

香港舞蹈座談會之 世界舞蹈潮流對本地傳統舞蹈教育的 衝擊與啟發——會議記錄



由香港藝術發展局資助，香港舞蹈界聯席會議於2011年4月8日(星期五)假香港藝術發展局會議室舉行座談會，討論議題為《世界舞蹈潮流對本地傳統舞蹈教育的衝擊與啟發》。是次座談會邀請了多位嘉賓出席，包括香港舞蹈總會行政總監杜紹樑、香港舞蹈總會副主席鄺國強、香港演藝學院舞蹈學院講師劉燕玲及香港教育學院健康與體育學系周佩瑜博士等。諸位與席上聽眾交流現今舞蹈教育的經驗和心得，分享在各種潮流舞蹈的衝擊下，本地傳統舞蹈教育如何突破及發展的意見。

本地舞蹈「量」的增長

不少嘉賓均提到本地舞蹈中「量」的增長，無論由舞蹈數目至學習人數，或由參加比賽考試至公開的舞蹈表演，皆有穩步上揚之勢，因此對本地舞蹈發展以至教育均感樂觀。

香港舞蹈總會(舞聯)行政總監杜紹樑從該會的發展規模，帶出近年本地舞蹈步向國際化的大趨勢。香港舞蹈總會於1992年創辦時只有12個團體會員，當中大部分為中國舞舞團團體；發展到今天會員數目躍增九倍之多，卻有三分之一乃非中國舞舞團團體，當中包括芭蕾舞、現代舞、爵士舞、拉丁舞、街舞、土風舞、東方舞及肚皮舞等。

以中國舞團體為演出主力

舞聯的一個恆常活動——「舞苑奇葩聚萃城」一直以中國舞團體為演出主力，於2010年就一反傳統，中國舞只作綠葉，以街舞、肚皮舞、拉丁舞及爵士舞為主打，獲得不俗的成績。杜藉此例帶出香港舞蹈總會「面對世界舞蹈傳

統，是持積極和開放態度」。

即使面對各種來自不同國家的潮流舞蹈的衝擊，杜認為，本地傳統舞蹈的深厚社會基礎仍是優勢所在。近年的拉丁舞、街舞及爵士舞熱潮一浪接一浪，而中國舞與芭蕾舞的系統式訓練則較為枯燥，難免有此消彼長的局面存在，特別在青少年中影響甚大。可是具有300年歷史的芭蕾舞，其優雅美態的藝術形象，兼以完善的科學訓練方法，是「有不可代替的絕對地位」；中國舞蘊含56種民族歌舞，則是「百花齊放、各自精彩」，而且有很高的欣賞價值。加上政府的重視及支持，中國舞的發展空間仍然相當蓬勃。反觀潮流舞蹈是「來得快，走得也快」，只要傳統舞蹈繼續發揮自身的優勢，並借鏡於潮流舞蹈成功之處，「因勢利導」，更能蓬勃地發展。而杜紹樑亦從多項數據結論出：「質」必須建基於「量」之上，因此希望舞蹈界能貫徹對傳統舞蹈的推廣。

對於傳統舞蹈教育者，杜指出，香港為功利主義社會，使舞蹈教育變得功利化。家長們視舞蹈為入名校及入大學的工具，而他認為舞蹈導師在迎合社會需要的同時，亦要堅持本身應有的教學理念和態度。通過身教，將自己對藝術的熱誠感染學生，才能使傳統舞蹈的價值紮根於新一代之中，傳承下去，才能達致「德藝雙興」局面。

「新品種」舞蹈課程出現

香港舞蹈總會(舞總)副主席鄺國強集中討論本地舞蹈教育與考試的發展。較有規模的舞蹈考試應由50年代引進到香港，最著名者為1954年的英國皇家舞蹈學院(簡稱：RAD)在香港始辦芭蕾舞考試，開創本地舞蹈考試先河。1976年，英國皇家舞蹈教師學會(簡稱：ISTD)亦在本港始辦土風舞考試，一度掀起熱潮。1988年，北京舞蹈學院與香港舞蹈總會合辦「中國舞等級考試課程」。迄今，本地投考RAD考試的人數已超過二萬人；而每年參加「中國舞等級考試課程」的考生亦達五千人。於2002年，北京舞蹈學院引進了中國的「芭蕾舞考試」，視為接近專業的芭蕾舞課程及考試。

另外，本港亦有三個來自澳洲的舞蹈考試，一為澳洲舞蹈教師協會(簡稱：ATOD)，主要舉辦爵士舞考試，每年有大約考生1,000人；另一個為The Commonwealth Society of Teachers of Dancing(簡稱：CSTD)，於2005年引進香港，兼辦多種舞蹈考試，而每年考生人數由2005

年的二百多人，發展到現在的三千多人。第三個於2009年引進港，是以考核俄羅斯風格的芭蕾舞為基礎，每年考生約150人。拉丁舞考試則由去年才開始在本地舉辦，無論考生抑或老師數目仍屬起步階段。

打造東南亞的比賽中心

鄺表示，從各項數據顯示，香港每隔數年便有「新品種」的舞蹈課程出現。而塑造出香港這種舞蹈藝術多元化現象，則有兩個原因：一是香港乃自由開放社會，亦是尋找商機、開拓市場的理想地方；其二則是香港人「愛考試」的風氣，只要舞蹈考試證書受考評局承認，就能廣受香港家長歡迎，原因不出這些考試證書是子女升學的一大籌碼，有如RAD、CSTD等的舞蹈考試均獲大學承認，可計算為學分。

鄺續言，在本地舞蹈不斷「量變」中，會促使「質變」。香港舞蹈藝術水平提高了不少。自70年代，香港始有參與國際賽的經驗，亦出產多位國際聞名的舞蹈家，如張天愛；而近年，亦有不少香港舞者參加澳洲、中國內地「桃李杯」等比賽中獲獎。鄺將多年來的成績歸功於課程規範化和香港演藝學院培養舞蹈人才的努力。對此，鄺對於未來香港舞蹈發展有如此憧憬：將香港打造成為東南亞的「舞蹈課程、比賽中心」，作為舉辦大型舞蹈研討會、比賽、工作坊的基地。而相對於東南亞其他舞蹈藝術蓬勃之地，如泰國、越南及菲律賓等地，香港亦較為富庶和先進，實有利於成為東南亞舞蹈藝術之領導。

舞蹈訓練學院化

但鄺亦從舞蹈教學功利化的現象，帶出香港的舞蹈土壤與西方仍存在一段距離。由於本地舞蹈的蓬勃發展，普遍體現在普及考試與參加大型匯演的層次，如要切實地豐富香港舞蹈藝術的底蘊，則需要從兩方面着手：舞蹈訓練的專業化和學院化。專業化是要挑選身體條件較好的學生，由良好師資作重點培訓，並引入科學教學方法，例如傳授力學和身體協調學。學院化則包括老師需涉獵身體結構學、音樂、文化通識、兒童心理學、歷史及法律等相關知識。

香港演藝學院舞蹈學院(舞蹈學院)講師劉燕玲對於培育舞蹈人才，認為院校應着重全人發展和專業的藝術教育，不應只側重技術訓練與考試課程。在提供技術基礎上，務求擴闊學生的思維。而面對潮流舞蹈的衝擊，舞蹈學院堅持「中西相容」的理念，在課程中除芭蕾舞、中國舞及現代舞三個主要學系外，亦加入了一些跨學科、跨學院的課程和研究Body Science課程等，一方面回應藝術潮流；一方面希望學生通過接觸不同舞蹈，能夠建立起自己一套對舞蹈的看法。另外，在劇目演出方面，亦隨着舞蹈潮流有所突破。舞蹈學院定期邀請本地或國際知名編舞家為學生編舞，而當中滲入了不少潮流舞蹈的元素，例如在芭蕾舞中滲入了Ballroom Dance及Yoga的內容，旨在「讓學生知道哪裡要『專』和哪裡要『闊』」。劉燕玲提到，如教學資源許可，亦會帶學生到外地交流及演出，擴闊視野。過

往亦曾出席舞蹈節及遠赴上海世博等，讓學生見識其他院校的發展，瞭解真正的世界舞蹈潮流。

社會觸覺和自信心是重要一環

香港教育學院(教院)於中小學舞蹈推廣中擔當重要角色，因為超過九成的體育老師是由教院訓練出來。出席座談會的代表：健康與體育學系周佩瑜博士，指出在院校有限的舞蹈課程以外，教院亦致力讓準老師體驗及學習舞蹈。

對外方面，於2000-2003年，曾與香港演藝學院協作，在課程中增添「舞蹈」的焦點項目。另外在連續六年(2006至2011年)投得與教育局協辦「暑期教師活動」，教院透過舉辦一些講座研討會與體育活動等，讓教院學生得到不同的舞蹈經驗，包括七種舞蹈，如中國民間土風舞、Aerobics、社交舞、Jazz及Hip Hop等。對內方面，教院學生亦有空間發展舞蹈興趣。當中教院舊生自組「中國舞蹈藝術義工團」，主要研究中國舞；而學生會的「Dance Society」，是由學生們自組，以跳街舞及Hip Hop為主。

對於如何提升現今舞蹈教育的質素，周佩瑜認為，關鍵在於體育老師的教學能力，而非一己的技術和造詣。「如果教學能力不高，即使是舞詣超卓的舞者，都不能將自己的知識和技術傳授給學生。」況且，老師需符合教育局所訂立課程中的所有活動技術的標準，才可任教。另外，社會觸覺和自信心亦是重要一環。周認為，體育老師不只講求身體的力量和速度，還需瞭解社會的脈搏，與時並進，才能給予適時的教學。而自信心不足普遍出現在男體育老師中，是值得留意的。

就老師數量而言，周指香港教育學院每年取錄學生數目，是根據大學資助委員會而定的。現階段唯有藉着有限的學生數目，多推行外展活動，尤其針對與不同舞蹈團體合作，在社區提供服務和加強學習，為持續提升舞蹈教學質素而作出努力。

歐洲學校引入潮流舞蹈

周表示，從現今學生多跳潮流舞蹈，可見新興的舞蹈潮流銳不可當，但由於世界、社會不斷轉型，教育課程亦隨之，對傳統舞蹈教育能否突破仍是未知之數。但周希望「中西可以共存」，並做好培訓老師的工作，迎接未來的挑戰。

著名爵士舞導師Angela Hang則認為，各式各樣的舞蹈均是講求Dynamics的藝術，因此無論是潮流舞蹈還是傳統舞蹈，其實都可以互相影響的。她指出舞蹈藝術之間無明顯界限，分別僅存在於不同舞蹈需講求不同的技術。對於今天世界舞蹈潮流，她認為是一個「正面的衝擊」，因為舞蹈講求Creativity，她亦希望能夠在既有的舞蹈藝術上有創新的突破，而舞蹈潮流正能讓舞者接觸更多不同文化的舞蹈，誘發新的意念，實際上是豐富了本地舞蹈文化的內容。

而本身畢業於香港演藝學院的Angela，表示香港演藝學院可在既定的三個舞蹈專修課程外(芭蕾舞、中國舞、現代舞)，引入更多不同的潮流舞蹈教學，如爵士舞，以裝備學生，因為香港演藝學院的舞蹈學生畢業後，往往要接一些 Commercial Job(筆者按：Angela Hang意思應指一些迎合市場需要的舞蹈演出及教授工作)。她續言，在今天一些歐洲舞蹈學校亦開始引入潮流舞蹈，香港亦可以此作為參考對象。

體育舞蹈聯盟董事局主席葉賜偉討論到體育舞蹈(包括拉丁舞、標準舞)在今天的推廣及教育。他強調體育舞蹈是「體育、藝術、娛樂三結合」和「三歲至八十歲皆可做到」。為了更加能夠將體育舞蹈普及青年，體育總會與康文署合作，推行「學校體育推廣計劃」。計劃由政府資助之餘，體育總會亦會減低教練費用，讓中、小學，甚至是幼稚園，均能以較低的價錢聘請舞蹈教練。這項計劃在很短時間已收到可觀成效，體育舞蹈得以廣泛推廣至青少年及兒童之中，亦為一些退役的舞蹈運動員創造就業機會。

加強普及活動擴大客源

在提升舞蹈教學質素方面，葉認為在初階舞蹈教育時，就應該由最優質的導師任教，才能根本地解決問題。而如何吸引高質素導師加入「學校體育推廣計劃」之中，就是要加強普及活動，擴大客源。透過申請政府資助和場地、找尋媒體協助宣傳、搜羅國際知名舞者作表演嘉賓，才能有效地擴大觀眾群，從而吸引更多人學習舞蹈。

總括而言，香港應充分利用自身的優勢，繼續深化各項舞蹈推廣活動，引入國際標準舞蹈課程，並應跳出普及考試和公開匯演的框框，讓香港舞蹈更上一層樓。在面對世界潮流舞蹈的衝擊，業界必須與教育界、政府及媒體等各方面共同推動本地傳統舞蹈發展，才能事半功倍。■

Hong Kong Dance Forum The Repercussions of Global Trend in Dancing and Reflections on Local Traditional Dance Education (Minutes of Forum)



Supported by Hong Kong Arts Development Council (HKADC), a joint conference on local traditional dance education and its impacts was convened by Hong Kong Dance Sector Joint Conference in conjunction with Hong Kong dance professionals on 8th April 2011 in the conference room of HKADC. Those who attended included Mr To Siu Leung, Executive Director of the Association of Hong Kong Dance Organisations (AHKDO), Mr. Kenneth Kwong, the Vice President of Hong Kong Dance Federation (HKDF), Ms. Stella Lau, Lecturer of School of Dance, The Hong Kong Academy for Performing Arts (HKAPA), Dr. Lina Chow Pui Yu, Lecturer of Department of Health and Education of Hong Kong Institute of Education (HKIED) and other guests of honor. The interaction in the meeting came up with remarks and suggestions on how to effect a breakthrough in the wake of the ubiquitous trends in dancing.

SIGNIFICANT GROWTH OF LOCAL DANCING

Most attendants concurred that there had been a rise in quantity in terms of dance varieties and learners, examinations and public performances. Such a phenomenon has picked up great momentum to produce further development and popularization in dance education.

Judging from its substantial progress made, Mr. To of the Association of Hong Kong Dance Organisations (AHKDO) affirmed that local dance bodies have recently become an integral part of the global trend in the field of dancing. AHKDO started in 1992 with only 12 group members, most of whom were offering Chinese dance training. To date, the number of members rose nine times as much. Amongst them, one third are non-Chinese groups which comprise ballet, modern dance, jazz, Latin dance, street dance, folk dance, oriental dance and belly dance.

CHINESE DANCE GROUPS USED TO TAKE UP A MAIN ROLE ON THE SCENE

A regular function of AHKDO was *Tsuen Wan Town Court Wonderful Dance Together* mainly made up of Chinese dances. In 2010, it broke away from the norm. Chinese dances played a rather minor role while street dance, belly dance, Latin dance and jazz stole the limelight on that occasion. It earned great acclaim in their own right. Mr. To reiterated that AHKDO needs to confront the global trend head-on with an open and liberal mind.

In face of the significant impact of such trendy dances from various countries, Mr. To assured the audience that local dances still enjoy a great advantage: a solid and deeply ingrained foundation laid down locally. As Hong Kong has witnessed wave after wave a craze for Latin dance, street dance and jazz, Chinese dance and ballet could be disadvantaged for their rigid training. It is especially so amongst young learners.

It is, however, worth noting that amongst other things, ballet is unique for its grace and elegance formed over the past 300 years or so by its arduous and scientific apprenticeship. It is simply irreplaceable. As for Chinese dance, it embraces dances of 56 ethnic groups which are genuinely artistic forms. Given the recognition and support by the government, it has made great strides.

In contrast, trends or fashion do not often stay on the scene for too long. Provided that traditional dances can develop themselves to their full while emulating from the successful and popular dances, there is huge scope for progress. Mr. To concluded quality would surely change for better once there was a significant increase in quantity. This can soon become a reality if dance professionals and bodies can popularize traditional dances.

Mr. To also remarked that in an utilitarian society like

Hong Kong traditional dance teachers are faced with a dilemma: dance education has been influenced by utilitarianism. Parents look upon dance as a tool to open the door of prestigious schools and universities. Admittedly dance teachers are obliged to meet the need of society, they need to uphold a mission and principle. Through modeling, students can be imbued with their love for the performing art. With it, an adequate sense of value for traditional dance can lie embedded in them and passed on to the new generation. They will be endowed with artistic talent nourished by integrity.

NEW SPECIES IN DANCE COURSES

Mr Kenneth Kwong, the Vice President of Hong Kong Dance Federation (HKDF), gave a detailed account of local dance education and examination. He focused on how Royal Academy of Dance (RAD) initiated the assessment of dancers as early as 1950's. Formal examinations were held in 1954, followed by Imperial Society of Teachers of Dancing (ISTD) in 1976 which incorporated folk dance as well.

In 1988 Beijing Dance Academy worked in collaboration with HKDF to administer an examination to grade learners' skills Syllabus for Graded Examination on Chinese Dance. Now over 5000 sit the examination. Over the years, candidates for RAD exceeded 20,000. In 2002, Beijing Dance Academy put a ballet examination in place which helped learners gain a professional level. There are now assessments conducted by their counterparts in Australia. They included Australian Teachers of Dancing (ATOD) with 1000 candidates each year; Commonwealth Society of Teachers of Dancing (CSTD) started with 200 candidates in 2005 and now over 3000; a ballet examination based on Russian norm was held in 2009 with 150 candidates annually. In 2010, a Latin dance examination was administered. In terms of the number of candidates and teachers, it was at a rudimentary stage.

HOW TO SERVE AS AN EXAMINATION CENTRE FOR SOUTH EAST ASIA

Mr. Kwong indicated that based on above-mentioned data, dance scene in Hong Kong become multifarious due to the emerges of 'new species' dance courses at regular intervals. He attributed it to Hong Kong's open-mindedness in the community that is conducive to opening up new markets where opportunities abound. Another reason is locals are obsessed with examination. As long as dance credentials have gained recognition from competent authorities, they become much sought after assets that help in academic pursuit. It is evidenced by the acceptance of examinations such as RAD and CSTD by universities that can constitute credits.

He asserted that only by having a greater quantity can quality be enhanced. As a result artistic level of dancing in Hong Kong has been greatly elevated. Since 1970's Hong Kong has gained substantial experience in competitions at the international scene. Renowned artists emerged time and again, like Ms. Flora Cheong-Leen. Recently many local dancers took part in various competitions in Australia

and China. They also won awards and prizes for their talents. All those achievements, in the view of Mr. Kwong, are made possible by a well regulated and standardized curriculum and the great effort made by HKAPA. He envisions that given Hong Kong's rich resources vis-a-vis Thailand, Vietnam and the Philippines, Hong Kong can and will be turned into a venue for public examinations, competitions and workshops.

INSTITUTIONALIZED DANCE TRAINING

Mr. Kwong admitted that Hong Kong's utilitarian nature in dance education presents a different situation to that of the west. The present booming development of local dance is seen in the large number of dance examinations and the gala performances. If we need to enhance dance as a performing art, there are two ways. First we need to train students in a professional way and secondly institutionalize dance training. The first way involves the intake of students of sound physique and mind is to be placed under the apprenticeship of highly qualified teachers so that they learn to acquire good coordination by mastering body mechanics. Second, the courses provided should be scientific in the sense that teachers need to be versed in human anatomy, music, general knowledge, child psychology, history and law.

Ms Stella Lau, Lecturer of the School of Dance, The Hong Kong Academy for Performing Arts (HKAPA) stressed the importance of human resources. She suggested a need to aim at holistic development of the students. Such education should not only focus on examination results or skills alone. Instead it needed to offer a professional art education which improves their faculty of thinking for themselves. She said it was a fallacy or unwise if we simply focus on trendy dances. Ideally there should be acceptance of both the west and eastern culture. In School of Dance, other than ballet, Chinese dance and modern dance which are the core courses, interdisciplinary studies such as body science are also covered which in turn helping students exposed to different art forms and ideas and form their own views. Regarding choreographies or works chosen for students, she affirmed that we needed to make a breakthrough which was achieved by choreography by local and overseas artists with a view to incorporating modern or fashionable elements. One example made was adding ballroom dance in ballet. Ultimately we should achieve professionalism in terms of expertise and width. Given more resources, more opportunities are to be given for touring performance (such as overseas dance festivals and Expo in Shanghai) in order to enlarge the horizons of students.

RAPPORT WITH THE COMMUNITY AND IMPORTANCE OF SELF CONFIDENCE

Hong Kong Institute of Education has played a significant role in promoting dance in local primary and secondary schools because dance education is part of physical education curriculum and more than 90% of physical education teachers are graduated from the School of Physical Education and Health of the Institute. Dr. Lina Chow, the Lecturer of the School, asserted that the Institution has strived give opportunity for prospective

teachers to experience and learn dance under limited internal dance courses and external resources.

The Institute has worked together with outside bodies. In 2000-2003, it worked with HKAPA to offer a dance-focus project in the curriculum. In 2006-2011, it won in bidding for six consecutive years to work in collaboration with Education Bureau to organise summer holiday activities as seminars and various sports activities to expose students to different aspects of dancing. They included classes of folk dance, aerobics, social dance and jazz. In the Institute itself, students (and graduates) formed a volunteer group for Chinese dance arts and the Students' Union established a Dance Society for jazz and hip hop mainly.

With regard to quality improvement, Dr. Chow commented that it rests upon the capabilities of the teacher in terms of teaching skills. She added that even a competent artist with great skills cannot be a great teacher if s/he does not adhere to a standardized curriculum and is not equipped with required teaching skills. Good skills need to be acquired by efficient teaching which turn students into good dancers. They need to acquire sensitivity or 'feel' for their art forms. It does not just mean speed or strength. They need to feel the pulse and tempo of their community continuously. Another area to be addressed is confidence. It is in this area where many male teachers fall short of the requirement.

Dr. Chow informed the audience that the size of the intake of students taking up physical education rests with the decision of the Joint Universities Grants Committee. Given this restraint at this stage, the Institute can only endeavour to enhance education in dancing by way of collaborating with various dance bodies and offering intensive services in the community. Dr. Chow affirmed that the institute would do its utmost to enhance quality teaching in the process.

INTRODUCING TRENDY DANCE BY EUROPEAN SCHOOLS

Dr. Chow brought up the issue of introducing trendy dances which has grown in popularity. With more trained teachers, we can accept the fact that both the east and west can co-exist as long as appropriate courses are offered, which is crucial in the process. To cope with the challenges ahead, we need to attach great importance to teacher training.

Ms Angela Hang, a renowned jazz teacher, and a graduate of HKAPA, believes that all art forms in dancing focus on dynamics, whether they be traditional or trendy ones. Indeed both interact on each other. There is no marked difference between the two except they call for different skills. The present trend in dancing has endowed us with a 'positive impact'. As such, one, however, should not forget dance hinges on creativity, innovation and breakthrough. Each new dance brings about new idea which enriches our culture.

At present, on top of the three core areas: ballet, Chinese dance and modern dance, Ms Hang maintained that trendy dance like jazz can also be included in the HKAPA curriculum. She recommended making their

education more 'marketable' so that they can take up commercial jobs. She added that in Europe a number of dance schools have offered trendy dances. Hong Kong may as well follow suit in this regard.

Mr. Yip Chi Wai, the Chairman of the Board of Directors of Sports and Dance Federation, spoke about promotion and education in his chosen areas (Latin and Ballroom dance). He advocated merging sports, arts and entertainment. Then with such trinity, it could facilitate promotion in this area amongst people aged 3 upward to 80 year old senior citizens. As such, the Federation has collaborated with Leisure and Cultural Services Department to launch "School Sports Dance Promotion Scheme" (學校體育推廣計劃). With more government subsidies, learners can be charged a lower fee. When this scheme was put in place, considerable positive results could be gained. It could then popularize dancing among children and young people. At the same time it could create jobs for some retired dancers and athletes.

He recommends teaching beginners with the best instructors is the solution for quality dance education. The way to attract those best instructors is to draw more people to sports and dance by popularizing them and tapping a greater pool of potential learners. Generally speaking, Mr. Yip suggested that through the assistance and support of the government, more venues and subsidies are to be offered. At the same time, there should be greater publicity with the help of mass media. If more renowned artists and sports personnel appear for various activities, sports and dance can be within the reach of the public, thus making them popular amongst us.

In summing up, Mr. Yip urges taking advantage of our existing assets and facilities. We need to do some in-depth work such as introducing courses of international standard and freeing students of the yoke of examination and restraints of public performances. With a closer cooperation between dance bodies, government, education personnel and media, we can take on the tasks ahead of us in the face of global challenge. ■

Translated by: Peter Hsing
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