles. Students must step up as creators and stop being merely learners. Three ideas guided the way they built their learning process. The first was constructivism, where understanding grows from direct experience and reflection ([Piaget, 1954](#); [Vygotsky, 1978](#); [Gash, 2014](#)). The second was student-centered learning, where learners take charge of choosing and refining the movement, music, and staging ([Weimer, 2013](#)). The third is creative performance, where artistry and technique advance together to carry meaning, not form alone ([Clarke, 2005](#); [Thomson & Jaque, 2016](#)). In this way, the students gained command of the movement. They also grew in creativity, communication, and their feel for the values and folklore lodged in the repertoire.

Observations and interviews showed, in concrete terms, how students handed work to others. They broke the choreography into smaller sets that were easier to memorize. They demonstrated phrases for the performers to copy. They paired counting with close listening to melodies. They provided pointed feedback on hand articulation, gaze, posture angle, torso use, and emotional expression. They checked something that mattered more than any of these: whether the performers had taken in the meaning of the dance, not merely reproduced its steps. Suphannahong Melody shows the same logic from the creator’s side. Working through action learning, its maker transmitted the piece by rehearsing, trying things and discarding them, and talking each passage through with the coach and peers, until the sacred

imagery of the royal barge and its yak-tail tassel settled into other bodies. Such habits foreshadow the Transmit and Evaluate stages of the model described below.

Themes 3 and 4: Technology as Reflective Support, and Tensions between Sacredness and Contemporaneity

Two further tensions ran through the cohort’s responses. The first was how technology ought to be used. The other was how to honor sacredness while remaining contemporary. Mixing sacred or ritual material with contemporary aesthetics, and a weak join can bleed away the religious meaning. Embodied, experiential practice works against that, allowing performers to maintain meaning even as they rework the form. A hybrid piece like Siamese Women of Ayutthaya shows how hard the balance is. Set in the early Ayutthaya court, it reconstructs the period’s dress, manner, and daily gestures, and the trick is to keep that historical fidelity intact while still meeting what today’s audience expects. Carrying spiritual meaning to an audience without flattening a complex belief into something simpler is a challenge that never quite goes away.

In these projects, technology mostly meant one thing: rehearsal videos used for review. It serves as a good self-assessment. However, it cannot replace a teacher’s judgement of bodily alignment, the levels, angles, and directions that give the form its identity. A better path runs through motion analysis tuned to the grammar of Thai dance and kept inside a human-in-the-loop design, so the technology assists teaching instead of replacing it. The participants said as much

in the interviews. One instructor (I1) noted that video helps performers look back at their work but cannot replace the teacher, who can correct each posture precisely at the very point where it goes wrong. An expert assessor (E1) returned to the sacredness and correctness of the movements, warning that any contemporary reinterpretation must not wear away the ritual integrity or codified accuracy of the form.

Theme 5: The C-RITE Model for Practice-Led Knowledge Transmission

The themes were combined, and a model was developed. I call it C-RITE: Create, Rehearse, Interpret, Transmit, Evaluate. The model puts the core framework, experiential and practice-led learning, to work, and calls on the four supporting lenses only where one clarifies a given stage. Its aim is to advance three aspects simultaneously: physical accuracy, emotional communication, and cultural interpretation. It keeps technology in an assisting role, never letting it judge what counts as correct (Figure 1).

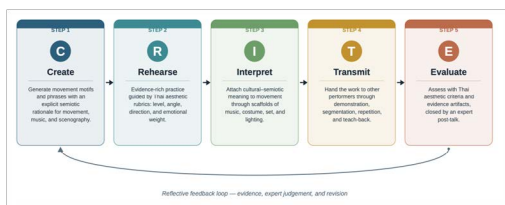


Figure 1 The C-RITE Model (Create–Rehearse–Interpret–Transmit–Evaluate): A Domain-Specific Cycle for Creating, Rehearsing, Interpreting, Transmitting, and Evaluating Embodied Thai-Dance Knowledge, with a Reflective Feedback Loop

Create (C). Students work on movement motifs and phrases. For every choice of movement, music, or design, they wrote down the reason and kept it in dated draft notations and rationale memos.

Rehearse (R). Rehearsal works according to the Thai aesthetic criteria of level, angle, direction, and emotional weight. It also leaves a paper trail of time-coded video logs, journals, and debriefs so that one take can be set against the next and errors brought to the surface.

Interpret (I). The meaning is fixed to movement through music, costumes, sets, and lighting. Growth is sequenced across cognitive, psychomotor, and affective domains. Each scaffold is mapped to the cultural code it is meant to signal.

Transmit (T). The student-creator passes the work to other performers using demonstration, segmentation, counting, repetition, and teach-back. What the receivers produce is then checked against the creators' criteria to confirm that the meaning has carried over, and not just the steps.

Evaluate (E). Assessment sets Thai aesthetic criteria besides evidence artifacts such as video and meaning maps, and ends in a post-talk with faculty and experts; triangulating these sources gauges how far the intended meaning appeared to reach the audience within the limits of the qualitative evidence. Two features of this structure are noteworthy. Each of the five stages is keyed to an explicit Thai dance rubric and a named evidence artifact, and transmission and cultural interpretation are kept as separate stages, each assessed in its own right.

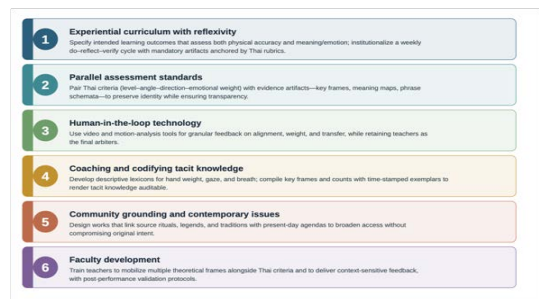


Figure 2 Presents the Model and its Accompanying Guidelines

Figure 2 Practice guidelines for translating the C-RITE model into classroom practice: experiential curriculum design, parallel assessment standards, human-in-the-loop technology, coaching and the codification of tacit knowledge, community grounding, and faculty development.

Discussion

I set out to examine knowledge transmission in tertiary Thai classical dance, using student choreography as field data and treating practice and creation as one learning process. Transmission was much larger than motor accuracy. It also

means writing cultural meaning into movement, music, costume, and staging and then making that meaning legible to an audience today. No single theory explains what makes classroom transmission work. The mixture included constructivist and social learning, experiential and action learning, and the developmental sequencing of Multiple Intelligences and Bloom's taxonomy. In particular, the Stanislavski system lent emotional depth to the others.

A handful of process tools have repeatedly surfaced. Students ran short cycles of drafting, testing, and refining a movement with its rationale attached; held reflective rehearsals on time-coded video and notes, then opened them into peer and faculty debriefs; co-taught and used guided imitation against Thai aesthetic criteria; and brought in music, costumes, sets, and lighting to anchor movement in its cultural and religious setting. By these means, learning moved from memorizing steps to making meaning. Within the limits of the qualitative evidence, this shift appeared to support audience comprehension, and expert and performer feedback suggested that onward transmission to new performers became steadier. The post-presentation discussions functioned as collaborative audits. Figure 3 summarizes the relationship between the theories, challenges, and strategies.

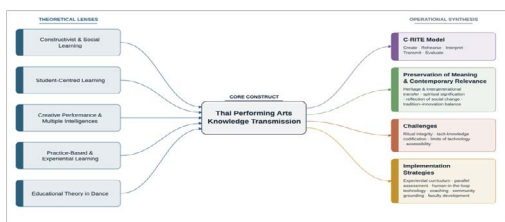


Figure 3 Analytical Map Linking Learning Theories, the Core Construct of Knowledge Transmission, Operational Challenges, and Implementation Strategies

Three structural challenges are noteworthy. The first is the holding of sacredness and contemporaneity together. A work can be reinterpreted for current concerns, such as the environment or gender diversity, but not at the cost of its ritual or folkloric meaning. The second is the handling of the technology. Video supports review, yet it cannot replace the expert's judgement of level, angle, and direction. This is why

a human-in-the-loop design is required. The third is the recording of tacit knowledge: turning implicit know-how, such as hand weight, gaze, and breath, into something explicit through precise language, rubrics, and evidence that can be checked. Meeting all three asks a good deal of a program. This calls for experiential curricula with built-in reflection, assessment that pairs Thai criteria with evidence, ethical use of technology as a teacher's aid, co-creation with communities, and steady professional development for teachers and coaches.

These findings contribute to a wider body of scholarship. They support the view that progress in embodied learning rests on structured, domain-specific scaffolding, not on raw experience (Yakhlef, 2010; Mathewson Mitchell & Reid, 2017). They also support the idea that sacred meaning can be realized through movement and then shown, by expert appraisal, to have reached its audience (Noland, 2010; Mellor & Shilling, 2010; Dox, 2016). They push the Thai debate on contemporaneity further. "Contemporary," it turns out, need not mean "digital." A student-centered, practice-led transmission can renew a work's relevance, such as the 2024 Marriage Equality Act and gender diversity in Vihav Phiom, without surrendering its ritual integrity (Hinata, 2022; Damrhung, 2023; Thamkulangkool, 2025; Weimer, 2013; Hoidn & Reusser, 2020).

Set against the wider literature, the model is more than a fresh set of labels for Kolb's cycle; three aspects mark it out. First, it is domain-anchored: every stage is measured against an explicit Thai-dance rubric, not against generic learning goals (Bergsteiner et al., 2010; Morris 2020). Second, it treats transmission as a stage in its own right, one that can be assessed, since the learner-creator must hand the work to others and then show whether the meaning travels with it (Yakhlef, 2010; Mathewson Mitchell & Reid, 2017). Third, it gives cultural interpretation its own evidence-bearing step, tying each stage to a named artifact so that tacit, belief-laden knowledge is made explicit and open to scrutiny (Noland, 2010; Dox 2016).

The implications extend beyond Thai dance. Other traditions face the same double bind: keeping heritage intact while keeping it alive for younger audiences. The international literature shows that

bind surfaces in much the same form. Studies of Chinese dance education argue that the field can drive cultural preservation and sustainable development simultaneously, so long as the curriculum binds theory, research, and practice together (Huang et al., 2025). The heritage takes hold most firmly, that work suggests, when learners with little prior contact are drawn into it directly (Liu & Kalimyllin, 2024). A global review of intercultural and indigenous dance education from 2010 to 2024 reaches a parallel conclusion: culturally grounded teaching does strengthen identity and cohesion, but the field still lacks systematic, comparative evidence of how its models work and transfer (Liu et al., 2024). For performing arts education more broadly, C-RITE offers a portable principle, not a Thailand-only recipe. Running a domain-specific rubric through every stage of creating, rehearsing, interpreting, transmitting, and evaluating can make the tacit, belief-laden knowledge that any embodied tradition carries explicit and assessable. The aesthetic criteria would change from one tradition to the next. The underlying architecture is not required. Even the move to immersive technology fits this reading of the film. Recent metaverse and motion-capture platforms built for Thailand's Lanna dance (Intawong et al., 2025) are best understood through the same human-in-the-loop lens I have argued for here: a tool to widen access and support reflection, not an authority above the master teacher.

For practice, putting the model to work calls for six things: an experiential curriculum with reflection designed in; assessment that runs in parallel, pairing Thai aesthetic criteria with evidence artifacts; technology kept human-in-the-loop, with teachers as the final arbiters; coaching that puts tacit knowledge such as hand weight, gaze, and breath on the record; work rooted in community and tied to present-day concerns; and faculty development in handling several frameworks alongside Thai criteria.

However, this study has some limitations. I worked in one faculty with a single second-year cohort; therefore, what the study describes is a transferable process and not a statistically generalizable result. The evaluation leaned on qualitative rating categories, a small number of evaluation forms, and modest expert panels rather

than validated instruments. My observation sessions were not filmed. Each case was read, by design, through a single theoretical lens, so the mapping of theory to work is emphasized, not a claim that the other lenses were absent. Two priorities follow. The first is a longitudinal study that tracks whether the gains reported here hold over time. The second is a cross-institutional and cross-cultural study that tests how far the model travels beyond this setting. Each direction answers a limit named here. The single-faculty, single-cohort scope calls for cross-institutional and cross-cultural replication; the reliance on qualitative rating categories and small panels calls for validated instruments and larger, mixed-method samples; and the unfilmed observation and single-lens reading of each case calls for multi-observer, multi-lens designs that record practice directly. Longitudinal tracking would then test whether the gains reported here hold as the learners mature.

Conclusion

This study proposes a hybrid learning architecture. It holds physical, semiotic, and affective skills within one account of learning and pairs them with practical tools for teaching, rehearsing, and creating. These tools bring master-teacher knowledge into line with what technology can offer, and they do it without giving up cultural identity. My central claim is simple. Effective transmission in Thai classical dance relies on deliberate integration of theory with practice, tradition with contemporaneity, and technology with master-teacher expertise. The C-RITE model implements this claim in practice. It ties reflection to Thai aesthetic criteria, treats transmission and interpretation as distinct and assessable stages, and anchors each stage to verifiable evidence. Future work should take three directions: First, culturally respectful motion analysis tools that assist the teacher rather than supplant her. Another is a long-term study that tests the model's effectiveness as learners mature. The third is a comparison across regional and international dance languages to gauge how well the model transfers to other cultural settings. Pursued together, these would allow the meaning-centered transmission of Thailand's performing-arts heritage to be sustained and verified well beyond a single institution.

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