

## The Puppet Theater for Learning of Local History

Anukoon Rotjanasuksomboon<sup>1</sup>, ShawHong Ser<sup>2</sup>, Teekapat Sontinuch<sup>3</sup>

### Abstract

*The research on puppetry for learning local history aims to create a puppet show that provides knowledge about local history. It is a story from the past of local people. They should learn about the history of the community because it is the root of the community. It is a way to learn about identity and create pride. In this creative research, the researcher aims to study the history of Phraek Si Racha, Sankhaburi District, Chainat Province, which has evidence from the reign of Phra Intharacha of Ayutthaya. The researcher studied information from documents and went to the field to survey information to compile a puppet show script to provide knowledge about Phra Intharacha through puppetry. Puppetry is a performance made from materials that imitate humans and animals in size and proportion, approximately 50 centimeters high. The head is cast in resin; the face is painted to look human, with arms on both sides. The body is made of cylindrical PVC pipes, and the person is wearing a cloth bag as a shirt and moving to imitate humans. Phra Intharacha, the sixth monarch of Ayutthaya, ruled for 15 years. He had three sons. The first son was named Chao Ai Phraya, who ruled Suphan Buri. The second son was Chao Yi Phraya, who ruled Phraek Si Racha. The third king was Chao Sam Phraya. He ruled Phitsanulok. The Chao Phraya River is an important river flowing through Chainat Province, branching into Mae Nam Noi, flowing through Sankhaburi District, Singburi Province, Ang Thong Province, Phra Nakhon Si Ayutthaya Province, and joining the Chao Phraya River in Phra Nakhon Si Ayutthaya Province. Another branch of the Chao Phraya River flows through Wat Sing District, Chainat Province, called Makham Thao River, through Suphan Buri Province, called Suphan River, through Nakhon Pathom Province, called Nakhon Chai Si River, and through Samut Sakhon Province, called Tha Chin River. The puppet show of Phra Intharacha used 30 secondary school students from Kuruprachasan School, Sankhaburi District, Chainat Province, which is a local historical community group, through the process of learning the story of Phra Intharacha and learning how to manipulate puppets. The show was performed in the school so the students could learn about Phra Intharacha and understand it. 1,795 students watched the show. The show was performed by the school's executives and local executives. Moreover, the parents watched the performance of 100 people. Thirty groups of performers assessed their knowledge and understanding of the content of the performance. The results were that some people understood the content before watching the performance. The average summary score was 4.26/10. After watching the performance, 8.1/10 people understood the content. Overall, this puppet show, which was used to learn local history, was successful.*

**Keywords:** *Puppetry, Education, Community Engagement, Thai Local History, Drama, Theatrical Performance.*

### Introduction

Puppetry has long been integral to traditional Thai performance art, often used to convey cultural narratives, folklore, and historical tales. Over time, however, traditional puppetry has declined in popularity, particularly among younger generations, due to the rise of modern entertainment forms. In response, educators and cultural preservationists have sought innovative ways to revitalize this ancient art form and engage younger audiences. This is especially relevant in rural communities, where local history and cultural heritage are inextricably linked to the community's identity (Rubin, 1999). Phraek Si Racha, located in Sankhaburi District, Chainat Province, holds a rich historical significance, dating back to the reign of Phra Intharacha of Ayutthaya. Despite its importance, knowledge about this local history needs to be more widely disseminated among the younger generation, which risks the erosion of cultural heritage in the area. There is a growing need for educational methods that engage students and foster their interest in local history while preserving and promoting traditional Thai art forms, such as puppetry (Kulasabanathan & Wanasundera, 2017).

To address this issue, this research focuses on creating a puppet show to convey knowledge about the local history of Phraek Si Racha. The research aims to revitalize interest in local history and the performing arts by merging traditional puppetry techniques with modern elements. The project targets secondary school

<sup>1</sup> Prof. Department of Dance, Faculty of Fine and Applied Arts and Excellence, Center of Siam Cultural Education: Research and Social Innovation, Chulalongkorn University, Thailand, Email: anukulcu@hotmail.com, (Corresponding Author)

<sup>2</sup> Department of Communication Management, Faculty of Communication Arts, Chulalongkorn University, Thailand, Email: Shaw.h@chula.ac.th.

<sup>3</sup> Faculty of Fine Arts Srinakharinwirot University, Thailand, Email: teekapat@g.swu.ac.th.

students in Sankhaburi District, seeking to equip them with puppetry skills and knowledge, empowering them to become storytellers of their cultural heritage (Pholsward, 2007).

### *Statement of the Problem*

Local communities' cultural and historical knowledge, such as Phraek Si Racha in Sankhaburi District, should be more appreciated and noticed by younger generations. As modern entertainment options proliferate, traditional forms of performing arts, such as puppetry, have diminished their influence and relevance. Without intervention, this could lead to losing valuable historical knowledge and cultural expressions passed down for centuries. Moreover, there needs to be more engaging educational tools that both captivate young audiences and effectively transmit local historical knowledge in a memorable and meaningful way (Wittaya, 2015). While informative, Traditional classroom teaching methods often fail to capture students' interest in subjects like local history. There is a need for more interactive, creative, and engaging methods that not only educate but also entertain and inspire students to take an active role in preserving their community's history and arts.

### *Research Gap*

While puppetry has been used as an educational tool in other cultural contexts, more research needs to be done on using puppet shows specifically to transmit local historical knowledge in rural Thailand. Previous studies have explored puppetry as a form of artistic expression. As a method of teaching cultural stories, only some have combined historical research with puppetry in an educational setting aimed at youth. Moreover, more research must address the potential of modernized puppetry techniques to revitalize interest in history and traditional performing arts among younger audiences. This study seeks to fill this gap by integrating historical education with puppetry performance, targeting secondary school students in Sankhaburi District. By focusing on the local history of Phraek Si Racha and utilizing a puppet show format, this research aims to transmit historical knowledge and foster a sense of pride and cultural continuity among young people. The project also explores how modern puppetry techniques can enhance engagement and learning outcomes in this context, providing a model for similar educational interventions in other communities.

## **Research Objective**

This study aims to create puppet shows and provide knowledge about local history.

## **Review Literature**

### *Learning Theory*

Learning theory is a process that causes people to change their thoughts and behaviors through hearing, touching, reading, or using technology. Learning in children is in the classroom, where they ask questions while adults learn from their experiences. However, learning occurs from experiences presented by the teacher through interactions between the teacher and the learner. The teacher will create a psychological atmosphere conducive to learning, which can occur in any form, such as friendliness, strictness, or lack of discipline. The teacher will create conditions and learning situations for the learner. Therefore, the teacher must consider choosing the teaching format, including creating interactions with the learner. The researcher will use Robert Gagne's 8-step learning theory as an example: 1. Motivation Phase The learner's expectations motivate learning. 2. Perception according to the set goals (Apprehending Phase) Learners will perceive things consistent with their intentions. 3. Constructing what is perceived into memory (Acquisition Phase) to create short-term and long-term memory. 4. The ability to remember (Retention Phase) 5. The ability to recall what has been learned (Recall Phase) 6. Applying what has been learned (Generalization Phase) 7. Demonstrating learned behavior (Performance Phase), and 8. Showing learning results back to learners (Feedback Phase). Learners who receive results quickly will have good results and high efficiency.

### *Choreography Theory*

In the Choreography Review, Surapol Wirunrak mentioned the Choreography Theory, saying, "Choreography means thinking, designing, and creating ideas, forms, and methods of a Choreography set performed by one or more performers. This includes improving past works. Choreography is a work that covers philosophy, content, meaning, dance moves, dance steps, line formations, setting up booths, solo performances, group performances, determining music, songs, costumes, scenes, and other important components to make a Choreography set complete as intended. Choreography designers are generally called rehearsal directors or dance choreographers. However, here we would like to propose a new term, Choreography, which is equivalent to the English word Choreographer. The Choreography works in 7 steps: 1. Thinking of Choreography, 2. determining the main idea, 3. processing data, four. Defining the scope, 5. Determining the format 6. Determining other components, and 7. Choreography design."

Thesis on "Innovation in Thai Puppet Performance: "Phra Nemiraj" by Niwet Waewsamana is a research and creative work with the objective of innovating Thai puppets to create new puppet forms and performances for youths by selecting content from Phra Nemiraj Jataka, which shows the determination to make merit and achieve success, which is a dharma suitable for children and youths, using the principle of "Beautiful, Easy, and Cheap" as a guideline for those interested to create it themselves. This thesis innovation has a new chapter while maintaining the original narration traditions, dialogue, lyrics, and narration to communicate knowledge and entertainment with the target group in easy-to-understand language. The puppets are designed to look Thai and are made of commonly available materials, including simple puppeteering, so the target group can easily create and perform. A new scene style has been created to change and move according to the story by using a large umbrella structure with cloth hanging as a rotating screen and covering the puppeteer. Modern multimedia has enhanced the performance to look beautiful and realistic. The performance music, lyrics, and new melodies in a Thai-international style have been composed to make it more accessible to the current target group. This puppet performance innovation is a collaboration between many parties, creating and testing it until it is complete. Then, perform to listen to the criticism from experts to improve it to be perfect. Then, perform large and small performances to the target group for three rounds, 2 locations, and 300 audiences. The evaluation of the performance format found that the target group admired and accepted this innovation. The creative umbrella scene is cost-effective, easy to move and assemble, has a beautiful design, and still functions as a traditional puppet theater. The puppet design looks beautiful and can be quickly built by yourself. The multimedia used in the performance makes the performance look realistic and beautiful. The performance content is fun and makes you want to watch it again. You can learn about Phra Nemi's content from the performance. You understand the philosophy of Dharma in doing good, avoiding evil, and having the intention to behave well, which is in line with the prayer of merit that is the heart of the Jataka of Phra Nemi. The fact that the researcher has followed the prayer of merit has led to the successful research and creation of such creation with the determination to bring Thai puppets to continue providing knowledge and entertainment to society. The researcher realizes that the researcher has followed the prayer of merit (Nivet Waewsamana, 2017).

The thesis "Communication of Contemporary Puppet Theatre Groups in Thailand" by Wanitcha Phradornsutham studied the evolution of contemporary puppet theatre in Thailand. It studied the format and content of the presentation of contemporary puppet theatre and the audience's attitude towards it. The researcher interviewed the directors of 7 contemporary puppet theatre groups, collected works related to contemporary puppet theatre, watched live performances, and used a questionnaire to survey the attitudes of contemporary puppet theatre viewers. The research results found that the evolution of contemporary puppet theatre in Thailand has become a play for children and youth from the development within the group after the exchange and joint performance of works, resulting in the emergence of a society of contemporary puppet theatre. In addition, contemporary puppet theatre has become a representative of Thai arts and culture and created a reputation for Thailand. The forms of contemporary puppet theatre groups in Thailand can be divided into 1) Influences in puppet creation and 2) Manipulation methods. The presentation's content can be divided into 2 cases: Presenting newly composed content, presenting content from the original plot, and adapting it to create something new. The results of the attitudes of most viewers

show that they frequently watch puppet theatre. Contemporary at the level of "Rarely" is 60.50%, and the component of contemporary puppetry that presents the image of Thainess most clearly is the puppet, which is 27.63%. As for attitudes towards satisfaction, they are divided into three areas: content, components of the puppetry, and value to society. On average, those at the level of "Very Satisfied" are

## Materials and Methods

The research methodology is qualitative research in the form of descriptive analysis. According to the research objectives, the data collection process is conducted using documents, photographs, films, interviews, observations, and focus group meetings.

The researcher used five data collection methods for this research: studying documents, photographs, video interviews, and observations, including the exchange of academic opinions from experts in history and drama, to cover the content of the study and examine the data simultaneously.

In this data collection research, the researcher used various tools and equipment to collect data by scanning documents, cameras, videos, and audio recorders. These data were obtained according to the objectives and scope of the research and can be used to analyze various issues.

In this data analysis study, the researcher will analyze the data by using the objectives to explain the data from the study using various methods according to the steps according to the objectives.

In this process, the researcher included puppet songs according to the tradition of studying the puppetry style of the Chusri Sukonkaew group, National Artist in the Performing Arts (Thai Puppetry) in 1986 and included modern Thai melodies to be used as a shared media of the community. When the creator has prepared the puppet script and the accompanying music, it is sent to the content expert to check the information for accuracy in the performance. When the script is complete for the performance, the creator selects puppeteers in the community to understand the music and adjust the piphat ensemble for the performance. The selection of puppeteers is a process in which the creator of the script and the team consider the actors and character traits simultaneously. Notably, the puppeteers must have a good dance background, be quick-witted, and have a sense of responsibility. Then, the puppeteers are placed, and a rehearsal schedule is made. For the performance, the creator will rehearse each scene to match the music and make a rehearsal schedule to prepare for the performance. Creating puppets Creating traditional puppets and new creative puppets to create variety, while puppets also have costumes and scenes for the performance are creations that are carried out along with plot planning and character determination to be appropriate for the situation and the puppeteers. This process is a management that requires details about the performance venue, date, time, and audience, as well as the management of the stage, scenes, lighting, sound, and various elements of the performance, which will be explained in detail in the management process. Recording the performance data is the form of a book explaining the steps of creating the work systematically through research. To be evidence of knowledge recording, work creation, data analysis, and statistics using data analysis programs, the performance results are summarized as a step of performance evaluation, summarizing the research results for further academic benefits.

## Results

The process of creating the script Historical information During the reign of King Intharacha of Ayutthaya, there is information from the royal chronicles, which His Royal Highness Prince Damrong Rajanubhab explained. The researcher has collected and selected essential points to create a puppet script composed by Professor Pradit Prasatthong. There needs to be more historical information. The content is arranged in order, presenting essential points, only important royal history, to introduce to the audience. King Intharacha ruled Ayutthaya and had three royal sons. The first was named Chao Yi, who ruled Suphan Buri. The second was Chao Ai Phraya, who ruled Phraek Si Racha. The third was Chao Sam Phraya, who ruled Phitsanulok. Information from the online media page, Krungthep Dvaravati Sri Ayutthaya, states that "Chaiyarat City or Phitsanulok City is the name of a city on the west bank of the Nan River, in the area of

Wang Chan. As for Song Kwae City, it was on the east bank before King Borommatrailokanat united the two areas into one city. Then renamed Phitsanulok”

The issue is the city of Chai Nat or Chainat, the name of the province of Sankhaburi District, Phraek Si Racha City. Here, the researcher uses the Chao Sam Phraya ruling Phitsanulok City information according to the online document information of the Krungthep Thawar Wadi Sri Ayutthaya page to make the script for this performance. Phraek Si Racha City is a city ruled by Chao Yi Phraya. Most people have yet to learn the history, even though a Chao Yi Phraya royal monument is enshrined at Wat Mahathat, Sankhaburi District, Chai Nat Province. Therefore, this puppet performance is a tool to disseminate knowledge and spread the royal honor to the people in the community and society. In creating this puppet, the researcher consulted with Dr. Niwet Waewsamana to create a puppet that is more giant than a regular puppet. The puppet is approximately 75 centimeters high and 45 centimeters wide so that viewers who are far away can see the performance. Recording the sound of the performance, the researcher used recordings of singing, narration, and dialogue, along with the Piphat ensemble, by recording in a recording studio. The performance took 60 minutes. On the actual performance day, some parts were long and not concise. The researcher adjusted the time to be more concise so that the performance would not be boring and concise, leaving about 45 minutes.

Puppetry followed the traditional performance tradition. There was a Wai Khru ceremony before the performance, inspired by the puppet performance of Professor Chakraphan Posayakrit. The marching of Phra Intharacha's army was also inspired by the puppet performance of Phra Suphan Kanlaya by Professor Chakraphan Posayakrit. In the scene of the Chao Ai, Chao Yi, and Chao Sam competition in this part, the researcher and Professor Pradit Prasatthong added more imagination. It was not in the historical documents. It was embellished to have a reason that Phra Intharacha gave various cities to his sons to rule to prevent conflicts and power struggles. At this point, the researcher presented the puppetry process, a dance plan according to the weapon dance moves. Specific dance moves include the Ching Khlong, Hong Song Khao, Nak Kiew, and Pha Mak. When it was conveyed to the puppetry students, it was found that some dance moves had to be cut out because the students had no dancing skills; coupled with limited practice time, the dance moves of "Pha Mak" had to be cut. The puppeteer on horseback must interact with the main puppeteer. In some parts of the performance, the horses must face each other in the fight. However, due to the student's skill, the horse puppets face out toward the audience, making this scene's realism look awkward. The researcher fixed the performance by adjusting, reducing the dance moves for the puppets, and switching the puppeteers to complete the performance.

The students who participated in the puppet training project went through the selection process to join the project. They must have a basic understanding of slow and fast dances to practice their body movement and listening skills and memorize the script. The dance teachers of Kuruprachasan School selected 30 people, as specified by the researcher. It was found that more than this number of students needed to be increased for the roles to be performed because the students' skills differed. Therefore, there were at most three puppeteers in 1 role. They had to take turns puppeteering, but everyone got to perform. Some students needed to be longer and taller for the scene. The students solved the situation by using bricks to reinforce the stage floor and stepping on them to make themselves taller. This was an excellent solution to the immediate problem. It measured understanding of the performance content by examining data from the Human Research Ethics Committee, Chulalongkorn University. When a questionnaire was used to assess knowledge and understanding of the performance content with 31 student participants\*, it was found that the average score was 4.26 out of 10 before watching the performance. After watching the performance, the average score was 8.1 out of 10. Evaluating the knowledge and understanding questionnaire of the performance content was a great success.

## Discussion

This creation process aligns with the concept of the theory of Nataya Pradit by Professor Emeritus Dr. Surapol Wiroonrak, who mentioned the steps of designing and creating dramatic artworks as follows: 1. Thinking of creating dramatic art. This research project intends to create a puppet show to learn about local

history. 2. Determining the main idea This project determines the main idea of using puppet shows to communicate local history. 3. Data processing This project studies historical data about Phra Intharacha and compiles it into a performance script. 4. Scope determination This project determines the scope and content of communicating Phra Intharacha of Ayutthaya, introducing characters and essential events in the past. 5. Format determination This project determines the puppetry format to tell Phra Intharacha's story. 6. Determining other elements: This project organizes the performance elements. The performers are 31 secondary school students from Kuruprachasan School. Costumes include T-shirts and loincloths. The puppets are manipulated with lyrics and dialogue recorded on audio tapes during the performance. 7. Dance design: This project designs a puppet show. There are puppets, hand puppets, and puppets telling stories behind the scenes and in front of the stage to show off the puppets and puppeteers. At the same time, some martial arts moves have been adapted for puppetry.

The creation of this puppet performance to learn about local history is in line with Gagne's theory in the following topics:

**Motivation Motivation Phase** The learner's expectations motivate learning. In this regard, the participants in the puppetry training project were interested in studying and learning throughout the project. The students in the project were selected voluntarily by the dance teacher, who motivated them by providing basic knowledge of Thai dancing and opened applications for students to join the project. Fifty students applied, but 30 were selected. One student did not pass the selection and begged permission to join the training because he was interested in performing. The coordinating teacher allowed him to join the project.

**Perception** according to the set goals in appending phrases. The learners will perceive things that are consistent with this intention. The 31 project participants learned and developed their skills in puppetry throughout the project until they performed and presented it to the audience. Moreover, it will be further developed at the art and culture dissemination event after the completion of the project. There is also an evaluation of the results of the questionnaire to measure the understanding of the performance content. It was found that the project participants answered the overall questions well.

**Developing what is perceived as the memory Acquisition Phase** to create short-term and long-term memory. In this regard, the project participants have a good memory from training. The puppet performance process requires the performer to have the skills to remember the puppet moves, listen to the melody, and memorize the script well in order to perform. In this process, the creator of the work adjusts the puppet moves to be appropriate for the project participants all the time, as explained in the performance.

**Ability to remember the Retention Phase.** In this regard, the puppet performer must be able to remember the script, the puppet moves, and the number of performances very accurately so that they can perform.

**Ability to recall what has been learned Recall Phase.** In this regard, the puppet performer has the skills to remember the puppet moves, perceive the transmission, and remember the puppet moves from the teacher who transmits them very well. This is a characteristic of performers who have the skills to learn movement, compose music, and sing according to the process transmitted by the original teacher.

**Applying what has been learned in the Generalization Phase.** In this issue, the learning of puppetry skills was applied to the dance subject in the art learning group. The researcher followed up after the project ended and found that the dance teacher had used hand puppetry to teach the dance subject, creating interest and fun for students in the classroom without being boring. This was considered a success, according to the theory.

**Demonstration of learned behavior Performance Phase.** In this issue, the project participants were interested in learning and practicing puppetry throughout the project. It can be observed from the project participants who arrived before class time, prepared before class, and helped to put away the performance equipment orderly after the project was completed. This is highly commendable.

Showing learning results back to the student's Feedback Phase Students who receive the results quickly will have good results and be highly effective.

This issue after the project was completed, the project participants received a certificate of honor, certifying their participation in the project. A photo was taken as a souvenir. Notably, on the closing day of the project, parents came to watch and admire their children's work, as well as local administrators who came to watch and admire the performers' abilities. The applause in every performance round was an evaluation result that the performers felt good and encouraged to perform. From the primary information of the 8-step learning theory of Gaye (Wikipedia), it was explained and analyzed according to the theory to be consistent with this creative performance very well. The creation of this work was considered a great success in learning local history. Educational administrators, local administrators, parent associations, and students were interested and became aware of local history and history in the community through the puppet show. It is considered a continuation of puppetry for students to learn, preserving the performance to continue. It also promotes the creation of the Kuruprachasan School Youth Puppet Group to organize performances in the future. After completing the puppetry training project, the art department organized the content of puppetry as a subject in the study of performing arts, which is another process of inheriting puppetry.

### *Research Implications*

Puppetry is a performance of characters or dolls that imitate humans, move, and sing along with the lyrics, dialogues, and Piphat orchestra. It is believed that this puppetry has been around since the Ayutthaya period. It was the most popular and had the most evidence of performances during the reign of King Rama V of the Rattanakosin period. Drama is a medium of entertainment and knowledge for the audience. It is a tool used to communicate, create awareness, and understand the content that the creator wants to present in another form. Local history is a legend with evidence that has appeared since the past. Stories that happened in the community are worth learning. It creates awareness for people in the community to love the history of the community, to be united, and to be grateful for the great kindness of the past kings and to be grateful for the heroic deeds of heroes and people in the past who built the nation and the land for future generations to live in peace and happiness until the present.

The land was ruled by Phra Intharacha or Phra Nakhon, the 6th King of Ayutthaya, for 15 years. He was skilled in governance, warfare, and trade, especially establishing friendly trade relations with China. He had three sons: the first, Chao Yi Phraya, ruled Suphan Buri; the second, Chao Yi Phraya, ruled Phraek Si Racha; and the third, Chao Sam Phraya, ruled Phitsanulok. Phraek Si Racha is now Sankhaburi District, Chainat Province. It was an important capital city in the past. It was rich in rice, fish, and food. People worked in agriculture and trade. The source of abundance was the Chao Phraya River basin, a waterway that nurtured the people of Chai Nat Province. The Chao Phraya River branched off before Wat Phra Borommathat in Chainat Province, called Mae Nam Noi. It flowed through Sankhaburi District, Bang Rachan District, Sing Buri Province, Pho Thong District, Ang Thong Province, Sena District, and Phra Nakhon Si Ayutthaya Province. It flowed into the Chao Phraya River in Phra Nakhon Si Ayutthaya Province. Chao Phraya River, another branch at Pak Khlong Makha Thao, Wat Sing District, Chai Nat Province, flows through Sam Chuk District, Suphan Buri Province, called Suphan Buri River, flows through Nakhon Chai Si District, Nakhon Pathom Province, called Nakhon Chai Si River, flows through Samut Sakhon Province, called Tha Chin River, and flows into the Gulf of Thailand. It is considered a river that is rich in many species of fish.

Content of local historical knowledge about Phra Intharacha through the process of reviewing the writing from experts in the field of history and literature, through the process of requesting research ethics in humans, the process of creating the writing, creating puppets, equipment, and puppet theaters according to various processes, contacting the school. The target group is Kuruprachasan School, Sankhaburi District, Chai Nat Province, a secondary school with a strong dance club that has won awards in regional dance competitions and is a school in the area. Local history research

The researcher selected 30 dance club students to enter the learning process of practicing puppetry, puppetry, and placing puppeteers according to their roles. The performance was performed for 1,795 students in the school, divided into three performance rounds, and another performance for 100 executives,

community leaders, parents, and students from other schools. The knowledge of the performers was assessed before and after the performance. After watching the performance, the average score was higher than before, which means that the knowledge of local history that the researcher created this time was successful. The rehearsal included problem-solving to make the performance successful, adjusting the puppet moves to suit the performers' abilities, adjusting and switching puppeteers according to their abilities, and recording and distributing the performance on social media. There were 1,795 viewers during the 2 weeks of the broadcast. The project was disseminated in the program "Every Direction in Thailand," broadcast on Thai PBS, which was considered a great success.

The knowledge of local history was passed on through the puppet performance process. Students of Kuruprachasan School, Sankhaburi District, Chai Nat Province, learned about the puppetry process, which is a way to pass on the wisdom of puppetry to continue through local historical stories in the community. It is a way to learn the valuable science and art of Thailand. In addition, the knowledge of puppetry performances has been classified in the category of art and recreation, allowing students of all levels to learn, practice puppetry, and organize performances as stories, creating a youth puppet troupe at the Kuruprachasan School, Sankhaburi District, Chai Nat Province, to continue and disseminate the performances. The process of creating this research is learning about local history, knowledge of puppetry, management, and content transmission to the target group of students, planning the transmission of puppetry, and adjusting the transmission plan to be appropriate for the students, appropriate for the time, and various immediate factors, such as technical errors and the opening of the narration sound, which must be solved immediately.

The creation of this work responds to cultural learning, transmitting knowledge to students in the community. The important thing about the content this time that everyone in the project has learned and realized is that "even though they come from different rivers, different regions, and different places, they all come from the same source, which is the Chao Phraya River." This reflects the excellent relationship and friendship, all of whom are brothers and sisters. Love and unity are essential things in the community. "Local history, learning, awareness, preservation, and continuation."

## Conclusion

This study utilizes puppetry as an innovative tool for imparting knowledge of local history, focusing on the historical narrative of the people in Phraek Si Racha, Sankhaburi District, Chainat Province. It employs a mixed-method approach, integrating historical research and puppetry to convey knowledge. Specifically, the study explores the history of Phraek Si Racha, with historical evidence tracing back to the reign of Phra Intharacha of Ayutthaya. The researcher collected data from historical documents and conducted field surveys to compile the content for the puppet show. The show aims to disseminate historical knowledge about Phra Intharacha to a younger audience through puppetry. The study focuses on three primary themes: (1) local history, (2) puppetry, and (3) community engagement.

Experts in history and literature reviewed the historical content to ensure accuracy and relevance. The research process also adhered to ethical guidelines, including obtaining approval for human research subjects. The development phase included scriptwriting, creating puppets and related equipment, and designing the puppet theater. The target audience for the puppet show was the Kuruprachasan School, a secondary school in Sankhaburi District with a renowned dance club recognized for winning regional awards. The researcher selected 30 students from the dance club to be trained in puppetry, assigning them roles in the performance. The puppet show was performed for 1,795 students over three rounds, with an additional round presented to 100 community leaders, school executives, parents, and students from other schools. The student performers' knowledge was assessed before and after the show to evaluate the performance's effectiveness. The post-performance assessments indicated a significant improvement in historical knowledge, suggesting that the puppetry-based educational method successfully conveyed local history.



This study facilitated the transmission of local historical knowledge and contributed to preserving and promoting traditional puppetry arts. The students learned about puppetry as a valuable cultural heritage and developed skills that allowed them to engage with local history creatively. Additionally, puppetry was incorporated into the school's arts and recreation curriculum, allowing students to continue developing these skills across different grade levels. The research highlights the importance of blending historical education with creative arts to foster a deeper connection between students and their community's heritage. It also emphasizes the need for adaptive strategies in delivering educational content, addressing real-time challenges such as technical difficulties during performances. This research provides a framework for integrating local history, arts, and community engagement in educational settings.

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