

(左起) 康樂及文化事務署觀眾拓展辦事處高級經理方雅雯、天主教聖安德肋小學老師麥淑娟、Greensco創辦人歐嘉美、資深藝術教育工作者劉天明、Studiodanz創辦人韓錦濤
(From left) Gladys Fong, Senior Manager (Audience Building) of LCSD; Shirley Mak, teacher at St. Andrew's Catholic Primary School; May Au, Founder of Greensco; Seasoned Art Educator Lau Tin-ming; Angela Hang, Founder of Studiodanz. 攝Photo: 陳瑋鑫 William Chan

本地中小學舞蹈教育之現況與實踐分享

Dance Education in Local Schools - Present Condition and Practices

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來到「舞蹈手札二十週年專輯」的最後一篇，我們把焦點放到本地的舞蹈教育。這次我們邀請了五位近十年都有持續熱心在學校內推廣舞蹈藝術的朋友，分享他／她們這些年，特別是在中、小學之校園內，推廣舞蹈藝術的經驗與觀察，與及放眼未來，如何完善舞蹈教育及培訓人才。

天主教聖安德肋小學老師麥淑娟 (Shirley)，率先分享了她在小學正規課時內教導舞蹈的經驗。她談到她在其任教的小學內推展舞蹈教育，主要是源於2008年的一個《綜合舞蹈教材套》協作研究 (種籽) 計劃；當時教育局邀請了一些中、小學學生，參與拍攝一些舞蹈動作或片段作為教材，希望分階段讓學校在課堂上使用，藉以推廣舞蹈。學校參與後也順理成章使用有關教材，把每級每週恆常的兩節體育課中，將其中一節變成舞蹈課。

不過礙於教育局的課程指引所限，初小階段只能教授律動，即只會有動作及韻律的訓練，而不可以教授整支舞，所以老師主要會利用一些舞蹈動作去編排活動與遊戲，讓學生在律動當中感受舞蹈。如果有潛質的學生有意進一步學習舞蹈，就可以在課外活動時間參與舞蹈組的活動，老師會更深入教授，表現理想會有外出表演機會，以及參加比賽訓練。

In this last article of the *dance journal/hk 20th Anniversary Feature series*, we will be focusing on dance education in local schools. This time, we invited five friends, who have continuously been keen on promoting the art of dance in schools in the past decade, to share their experiences and observations in advocating dance, especially in primary and secondary schools, and to look into the future and discuss how to refine dance education and train future talents.

Shirley Mak, a teacher at St. Andrew's Catholic Primary School, took the lead to share her experience in teaching dance during regular school hours. *Dance Learning and Teaching Package Collaborative Research and Development ("Seed") Projects* in 2008 led her to start dance education in the primary school she was teaching at. At that time, the Education Bureau invited a number of secondary and primary school students to shoot dance videos as teaching material, hoping to have schools use them to phase in the teaching of dance. Naturally, participating schools used them as teaching material and changed one of the two weekly physical education lessons into dance classes.

However, the Education Bureau's Curriculum Guides limited the teaching in junior primary grades to rhythmic movement,



天主教聖安德肋小學的學生於2016-17學年參與學校舞蹈節的西方舞小學高年級組Students from St. Andrew's Catholic Primary School participated in the Schools Dance Festivals - Western Dance (Upper Primary) in the school year of 2016-17. 圖片由麥淑娟提供Photo provided by Shirley Mak

Shirley指出，基本上所有學生都是由零開始，由興趣開始，然後才再慢慢訓練技巧，讓每一位完成小學階段的學生都會懂得跳舞，令該校成為一所有舞蹈文化的學校。

舞蹈學校Studiodanz的創辦人韓錦濤 (Angela)，就覺得自己比較幸運，過去四年參與了由康樂及文化事務署觀眾拓展辦事處主辦的「學校演藝實踐計劃」(前稱「學校藝術培訓計劃」)，可以到各參與學校去介紹街舞及爵士舞，並且完整地與學生教授舞步。她直言最愛到小學去介紹舞蹈，雖然他們總是很嘈雜，但同時也能投入享受音樂如何與身體互動；由於她多會親身擔任活動主持，所以也見證到不少參與學校的學生，由第一次沒太大感覺，到第二年，參與人數多了，氣氛也更好，亦見同學們的模仿能力有所提升。其中三間曾經參與計劃的學校，後來更成立了舞蹈學會，持續在校內推廣舞蹈。

康樂及文化事務署觀眾拓展辦事處高級經理方雅雯 (Gladys) 表示，該處一直透過不同教育計劃，在學校及社區推廣不同類型的表演藝術，而「學校演藝實踐計劃」就已經舉辦了十多年，成效卓著。她強調每項計劃基本上都會先有一節示範演出，引起同學的興趣，然後透過工作坊與排練過程，加深學生們對舞蹈藝術的認識，最後還能夠在正規場地中演出一場。Gladys認為相關之藝術訓練，不單只是技巧的學習，同時也能培養合群精神、提升學生的自信。

而畢業於香港演藝學院，主修現代舞的歐嘉美 (May)，除了自由身參與不同團體的演出外，亦成立了一非牟利舞團Greensco，為一些中、小學校安排教育及演出項目。她指出，不同學校往往會有不一樣的要求，例如特別要求教授不同舞種，好像中國舞、爵士舞等等。她認為一位好的舞蹈老師，除了能夠有效地教授技巧及創作，也必須要關心學生，願意與他／她們溝通。

同時，May亦強調家長及校方的配合也很重要，家長要明白舞蹈是需要花時間去練習，總不能因其他原因不讓子女參與舞蹈排練，另一方面卻堅持要子女上台演出，所以她們往往也要作多方面解釋，相互討論配合；學校校長的支持同樣重要，因為即使學校的負責老師想去推行舞蹈教學，也要得到校長的認同與支持。她曾經接觸過一間學校，校長非常支持，甚至自己掏荷包令舞蹈班得以順利推行。

近年來集中進行舞蹈教育及其推廣的資深藝術教育工作者劉天明 (天明) 直言，學校是一個十分封閉的個體，作為老



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so teachers could only teach rhythm and movement but not a complete dance. Teachers therefore conducted activities and games involving dance movements to let students get a feel for dance. If students with potential would like to go further, they could join extra-curricular activities in the dance team, where more in-depth teaching took place. Outstanding students would have the opportunity to perform outside the school and take part in competition training.

Shirley pointed out that basically all students started from zero, from developing interest to training up their technique step by step, so that every graduating primary student would have known how to dance, and in this way building up the school's dance culture.

Founder of dance school Studiodanz Angela Hang, on the other hand, felt lucky to have participated in the *School Performing Arts in Practice Scheme* (former name: *School Arts Animateur Scheme*) organized by the Leisure and Cultural Services Department (LCSD) Audience Building Office in the past four years. It allowed her to introduce street dance and jazz dance in participating schools, and teach complete dances. She shared that she loved to teach dance in primary schools because although students were noisy, they were engaged and enjoyed the interaction between the music and their bodies. Since she herself took up the role of moderator at most of the events, she witnessed many students turn from indifference in the first year to becoming more enthusiastic in the second year when more students participated, and their ability to imitate improved. Three of the schools established dance clubs after the program and continued to promote dancing within the school.

Gladys Fong, Senior Manager (Audience Building) of LCSD said that the department has always been promoting various types of performing arts in schools and in society through different education programs. The *School Performing Arts in Practice Scheme* has been going on for more than ten years, and has been very effective. She said that each program would begin with a demonstrating performance to arouse students' interests, then deepen students' knowledge of dance through workshops and rehearsals. Finally, students would perform in a formal performance venue. Gladys thought that students would not only learn skills from the art training, but also develop team spirit and gain confidence.

May Au, who graduated from the Hong Kong Academy for



Studiobanz的爵士舞教育計劃 Studiobanz's Jazz dance education program; 圖片由韓錦濤提供 Photo provided by Angela Hang

師，實在要想辦法去把空間打開。他慨嘆現在的美感教育，只是透過音樂與視藝這兩科去灌輸，可是有些視藝科老師對視藝也不熟悉，上課甚至只會利用現成的美勞包。他認為藝術的表達與認知，其實很立體，即使是身體的經驗也不應只限在體育課之內，而是可以透過藝術去表達，所以若能夠在小學階段引入舞蹈教育，讓學生體驗更多身體表達的可能，對他／她們個人的將來發展都有幫助。

談到學校的支持，Shirley指她的學校有足夠資源，學生們都不用花錢去準備服裝及繳交學費，其他的學校就未必做到。而學校每年也會參加比賽，並且已經第八年贏得全港冠軍，縱使學生和老師都有一定壓力，但大家都有很清晰的目標，希望延續佳績。另一方面，未能參與比賽訓練的學生，也會安排表演活動，讓他／她們有機會踏上舞台；而就算沒有參加舞蹈組的學生，也都可以在課堂上開開心心學習舞蹈。Gladys則提到無論是比賽也好，表演也好，同學在過程中的得著，往往比目標重要，所以她期望透過不同的推廣活動，能夠教導同學去認識、接觸表演藝術，在表達情感之餘，亦令激發創意。

May則提到除了教授活動興趣班與及以比賽為目標的訓練外，她也曾接觸過校內其他學習經歷（OLE）的課程。參與的學生往往是未能選擇心儀活動，退而求其次才會選修這門學校提供的舞蹈課。他／她們未必對舞蹈有濃厚興趣，只是因應學校制度而配合，所以在課程設計上就需要有所調整，盡量多教授不同舞種，讓他／她們認識舞蹈的多元化。即使最後可能也要進行表演，導師亦會配合學生的程度去編排片段，務求讓學生享受當中的創作過程。

天明指現今的教育制度過分功能化，好像其他學習經歷中的「其他」一詞，就好像已標籤了這門課的重要性有限。此外，他認為傳統學校之課堂，主要是訓練學生的邏輯思維，



歐嘉美在大型社區活動《區區小跳豆》中擔任沙田區的負責人 May Au coordinated the Shatin Distinct branch in a large scale community program - Dancing Beans danz to-gather; 圖片由歐嘉美提供 Photo provided by May Au

Performing Arts (HKAPA) majoring in Modern Dance, performs as a freelance dancer in different organizations, and has founded a non-profit dance group, Greensco, to provide education and performance projects to primary schools. She pointed out that different schools usually have different requests, such as requesting particular genres like Chinese dance or jazz dance. She thought that a good dance teacher needs to care about the students and communicate with them, aside from being able to teach technique and creativity.

May also emphasized the importance of the coordination between parents and schools. Parents have to understand that dance requires time to practise, they cannot insist that their children perform on stage whilst keeping their children from going to dance rehearsals for other reasons. Thus teachers very often have to explain and coordinate with many parties. Support from the school principal is equally important, because even though the teacher in-charge wants to promote dance education, he or she must get approval and support from the principal. She was once in touch with a school whose principal was really supportive, such that he even paid from his own pocket for the successful launch of dance classes.

Seasoned Art educator Lau Tin-ming, who has recently been focusing on the promotion of dance education, said that schools are confined places – as a teacher, you really have to think of ways to open up the space. He lamented that aesthetic education nowadays are only delivered through two subjects, namely music and visual arts, but some visual arts teachers are not familiar enough with the subject, and would even use ready-made craft kits for teaching. He thought that the expression and understanding of the arts are indeed multi-dimensional. Even bodily experiences should not be limited to physical education classes, but also expressed through art. Therefore, if dance education can be incorporated at the primary school stage to allow students to experience wider possibilities of bodily expressions, they would surely benefit in their future developments.

Talking about schools' support, Shirley mentioned that her school has adequate resources to cover tuition and costumes so that their students do not have to pay, but this might not be possible for other schools. Also, her school participates in competitions every year and has been the Hong Kong champion for eight years. Even though students and teachers face pressure, they have a clear goal, which is to continue this achievement. On the other hand, they would also arrange performances for those who could not join the competition training, to provide them with an opportunity to perform on stage. For those who do not join the dance group, they can also enjoy dancing in regular classes. Gladys mentioned that whether in competitions or in performances, students' gains are always more important than achieving the goal, so she wishes that through different activities, students can learn and come into contact with dance, not only to express emotions, but also to spark creativity.

May mentioned that apart from conducting activities and interest classes and competition-oriented training, she also had contact with courses to fulfil the Other Learning Experiences requirement. Most participating students took the courses because they failed to enrol in courses they liked. They might not have a big interest in dance, they're there only to fulfil curriculum requirements; therefore the design of these courses had to be adjusted. Many dance genres would be taught so that

歐嘉美已經在宣道中學任教了八年 May Au has been teaching in Christian Alliance College for eight years; 圖片由歐嘉美提供 Photo provided by May Au



但就大大忽視了有關非語言表達能力的重要。他覺得小學應該是啟蒙階段，應該盡量讓小朋友去接觸更多，打開更多舞蹈的可能性；而中學階段就能夠讓有志表演的同學，一步步走向專業，希望年青人感受到當中的熱情，互相尊重，互相欣賞。

Angela提到目前香港演藝學院也有開設讓中學生進一步認識舞蹈的課程，包括應用學習課程，與及青年精英舞蹈課程（Gifted Young Dancer Programme (GYDP)），但長遠是否可以發展出一條舞蹈進修的階梯，可能是我們應該思考的。

提到香港演藝學院，天明就觀察到在學的舞蹈學院學生，似乎越來越少有人有意從事創作，現象令人擔心。而且舞蹈學院針對本地學生的收生條件相當嚴厲，DSE成績必須要達到五科及格（33222）才有資格入讀，反而非本地生的入學條件就比較寬鬆。他指精於或熱愛舞蹈的同學成績不一定足夠投考，始終真正全才的舞蹈藝術家不多，因此舞蹈學院的本地生比例不多；可是非本地生在畢業後也不一定留港發展，本地舞壇的青黃不接現象只會更見嚴重。May就指她當年也差點因為英文成績不及格而未能入讀，幸好最後校方因為她面試表現理想才容許她入學。

最後，天明提出舞蹈教育應該要有兩個重點，第一是舞蹈技巧的教授，第二就是要學生懂得欣賞舞蹈。他覺得現在很少人會認真地去欣賞舞蹈表演，大部分人只視舞蹈為娛樂，但其實不少編舞與舞者都花費不少時間及心血去鍛煉及創作，絕對值得被尊重，可惜能夠教授舞蹈欣賞的好老師也不多。■

沙龍錄影的精華片段請見《舞蹈手札》網頁版。
Excerpt of the salon video recording, please see www.dancejournalhk.com

students could see the diversity of dance. Tutors would adjust the choreography according to students' progress, so that even though they still had to perform, they would find the creative process pleasurable.

Tin-ming pointed out that the education system nowadays is too functional; the word "Other" in Other Learning Experiences has already labelled the limited importance of this subject. Moreover, he thought that lessons in traditional schools focus on developing students' logical thinking, but overlook the importance of non-verbal communication abilities. He thought that primary school should be a phase for sparking interests, and students should be encouraged to see as much as possible, opening up more

possibilities in dance. In secondary school, students who aspire to perform should be given the chance to learn and move on to professional dancing step by step. He hoped that young people could feel the passion in this process, and the mutual respect and appreciation.

Angela mentioned that HKAPA currently also has a program for secondary school students to deepen their understanding of dance, including courses on applied learning and the Gifted Young Dancer Programme (GYDP), but what we should think about in the long term is whether these can become a step up towards further dance studies.

Speaking of HKAPA, Tin-ming observed that fewer and fewer current students at the School of Dance seem to aspire to create, which was worrying. Besides, entry requirements into the School of Dance for local students are quite harsh - they must pass all core subjects and one elective (with levels 33222) to be eligible. Entry requirements for non-local students, on the contrary, are comparably lenient. He said that students who are proficient in or passionate about dancing might not have the academic results to apply. After all, genuinely all-round dancers are sparse. Therefore the proportion of local students is low, while non-local students might not stay in Hong Kong after graduation. The lack of successors in the local dance scene would only turn worse. May pointed out that she, too, was almost ineligible to study because she failed English, but luckily the school accepted her based on her performance in the interview.

Lastly, Tin-ming indicated that dance education should revolve around two main issues: first is the teaching of dance technique, second is the appreciation of dance. He felt that nowadays very few people watch dance performances seriously, mostly treating it as entertainment. Yet many choreographers and dancers spend a lot of time training and creating, and they deserve our respect, but regrettably few teachers are able to teach dance appreciation. ■