

Culture Transmission Through People ; Wisdom Preservation Through Text

From the Editorial Committee

The transmission of culture has never been an abstract proposition. The wisdom in classical texts, if not inherited, ultimately becomes mere relics on paper; the spirit of an era, without embodiment in real lives, remains hollow discourse; and years of quiet dedication, if undocumented, will inevitably be washed away by time. The three articles in this issue present different dimensions of heritage: first, how thousand-year-old classics can take root in contemporary students' hearts through drama; second, how our founder—a Hong Kong woman—leaves the most authentic testimony of heritage through her lived experiences; and third, the complete trajectory of our association's twenty years of dedication to educational theatre, preserving a record that transcends time. Each has its own focus, yet all point to one belief: the vitality of culture lies in its continuous transmission between real people.

Dr. Tsin Tak Shun's article represents the first response to this proposition. As our Teacher Training Director & Artistic Director, in "Introducing the Analects to National Security Education," he uses Tao Xingzhi's framework of "knowledge, emotion, and will" to reflect the fundamental limitations of current national security education activities—which merely instill knowledge without truly touching students' emotions, let alone inspiring their will. Drawing on insights from Chinese classics master Ch'ien Mu, he advocates that only by using stories from the Analects as bridges can we guide students to recognize their cultural roots and establish deep rather than superficial cultural identities. Under Dr. Tsin's leadership, our association has carefully selected ten stories from the Analects, with scripts personally written by him, to launch educational theatre productions year by year—allowing classical wisdom to no longer remain confined to pages but to come alive before students in contemporary classrooms through drama.

The life of our founder, Mrs. Annie Jiang, presents another aspect of heritage—preserving worthy spirits through personally experienced stories committed to writing. Her new book 《我的爸爸是福伯》 has just been released for public sale in Hong Kong, detailing her father Mr. Yip Fuk's ("Uncle Fuk") legendary career of decades of service in the mortuary, told so compellingly that readers cannot put it down. In our association's workshop, she also introduced the creative origins of 《生命教育廣播劇場獅子大王兒童劇場 理論與創作》. At the same event, Mrs. Jiang reflected on her decades-long life journey and the founding of our association: from growing up in the corruption-ridden 1950s, to eventually becoming a teacher and establishing our association, and continuing to write prolifically and promote drama development after relocating to New Zealand. Her own experiences similarly testify to perseverance and persistence, conveying a simple yet profound belief: life does not offer just one dead end; as long as one actively strives, one can step in an entirely different direction.

"One Theatre, Twenty Years" is the third important article in this issue. Unlike the previous two, it carries the weight of time itself. This review spanning nearly twenty years documents our association's journey since embarking on educational theatre tours in 2007, witnessing how drama has gradually entered schools and communities, leaving indelible impressions in the hearts of teachers, students, and parents. Twenty years of dedication represents our association's most enduring commitment to educational theatre and the most concrete imprint in the years of cultural inheritance.

As always, we remain committed to fostering dialogue and sharing resources that empower educators to harness the potential of drama. We invite you to contribute your own stories, research, and reflections to future editions of the journal. Let this platform be a space where voices from all corners of the drama and

education community come together to inspire and collaborate.

Thank you for your continued support of the HKTDA and for your dedication to advancing the transformative power of drama in education.

以人傳文；以文載道

編委會

文化的傳承，從來不是抽象的命題。典籍的智慧若無人承繼，終究只是紙上遺跡；一個時代的精神，若無真實的人生去體現，也不過是空洞的論述；而那些默默耕耘的歲月，若無人記錄，同樣難逃時間的淘洗。本期季刊的三篇文章，正從不同的維度，呈現了傳承的三種面貌：一是千年典籍如何透過戲劇，在當代學生心中重新紮根；二是本會創辦人——一位香港女性以親歷的人生，為傳承留下最真實的見證；三是本會二十年來深耕教育劇場的完整軌跡，以文字存留一份跨越歲月的記錄。三者各有側重，卻同樣指向一個信念：文化的生命力，在於它能不斷在真實的人與人之間流傳。

錢德順博士的文章，正是對這一命題的第一種回應。身為本會教師培訓及藝術總監，他在〈把《論語》引入國民教育〉中，以陶行之「知、情、意」三層框架為鏡，映照出現時國民教育活動的根本局限——僅流於知識的灌輸，未能真正觸動學生的情感，更遑論激發意志。他援引國學大師錢穆先生的見解，主張唯有以《論語》故事為橋，方能引領學生認識自身的文化根源，建立深切而非流於表面的文化認同。本會在錢博士的領導下，精選十篇《論語》故事，由他親自撰寫劇本，逐年推出教育劇場——讓古典智慧不再停留在紙頁之間，而是透過戲劇，在當代課堂之中重新活現於學生眼前。

本會創辦人江葉秀娟女士的人生，則呈現了傳承的另一種面貌——以親歷的故事為文，以文字留住值得記取的精神。她的新書《我的爸爸是福伯》剛於香港公開發售，書中細述父親葉福先生「福伯」在殮房服務數十載的傳奇生涯，娓娓道來，讀之不忍釋手。她在本會工作坊上，亦介紹了《生命教育廣播劇場 獅子大王兒童劇場 理論與創作》的創作始末。同場，江太更回顧了自己數十年的人生軌跡與創會緣起：從貪污橫行的五十年代成長歲月，到輾轉踏上教壇、一手創立本會，再移居紐西蘭後仍筆耕不輟，持續推廣戲劇發展。而她本人的際遇，同樣是一部關於不屈與堅持的見證，道出一個樸實而深刻的信念：人生並非只有一條死路，只要肯主動爭取，便能踏出截然不同的方向。

〈一台戲，二十年〉是本期第三篇重要文章，與前兩篇不同，它承載的是時間本身的重量。這份跨越近二十年的回顧，記錄了本會自 2007 年踏上教育劇場巡演之路以來的點滴足跡，見證戲劇如何一步步走進學校與社區，在師生與家長心中留下難以消散的觸動。二十年的深耕，是本會對教育劇場最長情的承諾，亦是文化傳承歲月裡最具體的印記。

一如既往，我們致力於促進對話、分享資源，協助教育者充分發揮戲劇的潛力。我們誠邀您將自己的故事、研究和心得投稿至本會的期刊，讓這個平台成為來自戲劇與教育社群各個角落的聲音匯聚之地，共同啟發並合作。

感謝您一直以來對 HKTDA 的支持，並與我們一同致力於推動戲劇教育的變革。