

# 不容以「本土」之名阻撓建「故宮館」



中英社評 >>>

特區政務司司長林鄭月娥，應北京故宮博物院邀請，昨日在京出席故宮文物醫院、故宮教育中心及表彰捐贈人士的「建福榜」揭幕典禮。本港商人陳啓宗、許榮茂及楊釗榮登「建福榜」，彰顯港人對保護國家文物的貢獻。

而與此同時，特區政府將在「西九」文化區興建「香港故宮文化博物館」的決定，繼續受到反對派的質疑。二十多名立法會反對派議員聯名要求召開特別會議，要林鄭司長到場就未有進行公眾諮詢一事作出解釋，另有個別市民聲言要「司法覆核」，一些報刊文章也指建館為「文化統戰」、明顯有不可告人的「政治目的」云云。

有關做法，實已到了令人憤慨和無法接受的地步。故宮是全國文化和文物重鎮，今同意在港設館，並長期提供珍貴文物展出，對如此一件有利於提高港人文化生活質素和城市形象的好事，即使不大表歡迎，最少也絕無任何反對之理。而且，反對派提出的反對理由，如什麼未作公眾諮詢、繞過立會審議，不過都是表面之詞，根本不足以否定在港建立「故宮文化博物館」的重要性和意義。

事實擺在眼前，反對派要質疑「故宮文化博物館」的興建，根本不是為了什麼「程式公義」，而是要再一次掀起一場抗拒「一國」、鼓吹「本土」的政



▲政務司司長林鄭月娥日前在北京出席故宮文物醫院、故宮教育中心及建福榜揭幕儀式。圖示林鄭月娥（右二）等主持建福榜揭幕儀式。資料圖片

治爭拗，煽動一些年輕人出來反對，把即將到來的特首選舉及回歸二十載慶典局面搞亂，用心是非常惡毒的。

因此，在此必須指出，在興建「故宮文化博物館」一事上，特區政府不僅不能畏縮、不能退讓，而且必須理直氣壯、旗幟鮮明的堅持下去並且對反對派的一切謬論給予有力駁斥。

反對派提出的所謂未作公眾諮詢、未經立會審議等，都是不值一駁的。興建故宮文化館完全符合「西九」文化區的初衷和本義，在規劃上並未有作出任

何改動，而為了尊重北京故宮方面的決策過程，在未成事前不作透露、包括不進行公眾諮詢，完全是無可厚非的。

至於審議方面，專案由馬會慷慨捐資35億建造，政府不必向立會申請撥款，也就並無事先提交方案審議的必要。作為行政主導體制，特區政府在一些重大原則決策和施政上必須尋求議會的合作與支持，但並不是要事事被掣肘、全無主動性，特區政府的行政主導職能和權責豈非形同虛設、完全無法履行？

而更重要的是，反對派質疑和阻撓「香港故宮文化博物館」的興建，目的是進一步抗拒「一國」和鼓吹所謂的「本土文化」，甚至提出要以興建「本土文化博物館」來取代「故宮文化博物館」。對於此種旨在反對「一國兩制」的政治圖謀，特區政府必須要更加堅定在港加強國家歷史文化教育的決心，包括早日在「西九」文化區建成「故宮文化博物館」，不予所謂「本土派」和「港獨」分子以任何可乘之機。

2016-12-30

## Obstructing construction of Hong Kong Palace Museum in the name of "localism" is intolerable

Invited by Beijing's Palace Museum, Chief Secretary Carrie Lam Cheng Yuet-ngor attended the unveiling ceremony of the Palace Museum Hospital for Conservation, the Palace Museum Learning Centre and the Jianfu Honour Roll of Architectural Conservation Donors in Beijing yesterday. Hong Kong businessmen Ronnie Chan Chi-chung, Xu Rongmao and Charles Yeung Chun-kam are listed on the Jianfu Honour Roll, which highlights Hong Kong people's contribution to conservation of the nation's cultural and historical relics.

At the same time, the SAR Government's decision to build a Hong Kong Palace Museum in the West Kowloon Cultural District continues to be questioned by the opposition. Over 20 opposition legislators jointly petition for convening a special meeting for Chief Secretary Carrie Lam to explain why the project has not been publically consulted. Some individuals also claim to seek a judicial review on the matter. Some media commentaries also accuse it as a "cultural united front" project with **hidden "political agenda"**.

All these are really scandalous and unacceptable. The Palace Museum is the nation's cultural and relic heavyweight. It now agrees to set up a replica in Hong Kong and constantly provide invaluable relics for exhibition. For such a good thing in favour of improving Hongkongers' cultural and living quality and the city's image, even if one does not want to warmly express his welcome, at least there is absolutely no reason against it. Furthermore, the opposition's arguments against the project, such as without public consultations or bypassing scrutiny by the Legislative Council (Legco), are **all but** superficial, not sufficient enough to deny the importance and significance of building a Palace Museum in Hong Kong.

Facts are before our eyes, the opposition questioning the building of the Hong Kong Palace Museum is not for what so-called "procedural justice", but to once again stir up political antagonism to resist "one country", advocate "localism" and instigate some young people to come out to oppose the government, so as to create trouble for the upcoming election of the Chief Executive and celebrations of the 20th anniversary of Hong Kong's return to Chinese sovereignty. Such motivation is very malicious.

Therefore, it must be pointed out here that on the matter of building the Hong Kong Palace Museum, the SAR Government must not **cower** nor yield, but instead must remain self-confidently and unflinchingly persistent and forcefully rebut all of the opposition's fallacies.

The opposition's so-called arguments, such as without public consultations and Legco's scrutiny, are not worth refuting. Building the palace museum is completely in keeping with the original intention and meaning of establishing the West Kowloon Cultural District. There is no change at all in the planning. And to show respect for the policy-making process on Beijing side, not making no disclosure beforehand including not holding any public consultation is utterly understandable.

As for bypassing Legco's scrutiny, the \$3.5 billion for project is generously donated by the Jockey Club. There is no need for the government to apply for funding, and thus no need to hand in the project for the Legco to deliberate. Under the executive-led system, the SAR Government should seek the legislature's cooperation and support on decision-making regarding matters of major principles, but this does not mean it has to be held back by the elbow on everything with no initiative on its own. Otherwise, won't it be that the SAR Government's executive-led functions and responsibilities just exist **in name only** and cannot be practically implemented?

More importantly, by questioning and obstructing the building of the Hong Kong Palace Museum, the opposition's **aim** is to further resist "one country" and advocate so-called "local culture". They even propose to build a "museum of indigenous culture" to replace the Palace Museum. In face of such a political plot aimed at opposing "one country two systems", the SAR Government must further strengthen its determination to enhance education on national history and culture, including building the Hong Kong Palace Museum on the West Kowloon Cultural District as early as possible, so as not to leave any opportunity for the so-called "localists" and "Hong Kong independence" activists to exploit.

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## 跨科語言支援通識教育



專業眼 >>>

別以為第一組別的英文中學都採用英語教授通識教育科。事實上，不單止有英文中學選擇以中文教授通識，也有第一組別以外的中學，因應非華語學生的需要而以英語教授通識。所以即使用英語教通識的學校，因為校情不同，對英語支援的要求亦不一而足，跨科語言（Language Across Curriculum，簡稱LAC）的任務自然也有大有不同。

通識教育科在新高中學制中地位特殊，肩負統合中、英、數三科主科和選修科目的重任，強調學生在新高中所學應能打破科目界限，融會貫通，而語言作為知識的骨幹，所以LAC和通識的緊密合作是新高中學制成敗的其中一個關鍵。

現代教育重視專業分工，專科專教，老師受的是專業培訓，個個都是自己領域內的專家。雖然中學的通識教育獨立成科，本身卻不是一門獨立的學問。課程可以有框架和範圍，通識教育所觸及的知識和技能本身卻沒有，其所謂專業事實上是來自其他學科或知識範疇。

除非每位通識老師同時是各個領域內的專家，否則所謂的專業只能夠退到文憑試的考試技巧上。

不幸地，通識教育界正逐漸發展出一套獨立的考試語言。例如一般提問字的字義正漸漸被扭曲，然後消失，取而代之的是只有專業的通識老師才能夠破解的答題要求。就連寫作議論文的字和格式也被簡化、標準化和「專門化」，造成科目之間出現語文運用上的鴻溝。例如學生在歷史科所運用寫作技巧，在通識科可能完全不適用。

「評估(evaluate)」一詞在地理科未必要求學生提出正反立論，但在通識科甚至連駁論也不可少。議論題的引言和結論的要求亦各有不同，在通識科卻可有可無。如果類似情況是出現在學科知識上，我們倒是可以很容易明白，不同知識範疇可以對相同的東西有截然不同

的理解。不過一旦連基礎的語文運用也時刻被重新定義，這是在教育改革的路上開倒車。

基於上述情況，LAC便顯得更為重要，但推行亦更加困難重重。除非LAC由具影響力而且同時熟識通識和英文的老師主導，否則不容易讓通識老師放棄「為什麼要我在堂上教英文」這種想法。我相信公開考試亦無意要求老師刻板地去規範答題格式，甚至忽視語文能力對答題的影響。是故LAC可以做的事有很多，例如先找出相同領域科目共通的地方，點出合作的空間，以此作為起點同步由初中發展一套各科願意共用的語言，減少差異。少了學科之間的語言障礙，學生可以學得更輕鬆，知識才有可能做到跨科互通。

通識教育科專業發展學會副會長 何嘉謙

## WORDS AND USAGE

### Hidden agenda (noun)

●A secret or ulterior motive for doing something. (不可告人的動機，別有所圖，另有玄機)

Examples:

- 1.She feels there's a hidden agenda behind the proposed road.
- 2.The prime minister denied that the new visa requirements were part of a hidden agenda to reduce immigration.

### All but (idiom)

●Almost completely. (幾乎，差不多)

Examples:

- 1.Without you the job would have been all but impossible.
- 2.In some places, bus service has all but disappeared.

### Cower (verb)

●To lower your head or body in fear, often while moving backwards. (畏縮，抖縮)

Examples:

- 1.Stop cowering! I'm not going to hit you.
- 2.They cowered at the sight of the gun.

### In name only (idiom)

●Nominally; not actual. (僅僅是名義上的)

Examples:

- 1.The president is head of the country in name only. Congress makes the laws.
- 2.Mr. Smith is the boss of the Smith Company in name only. Mrs. Smith handles all the business affairs.

### Aim at sth (phrasal verb)

●to plan, hope, or intend to achieve something.

Examples:

- 1.The government's campaign is aimed at influencing public opinion.
- 2.The regulations are aimed at the prevention of accidents at work.



歷史考察 >>>

## 追尋《胭脂扣》的創作歷程

新高中學制文憑試踏入第六年，學生正為中學文憑試努力備戰。中國文學科在2014年加入佔總分三成半的校本評核，加上課程繁多，以及考試時間達六小時，令學生卻步，選修人數每況愈下。本校堅持開辦文學科，每年修讀學生人數尚算理想。為了進一步提升同學對文學科的興趣，本校圖書館、中文科、中史科近日合辦了一次「文學散步在西區」的考察活動，師生一同先看了《胭脂扣》這齣電影，再前往西區，追尋《胭脂扣》的創作歷程。

表面看來，李碧華的《胭脂扣》是一個很艷情故事。一個上世紀三十年代已謝世的塘西妓女如花，從陰間來到八十年代的香港上環一帶，嘗試登廣告尋找她的愛人。他們曾相愛甚篤，卻因不被家庭接受而生計無着，決定服毒自殺，誰知在黃泉路上沒能重逢，女主角如花決定重回陽世，找尋男主角十二少。作品的深刻之處，是從一個女鬼的愛情中確立了一種地老天荒的價值觀。它們是永恆的，以此來對應當代社會易碎的人際關係。我們主要考察了三個地點，令學生明白到，《胭脂扣》的創作背景。

李碧華以上環作為女主角如花出現的地點，是由於該地區有不少的傳說，令人聯想到與死亡有關的故事。卜公花園當年曾是人口密集的華人聚居地，唯一場突如其來的鼠疫奪去一條又一條寶貴的生命，疫情過後，港英政府決定清拆該處的房屋，改建為今天的卜公花園；百姓廟在過去曾是垂危病人的收容所。據記載，在廟前曾出現過數十垂危華人在「等死」的恐怖情境。可見，這一帶確是一個令人容易聯想到死亡的地區，李碧華讓如花在此一帶重臨陽間，令讀者易於理解及認同。

為了認識十二少的家庭背景，我們走到了永樂街、高陞街一帶。今天這一帶的街道合稱為海味街，過往這一帶又曾稱為南北行。十二少的家族在故事中有三間售賣海味的店舖，在三十年代，他肯定是當時的富家子弟。我在此向學生介紹南北行在對外貿的地位，並講述南北兩地貿易交流的盛況。

離開高陞街後，我們乘坐電車前往山道，一方面讓同學想像如花乘坐電車的情境，另一方面是考察當年塘西的煙花之地。在山道走了一圈，我講述了三十年代的一些妓院的特色，令同學認識到故事中男女主角在此相遇的因由，但最終由於身份背景的懸殊，換來女主角殉情的悲慘結局。

行程完結後，同學不但發現了創作《胭脂扣》的一些素材來源，最令我滿意的是，他們從中看到了文學跟社會、政治、經濟的變化有莫大關係，從而提升了對文學科的興趣。

福建中學（小西灣）助理校長 李偉雄