

# Research on creative dance's role in promoting dance learning interest

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## Abstract

In recent years, researchers have found that junior high school students in a city have low interest in learning dance. Therefore, the researcher combines his teaching experience in a city for many years, and his knowledge accumulation during his study abroad in Taiwan, and comprehensively refers to the teaching forms of Cross-strait Education and the concepts and methods of dance teaching at home and abroad. As the research background and motivation, the researcher hopes to enhance the junior middle school students' interest in dance learning through "creative dance". The researcher selected a class of grade one junior high school affiliated to Normal University of a city as the research object. The creative dance course was independently designed and implemented by the researcher. At the same time, the research was completed by means of comprehensive analysis of questionnaires, related learning and interview records. The researcher's teaching design is to combine creative dance with subject teaching knowledge to promote the connection between dance and disciplines, so as to improve dance learning interest and teaching results. Through the research process, the following results are obtained: (1) Through the survey questionnaire and the students' interview information, it is found that creative dance can enhance junior high school students' interest in learning dance courses. (2) The teaching design method of the combination of creative dance and discipline can reflect the diversity of creative dance, stimulate students' curiosity and enthusiasm in learning, and improve their interest in learning. (3) Through the experimental teaching of action research, we know that the students' satisfaction with creative dance course is as high as 92%.

**Key Words:** Creative dance, learning interest, junior high school students

## 1. Introduction

Dance education has never disappeared in the development of Chinese history. After thousands of years of education and inheritance, we can see that due to the political and social changes, the development of dance education sometimes flourished, sometimes declined. The main reason is the infiltration and influence of national political thought on the development of art.

When it comes to the origin of dance, it can be traced back to the primitive times about 10000 years ago. They danced for living and working, praying and sacrificing, reproducing and strengthening their physique. Dance has become a part of life, but also a form of expression of emotion and self-expression. At this time, the dance education and inheritance was carried out unconsciously through oral and personal teaching between people.

In the 1950s, under the guidance of the

educational concept of "moral education, intellectual education and physical education" advocated by China's education reform, the cultivation of various art education including dance was ignored, and the art aesthetic education courses for all students were neglected in the basic education stage. In the tragic decade of the "Cultural Revolution", dance art was not only unable to create and display freely, but also became a tool for political figures to control people's thoughts, losing its function of "truth, goodness and beauty". After the end of the ten-year catastrophe of the "Cultural Revolution", it will take a long time for dance art, which has been hurt by "vitality", to recover.

Although professional art colleges and groups have revived rapidly and come back to the stage, the popularization of dance education in primary and secondary schools has not been recognized by the schools. Until the 1990s, the Ministry of education of China put forward the concept and guiding ideology of "quality education", hoping to

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improve the overall quality of students and rescue students from "examination oriented education"<sup>[1-4]</sup>.

To sum up, Chinese dance education has gone through ups and downs with the background of the times. Now it is just like a toddler, full of expectations and striving to move forward in exploration. In today's rapid development, whether dance education can use its own actions to prove that it is an indispensable part of the process of social development, and with the progress of the times, we will explore various curriculum design concepts<sup>[5]</sup>. Whether the dance education can present the situation of "a hundred flowers blossom and a hundred schools of thought contend" needs the teachers who teach the course to continuously pursue and explore the development of dance cause.

## 2. Research background and motivation

### 2.1 Research background

In 2014, the dance department of the school of

Arts and media of a city's normal university undertook the research on the "research and practice of art curriculum convergence in primary and secondary schools" sponsored by the Municipal Education Committee and undertaken by the dance department of a city's normal university. The "dance literacy survey of primary and secondary school students in a city" was carried out in five high schools, five junior high schools and seven primary schools in a city. In this survey, 2450 valid questionnaires were collected, and SPSS18.0 was used for data processing. In July 2014, the survey report on dance literacy of primary and secondary school students in a city was issued for the first time. For the definition of "dance literacy", Professor Hongzhong of the school of art and communication of a city normal university interpreted it as the following "three dimensions"<sup>[6-8]</sup>. According to the three dimensions, he designed relevant questions and a questionnaire for primary and secondary school dance literacy. The specific contents are shown in Tab 1.

Table 1. Questionnaire on dance literacy

Dimension direction	Ability orientation	Problem direction
The dimension of "ability"	Dance skills and experience	1. Students' experience in learning dance 2. Students' preference and willingness to learn dance courses 3. Motivation of learning dance lessons 4. Proportion of dance courses offered 5. Types of Dance Courses
The dimension of knowledge	The embodiment of students' dance knowledge and dance appreciation ability	1. The relationship between dance courses and other cultural courses 2. Contact with dance works
The dimension of "understanding"	The performance of Dance Aesthetics and creativity	1. Students' evaluation of dance teaching 2. Why dance teachers attract students

In addition to the above main contents, the questionnaire also makes a basic survey on students' personal situation. The survey was conducted in the affiliated schools of a city normal university in Beijing and several primary and secondary schools in other urban areas. The research schools include: Olympic Garden Primary School of a city's Normal University, Asia Pacific Experimental School of a city's Normal University, Chaoyang primary school and secondary school attached to a city's Normal University, Daxing affiliated primary school and Daxing Middle School of a city's normal university<sup>[9-10]</sup>. The research report has been officially released. Researchers have carefully studied this report and participated in relevant seminars. From the analysis of the report, we can see that there are several specific problems

for researchers in this study.

According to the results of the questionnaire survey and data analysis, it can be seen that the proportion of dance classes in primary, junior and senior high schools is low in public schools, accounting for only 52.3%; it is higher in private schools, accounting for 63.2%. Among them, the opening rate of primary school is the highest (74.7%), junior middle school (26.2%) and senior high school (41.2%). It can be seen that junior high school dance teaching presents a low state. Researchers believe that this has a lot to do with the high school work stress and the pressure of high school entrance examination<sup>[11-12]</sup>.

At present, the teaching contents of dance courses are still classified by dance types, such as folk dance, modern dance, ballet, Chinese classical

dance, hip-hop dance, jazz dance and Opera Dance. The teaching mode and teaching content are similar to the teaching curriculum of professional dance department, belonging to the teaching mode of technical skills. Through the interview with dance teachers in primary and secondary schools, the author also found that the content of dance courses is often related to the teachers' personal learning background, and the design of teaching content is also related to the dance teachers' personal learning direction.

The author believes that through the results of the research report, as well as the author's years of teaching experience and understanding of basic education in a city, most of the primary school students, as well as the junior and senior high school students, have no experience in learning dance, and it is indeed difficult for them to learn professional dance courses. At the same time, the single teaching content of technical skills has also lost the opportunity for students to have a comprehensive understanding of dance art. As a result, students lose their willingness to learn dance courses. Based on their own learning experience and knowledge accumulation, the researcher hopes to design a dance course which is conducive to the physical and mental growth of junior high school students, the common progress and development of thinking and body, and is loved by students<sup>[13]</sup>.

## 2.2 Research motivation

As a dance teacher for many years, researchers often think: what kind of teaching content is most suitable for learners who have no experience in dance learning? We want to cultivate students' interest in dance, love and artistic aesthetics? Or to develop their physical ability and technical skills? The researchers believe that the former is more important through their own learning and practical teaching experience. We don't want to train every student to be a dancer or a dancer. Dance can make students' life more happy, happy and beautiful. As a teacher, we have the obligation to let them enjoy the various educational functions of art in dance teaching, experience the positive energy teaching experience brought by dance education, and affect their life growth. Therefore, not all students need to receive professional dance teaching like training dancers or choreographers, which can be regarded as the teaching focus of students who have further interest in dance.

Creative dance is an open dance course. Its open degree, with the help of various media to cooperate with the development of the course, to connect with any subject, to connect with any subject, to

guide with various ways in life as images, and to achieve good teaching effect with the help of rich teaching aids. Therefore, in such a diverse situation, students will connect dance with everything, it is easy to narrow the distance between students and dance, and interest will naturally arise<sup>[14]</sup>. When students are interested in such dance courses, the degree of participation will also increase. Because the creative dance course is always stimulating students' creativity, in this process, students' consciousness of initiative innovation will gradually enhance.

## 3. Research method

### 3.1 Related theories of action research

Through consulting materials and reading relevant literature, researchers found that action research has been widely used in various education research, and it is a research method favored by schools and teachers. "Action research emerged in the first half of the 20th century as a term used by J. Collier to improve racial relations in the United States. After that, action research was introduced into the field of education, and it was widely used in the field of education after the 1970s<sup>[15]</sup>.

At the same time, Xiujiang believes that action research is carried out in practice and in the action scene; it takes practitioners as the main body, faces problems directly from the needs of practice, and aims at solving problems and improving action effects. When it is applied to the field of education, it is educational action research<sup>[16]</sup>. Through the combination of action and research, teachers use the theory of education and teaching to study and solve the specific problems in the constantly changing education and teaching practice, so as to improve and improve the level and quality of education and teaching<sup>[17]</sup>.

Among them, Wu Huilian and Ding Conghui put forward in "on the experience of creative dance teaching activities" that we should use creative dance teaching activities to cultivate students' creative spirit, stimulate students' potential, and let students express themselves through dance, so as to better promote the development and growth of individuals. Meng Jia pointed out in "the implementation and thinking of children's creative dance teaching" that the author carried out eight weeks of experimental exploration in the Experimental Kindergarten of Beijing Normal University, conducted teaching in the form of groups, guided children to create their own movements, in order to learn the basic knowledge of dance. These two articles focus on the development of students' body creativity by means

of creative dance teaching, so that students can learn to express themselves freely and autonomously.

Zhao Mingren and Cai Ruiping believe that action research includes the two basic concepts of "action" and "research". Action orientation is the fundamental feature of action, indicating that the fundamental purpose of action research is to improve practice. The purpose of "research" is to show what strategies can be used to improve practice, i.e. the quality and method of research. Shi Tieru believes that action research consists of four stages: plan action observation reflection. "Plan" is to put forward tentative ideas for solving problems; "action" is to test the ideas according to the plan; "observation" is to test the ideas; and "reflection" is to analyze and eliminate deficiencies or mistakes, so as to discover new problems. The core spirit of action research is critical reflection on the original theory<sup>[18-19]</sup>. As a modern teacher, we should get rid of the stereotyped role of "teaching craftsman". In order to deepen teaching, the only way to do it is to invest first. The process of continuous reflection, research and improvement provided by action research is a sharp tool for today's teacher professional development. As the main research method of teaching and research, dynamic research can effectively help teachers to go deep into students, teaching materials and teaching methods, observe various aspects of education from different perspectives, and summarize experience through practical actions to promote the development of education in a better direction. Action research is one of the effective research methods which is conducive to the common growth and progress of teachers and students.

The author carried out the teaching experiment of creative dance for two groups of students, and intervened one group of students, and the other group served as the control group. The results show that regular dance training may enhance the proprioception of joints, and creative dance has a positive effect on the synchronization between children and external rhythm stimulation, but has no effect on the improvement of children's static balance. The positive effect of creative dance on children has become an important factor in children's motor development. Therefore, the author hopes to add creative dance into preschool curriculum.

The above viewpoints all point out that the process of action research is open and targeted, and the results also have authenticity and practical significance. The researchers believe that the characteristics of action research show that it is very

consistent with the purpose of the study. Through the curriculum design and teaching implementation, we can observe whether the students' interest in learning dance is improved. In the practice of research and summary of experience in the study, and then promote the improvement of practical teaching ability<sup>[20]</sup>. This process is conducive to the personal growth of researchers and ensure the authenticity of the research process and results.

### 3.2 Operation of action research

#### (1) Plan

The plan is divided into two parts: one is the idea of solving the problem, explaining the basic assumptions of solving the problem, and what kind of value orientation and level to carry out the action; the other is the specific strategy and method, which explains the steps and activity forms to solve the problem and improve the practice.

#### (2) Implementation

The implementation of action research is a very complex process, full of joy and difficulties. In order to break through the limitation of action, it is necessary for participants to observe and think at all times, reflect on the gains and losses in the action, and constantly make adjustments. Therefore, observation and reflection in action, as well as adjustment plan, are closely linked and are developing in a circular way.

#### (3) Data collection the methods of data collection in action research include observation, diary, video, interview and file collection.

The reason why action research becomes research is to take systematic and gradual scientific exploration. Therefore, action research is a research process with procedural steps. In the research process, action researchers not only solve problems through action, but also explore and act through self reflection. The research process can be clearly shown in Fig 1.

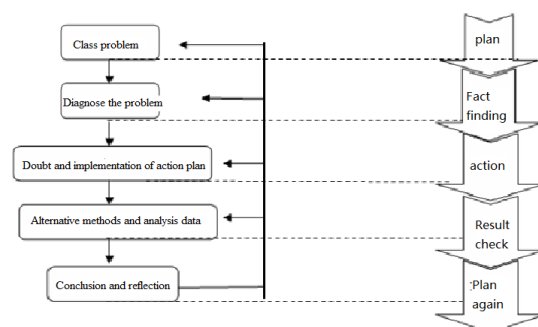


Figure 1. Action research process reference chart

### 3.3 Curriculum design of creative dance and multidisciplinary knowledge

In a course that uses dance to convey mathematical concepts, they use imagination and discernment to connect the two disciplines. With these tools in mind, dance can not only be used to explain mathematics, its form and the concept of numbers are actually integrated, but interpreted in different ways.

Creative dance has strong plasticity and can integrate with many learning experiences to design courses and teaching activities. Teachers can bring each activity instance into different dance elements. Focusing on individual projects, it guides students to engage in the experience and exploration of movement, which makes the development and continuity of the curriculum and teaching of

creative dance combined with other disciplines more impressive. Through the body imprinting of creative dance "learning by doing", students can also have a deeper memory and deeper understanding of other disciplines.

The researchers combined creative dance with other disciplines to analyze the curriculum design and teachers' feedback. They found that creative dance is open and inclusive, and can be integrated with subject knowledge from all walks of life, support each other and jointly promote the connection between disciplines, and enhance the common growth of students' mind and body and mind. Researchers hope to use the above form to design their own curriculum, and also hope to improve the learning interest of junior high school students for dance courses as Fig 2 shows.

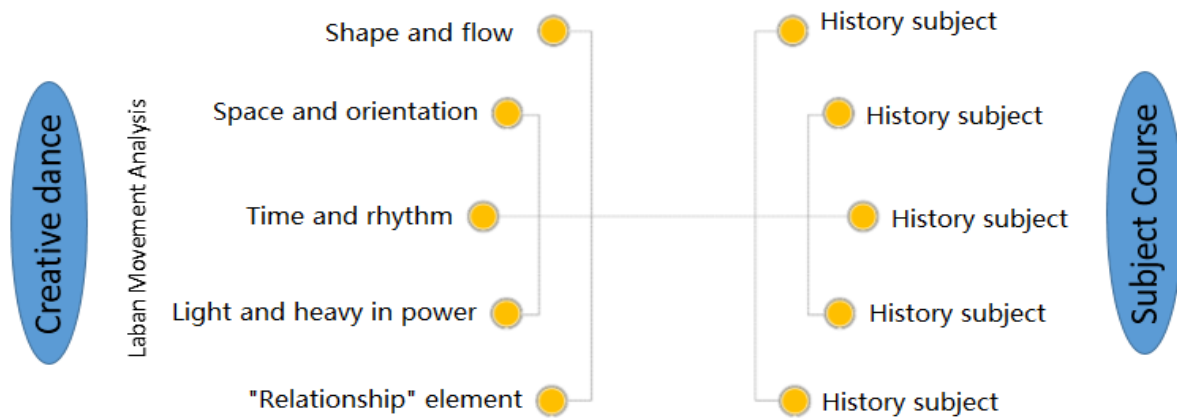


Figure 2. Research framework of researchers

### 3.4 Research object

The subjects of this study are the students of class 1 of grade 1 in Changping middle school affiliated to a local normal university. The number of students is 33, including 18 boys and 15 girls. The Affiliated Middle School of is located in District, which is not one of the eight main urban areas of a certain place. It is located in the northwest of a certain place, far away from the city center. Two thirds of it are mountainous or semi mountainous areas. In recent years, a certain place has begun to focus on building and vigorously promoting the development of the city. Therefore, its basic education facilities, economy, medical treatment, education level compared with the eight major urban areas of a certain place are in the initial stage and need to be improved.

Although the school has other club activities of chorus and dance troupe, only about 30% of the students in this class have the chance to participate. In addition, the students of this class have hardly participated in any art specialty classes outside the

school. At present, the learning content is designed by the dance teachers of the school, mainly learning dance combination and works. Among them, 30% of the students have participated in the school dance performance or small dance competition because of their strong learning ability, but most of them only have 45 minutes' learning experience once a week. Compared with the students studying in a certain landlord City, although they already have art courses such as dance, their art education is not enough and diversified. The dance background and understanding of dance of the students in this class are shown in the questionnaire survey results.

In addition, the students in this class have a correct learning attitude and can complete their homework on time according to the learning methods taught by the teacher. They are more interested in cooperative learning, game teaching and classroom atmosphere with competition and pleasure.

#### 4. Curriculum design and Implementation

##### 4.1 Analysis of pre-test questionnaire

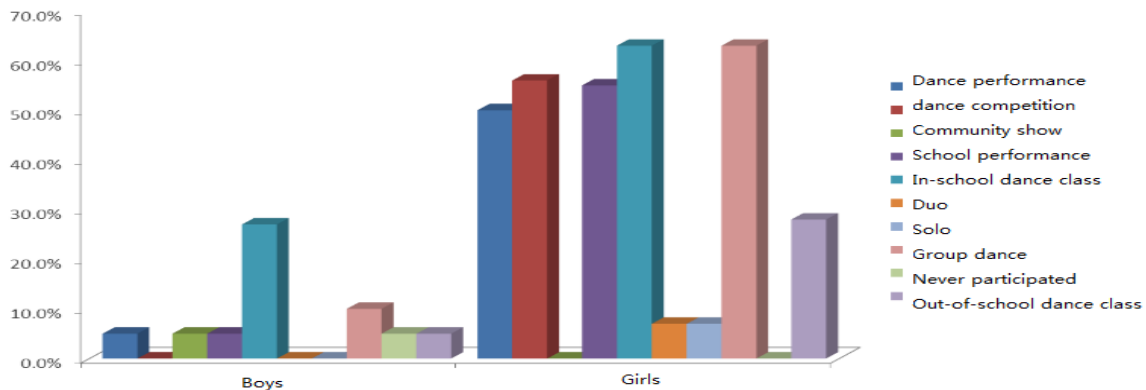
On April 1, the researcher conducted a questionnaire survey on the students of class 1 of junior high school affiliated to Changping Normal University, and hoped to analyze the students' past learning experience and learning attitude towards dance course through the survey results of the pre-test questionnaire. The main problems and analysis results are as follows:

There are 18 boys and 15 girls in this class, a total of 33 students. One girl did not arrive at school because of sick leave on that day, and 32 students participated in the survey. The analysis of the ratio of male and female students is shown in table 2.

*Table 2. Analysis of the proportion of male and female students in class*

	Classification	People	Percentage (%)
Project	male	18	56.3
	female	14	43.8

Through the investigation and analysis of the forms of dance classes, we know that dance courses are offered in junior high school in grade one. Therefore, the researcher hopes to understand the form of dance courses that students have participated in. Therefore, the following questions are designed and the results of investigation and analysis are as shown in Fig 3.



**Figure 3. Analysis chart of students' learning experience**

As can be seen from the above figure, the dance classes in school are the most popular, accounting for 43.8%, followed by group dance (34.4%), on campus performance (28.1%), dance performance (25.0%), dance competition (25.0%), and off campus dance class (15.6%). The minimum forms are community performance (3.1%), duet dance (3.1%) and solo dance only 3.1% of them did not attend any kind of dance class.

The investigation and analysis of "dance I have been exposed to" as Tab 3 shows. Among the kinds of dance that students have been exposed to, hip-hop dance (43.8%), modern dance (31.3%), Chinese national dance (28.1%), Latin dance (28.1%), self-made dance (25.0%), Chinese classical dance (18.8%), Ballet (18.8%), Chinese folk dance (15.6%), jazz (15.6%), impromptu (12.5%) and others (3.1%).

*Table 3. Analysis of the types of dance students have been exposed to*

	Dance	People	Percentage (%)
Types of dances I have been exposed to	Chinese folk dance	9	28.1
	Chinese folk dance	5	15.6
	Chinese classical dance	6	18.8
	Ballet	6	18.8
	Hip hop	14	43.8
	Modern dance	10	31.3
	jazz	5	15.6
	Latin dance	9	28.1
	impromptu	4	12.5
	Create your own dance	8	25.0
	Other	1	3.1

Based on the concept and method of creative dance, combined with some contents in history textbooks, this course designs eight dance courses with 90 minutes each. It is hoped that students can inspire creative thinking and physical activity in creative dance, and see the various faces of dance art and various forms of learning dance courses through experience and subject combination of dance courses, so as to increase their interest in learning dance courses. The teaching object has no creative dance class learning experience, the researchers hope to achieve the best teaching effect in the class hours agreed by the school. Therefore, after consultation with the teaching unit, it is agreed that the students' self-study in the afternoon should be connected with the first dance class in the afternoon, which lasts for 90 minutes. Researchers believe that 90 minutes of class can carry out each part of the course in-depth, giving students more time to practice, create and show themselves. At the same time, due to the fact that teachers and students are quite unfamiliar, they need more class hours to run in with each other. In the case of mutual understanding, they can guide students to give full play to their creativity and physical expression in a harmonious classroom atmosphere.

#### **(1) The first part: introduction, experiment and arousing interest stage**

Through the early communication with the dance teacher and the class tutor, we learned that the students' dance courses were mainly based on the action imitation teaching method, and did not involve too much action creation content. Therefore, the actions that students learn are often created or prescribed by teachers themselves. In the first class, the author takes the six behavior development patterns of barteneff's body as the starting point of action exploration, explains the movement itinerary and development knowledge to the students, and encourages the students to carry on the movement development according to such clues and ideas.

From the introduction of infant movement development sequence and comparing with the movement characteristics of different animals, the researcher designed to let students gradually understand the development sequence and law of human movement. In this way, students can understand body activities in the most natural way, and help students understand that dance movements can be created by extracting materials from life movements.

#### **(2) The second part: in the stage of action research,**

The researcher's curriculum design is to combine creative dance with history course, and the production of each lesson plan is not a random act, but is designed by the researcher carefully, which can be used as the embodiment of the process of the researcher's creation. According to the survey results of the pre-test questionnaire, as well as the knowledge content of the history course that the teaching objects are learning, and select the individual action elements in the reference map of labang action elements listed to design.

The history textbook referred to by the researcher is the experimental textbook of compulsory education curriculum reform in a certain place, that is, "history" Volume 1 used in the first semester of Grade 7 published by a Local Normal University Press. Among them, the researchers selected historical sites, art, calligraphy and painting or architecture that are famous in China and even in the world, such as the terracotta warriors, Yungang Grottoes, the Grand Canal of Sui and Tang Dynasties, the riverside map of Qingming Festival and the history and culture of Mongolian nationality as the theme guidance. It also explores the combination of "body movement", "speed", "shape and level", "strength" and "the relationship between individual and different elements" to guide students to develop creativity and create dance.

#### **(3) The third part: choreography and creation**

I hope to lead the students to review the previous knowledge of movement creation, and to form a small dance segment under the guidance of the teacher. I hope to let students feel that it is not difficult to create dance, and students can also improve their self-confidence from the process of exhibition and experience the sense of achievement in dance class. Then let students feel the education and interest of dance course, and experience the diversity of dance.

#### **4.2 Course and analysis of action research**

Pre class activities (20 minutes): guide students to introduce themselves through body modeling games, put forward course requirements by drawing lots, and finally rehearse the classroom formation. Lead in activity (20 minutes): introduce warm-up exercises. The teacher arranges a warm-up movement according to bartneff's six behavior development patterns, and leads the students to practice the movements, and tells the meaning of these actions with pictures. Main activities and

breakthrough activities (40 minutes): according to bartneff's six behavior development patterns and the pictures of animals provided by the teacher, guide students to understand the same movement characteristics of animals and human beings, and use their own body movements to imitate animal actions. Then, the students are inspired to think about which actions in human life are similar to those of animals, and express them with their bodies. Review and summary (10 minutes): the teacher summarizes the learning content of this class and asks the students to fill in the learning form after class.

### 4.3 Research findings

After the end of the experimental course, six students were selected as the interviewees and interviewed with the same questions. There were 3 boys and 3 girls in the 6 people. One of the girls had studied folk dance in an extra-curricular class and had a certain foundation in dance learning. One of the boys has participated in the school drama club. He likes performing arts and is very active in class. The other four students all belong to the students who have made great progress in the creation and performance of body movements in each class.

Creative dance course brings students several aspects of progress. First of all, they dare to think, act, imitate and create. These four progressive learning processes are the changes brought to students after the experimental research course. Second, the shift from shyness to boldness is obvious. Finally, the students have a new understanding of their own limbs, enhance their ability to control their limbs, boldly express their limbs, and enhance their self-confidence. Students can liberate their nature and obtain psychological freedom in class. If we only emphasize "action should be more beautiful" and students' understanding of beauty is not deep enough, it is difficult to grasp the feeling of beauty. If we use specific metaphors, for example, if we want to act like soldiers, students will soon be able to show the spirit and spirit of soldiers, and show them through operation.

There are many kinds of dance in the world, and there are many ways of expression. It is very important to respect the performance of every actor and the works of every director. There are hard work and hard work behind them. The same is true of our students. The dances created by their own wisdom may be very short, or they may not be able to participate in various competitions or performances for the time being. However, these are the products of students' creativity and deserve

to be respected and affirmed. In particular, the change and progress of students in the process of creation needs the encouragement and support of teachers.

Researchers believe that when teachers say action leading words to students, the words need not be too long, can not be obstinate, and the expression should be accurate. Different age groups have different understanding ability. Therefore, the guiding words and sentences used in teaching language must conform to the students' understanding ability. Moreover, the words used in teaching language should be accurate, such as bending, twisting, provoking, walking fast, moving the center and so on, which can not be confused or wrong. Otherwise, it will not only affect the students' performance, but also cause unnecessary injury. At the same time, it is very important to cultivate students' correct understanding of action forms and vocabulary. The vividness of words is mainly reflected in guiding students to show some action feeling, often using some scenes, people or things in life as the intention, at this time, it needs the appropriate mood coordination in the teaching language. For example, when we guide students to perform light movements, such as using the guiding words: "please use the operation of each student to show that they are a cloud floating in the sky.". If the teacher can slow down the speed of the speech and the voice is soft and delicate when the teacher says this guide, it can help students find the light feeling of clouds floating. By analogy, vivid tone and teaching language can help students feel the operation performance from the aspect of hearing.

Students in the past dance courses, less contact with the use of various props to guide the movement of this teaching method, so when there are many interesting teaching equipment in the course, students from curiosity and interest, promote the teaching effect. For example, researchers use hand-made paper cutting to make puzzles. Students are asked to put together different spaces of characters on the paper, and then use their bodies to express the contents of the puzzle. Feel the change and formation of space in different ways. Another example: researchers use balloons as teaching tools and students pass balloons to experience the slowing down and acceleration of rhythm; at the same time, they use a balloon to connect a group of students and their movements and rhythms to produce different action effects. The use of teaching equipment has indeed promoted the production of teaching effect.

When teachers increase the difficulty, although the students are making progress, the difficulty will



make them confused. At this time, the teacher's action demonstration not only gives students the visual feeling of action creation, but also is a starting point, and then puts forward different creative methods for students to choose. From broadening their horizons to broadening their thinking and creativity, they finally use their own bodies to show each new action. To sum up, according to the researcher's personal teaching experience, the design of each class should be in line with the students' acceptance ability, not only with accurate and vivid guide words, but also with appropriate pictures or action demonstration to give students clear guidance, so that they can understand the teaching intention, so as to realize the teaching purpose.

#### 4.4 Research Limitations

At present, from the perspective of China's art education policy and the implementation of policies in various schools, the popularization rate and opening rate of dance education have exceeded half of the total number of schools. However, many schools do not allow students to enjoy dance courses, and some students feel bored with dance courses. Researchers believe that this phenomenon is closely related to curriculum design and teaching methods.

Teachers' teaching form can not do without the school's advice and guidance, many schools blindly pursue various dance competition results, leading to dance classes become dance rehearsal classes. What teachers pursue is the quality of dance works, that is, neat movements and formation, uniform clothing and smile. And the evaluation method of students in dance class has become a single evaluation method such as participating in competitions or performances. Researchers believe that such dance courses do not reflect the diversity of dance education functions and the teaching effect of teaching with pleasure. To change teachers, the first thing to change is the school's understanding and understanding of dance curriculum. The guiding ideology of the school will directly guide the teaching design and teaching form of teachers. From the school that dance course belongs to all students, open the door of the course, relax the course evaluation method, let more students enjoy the fun of dance class learning.

### 5. Conclusion

#### 5.1 Conclusion and Research suggestions

By sorting out the research materials and summarizing the research process, according to the research questions, after the course of action

research, this study draws the following conclusions: (1) through the analysis of questionnaire results and the induction of interview information between students and teachers, it is found that creative dance can enhance the interest of learning dance courses. (2) The teaching design method of the combination of creative dance and discipline can reflect the diversity of creative dance, stimulate students' curiosity and enthusiasm in learning, and improve their interest in learning. (3) Through the experimental teaching of action research, we know that the students' satisfaction with creative dance course is as high as 91%. After two months of action research, the researchers really experienced the process of creative dance curriculum from scratch. It also allows researchers to experience the changes of students' body movements from scratch. At first, when the teacher guides students to develop their own actions, they will hear such negative words as "I can't" and "I can't". After a few classes, the students can move under the guidance of the teacher. The researchers believe that these spontaneous body movements are a leap forward progress. At the end of the study, the researchers found that the students' movements were more realistic and dramatic than with the aesthetic feeling of dance. So the researchers added a 90 hour class. In this class, the students are first shown the role models of action aesthetic feeling through pictures, and then they are divided into groups to create dance formation, clothing and other contents, so as to create an environment and atmosphere for students' dance performance. In the active efforts of teachers and students in the classroom, each group of students performed their own choreography and performance of dance sketches, and finally achieved better learning results. After two months, researchers and students grow up together and gain a lot.

#### 5.2 Research suggestions

In most of the children in mainland China, from kindergarten to university, the knowledge taught in the general school is a unified teaching material, goal and direction. Students have been under the prescribed framework to start their own learning journey. In the creative dance class, there are opportunities for them to release their body and mind, to dance freely and to give full play to their creativity. It is hoped that all teachers who may teach in the future will gradually realize that they are not "judges", but imparters of knowledge. Make full preparation before class, use vivid teaching method to open students' creative thinking and physical activity.

The researchers suggest that the teaching time should be consistent with the school hours. But we should try our best to ensure effective class hours, such as the time for students to change shoes and queue up, and try not to delay the teaching time. In order to better the teaching effect of exhibition and sales, it needs a long time to witness the gradual changes of students with the progress of the course. In particular, the cultivation of imagination and creativity will lead to differences in learning speed due to the different personal situation of each student, allowing the existence of differences and taking it correctly. The researchers suggest that the course should be arranged once a week for 45 minutes each time. At the same time, it is possible to extend the teaching plan for one semester, one year, even two or three years. Use sufficient time and effective classroom to witness the change process of each student and tap the creative potential of each student.

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