

True Light Girls' College
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ECH



迴響



SERVING 服務

Wishing to establish oneself, one establishes others;
Wishing to succeed oneself, one succeeds others.

The Analects, Book VI:30

己欲立而立人，己欲達而達人。

《論語·雍也》

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Getting Acquainted: How Our New Teaching Staff Serve and Support Our Community



5C Lai Chung Yan Katie 5C Wong Sze Nga

Mr Lam Tat Fai

In your opinion, are music and sports essential for developing qualities in students that support community service?

Yes, music and sports are essential because they put abstract values like 'teamwork' and 'perseverance' into real practice. In a game or a concert, it is not enough to talk about working hard—you must practise consistently and prove it to the audience. Similarly, community service can be demanding. It requires cooperation and persistence to achieve meaningful results. Through sports and music activities, students can build these qualities naturally.

Ms Liang Zixuan

What is the most challenging aspect of teaching science to students, and how do you overcome it?

The most challenging part of teaching science is making abstract concepts feel engaging and relevant to students. To overcome this, I use real-world examples and game-based assessments to create enjoyable, life-connected learning experiences. For instance, I bring physics to life through everyday phenomena, use interactive simulations to visualise theories, and design learning games that both assess understanding and increase motivation. These strategies have improved engagement, strengthened conceptual understanding, and helped build a classroom culture where students actively participate and enjoy learning.



Ms Shun Junjie

Can you share a memorable instance where you supported a student in a meaningful way?

Last semester, I supported a very shy student who knew the correct answers but rarely spoke. I helped her participate by using interactive tools such as Kahoot! and small-group games, enabling her to contribute in a low-stress, sometimes anonymous, environment. As her comfort grew, she started joining discussions and raising her hand more often. Eventually, her communication skills and confidence improved, and she became a more engaged member of the class.

Mr Yu Pak Hang

What is the greatest challenge you face in helping non-Chinese-speaking students learn Chinese, and how do you address it?

The greatest challenge with non-Chinese-speaking students is their limited exposure to the Chinese Language. To address this, I draw on my passion for travel by sharing unique adventures to make learning Chinese more interesting. Instead of relying on dry textbooks, I use real travel photos to teach vocabulary, such as showing pictures of me riding a camel for the word '駱駝' and introducing '紀念雕像' (memorial statue) with landmarks I've visited. I also share stories, such as meeting former Premier Li Keqiang, to make new words memorable. This authentic storytelling approach helps students retain vocabulary more effectively while increasing their curiosity and motivation to learn Chinese.



BEHIND THE GLAMOUR: CELEBRITIES, THEIR STAR POWER, AND ACTIVISM

5C Leung Lok Yin

Who is your favourite celebrity? While that may be a cliché question, it is worth considering why certain public figures resonate with us. People often dismiss celebrities as mere entertainers, but historically, prominence was earned through leadership, courage, or meaningful contributions to society. This distinction raises the key argument that admiration for public figures can be more than infatuation with fame—it can be about recognising genuine service and achievement.

Today's mass media ecosystem rewards glamour and curated images, often masking the substantial impact some celebrities have on society. This leads to the essay's central question: Are there celebrities today who use their fame to fund grassroots efforts and amplify marginalised voices, thereby returning celebrity to its original purpose as a force for social good and moral responsibility?

Anita Mui —The Daughter of Hong Kong

Growing up from humble beginnings, Anita Mui's rise through the 1980s Cantopop industry was nothing short of meteoric. What began as a tentative debut quickly evolved into an iconic, fierce media presence recognisable across Asia. As our music teacher, Ms Ho Yin Fan, described: 'For many of us, she symbolises a golden era of Hong Kong Cantopop history.' However, Mui was not satisfied with chart success alone. Instead, she actively sought to spotlight humanitarian causes and strengthen local solidarity during Hong Kong's turbulent periods.

When floods hit Eastern China in 1991, Mui joined other Hong Kong artists at a Beijing concert to raise funds. The then Tibetan Red-Crown Shamarpa said, 'She had a true heart...[an] unconventional woman who brought happiness to many' (Chan & Chan, 2004). During the Asian AIDS crisis, Mui performed at the 1991 Anti-AIDS Laser Concert and became an outspoken ally of AIDS Concern, aiming to challenge the stigma around AIDS, which was often met with disgrace rather than understanding.

Mui's dedication continued even after her diagnosis of cervical cancer in her late career. After chemotherapy left her with short hair, she still organised the 1:99 Fundraising Concert at Hong Kong Stadium in 2003, when the city was struggling to recover from the SARS epidemic. More than an entertainment event, the concert boosted exhausted medical staff and, with the stadium filled to the rim, became a vivid image of solidarity. As Ms Ho recalled: 'That concert, which Anita spearheaded while she was privately battling cancer, showed us that even when things are at their worst, music and unity can help us heal.'

Mui exemplified the transformation of fame into service, repeatedly. In crises, rather than seeking privacy, she used her visibility to offer comfort and motivate collective action. Her compassion and commitment defined her legacy, positioning her as a role model for celebrities who aspire to more than just entertainment.



▲ Interviewing Ms Ho YF on Anita Mui

Princess Diana Spencer —The Princess of Hearts

On 29 July 1981, a wedding extravaganza at St Paul's Cathedral was broadcast to 74 countries, introducing a glamorous new figure to the British royal household. Princess Diana Spencer assumed her role as Princess of Wales, stepping into an institution long defined by strict palace rules. As Mr Chan Hong Wa, our history teacher, explained: 'For most people, royalties feel like dignified individuals far removed from citizens.' Many assume that courtesy requires rigid compliance with customs, including those practised by the late Queen Elizabeth II. Yet with Princess Diana, 'it's different'. Her relationship with commoners was notably less restrained, and her enthusiasm remained centred on serving the underprivileged.

Just as importantly, Princess Diana's charitable work was not just image-building. As Mr Chan noted, for Princess Diana, charity drew attention to neglected—even taboo—social issues, which she did effectively. Before Anita Mui, Diana was one of the first high-profile figures to confront HIV/AIDS stigma in the 1980s. She challenged myths about casual contact spreading the disease. In 1987, she helped open Britain's first dedicated AIDS ward in London. In a highly public gesture, she shook a patient's hand without gloves—signalling compassion over fear and shifting public perception from ignorance to empathy.

Princess Diana's service extended beyond national borders, indicating that celebrities can leverage their platforms to address global issues. Through her actions—comforting patients, advocating for victims, and raising awareness—she exemplified how visibility can entail social responsibility.



▲ Interviewing Mr Chan HW on Princess Diana

Reclaiming Celebrity as Responsibility

Anita Mui and Princess Diana are examples of celebrities who reclaimed fame for public service. When stars draw attention to injustice or neglect, they can help reduce stigma and foster empathy, inspiring ordinary citizens to take action.

Not all celebrities meet this standard. The media still prefers spectacle over substance. However, consumers can choose to support celebrities who use their visibility for social good, renewing the idea that prominence should be paired with moral responsibility rather than empty fame.

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Brewing Change: The Role of Businesses in Community Service and Charity



▲ Alternative Cafe



▲ Employees of Ginkgo House

5C Wong Sze Nga

New coffee shops are popping up all over Hong Kong, each vying for loyal customers with unique styles and dishes. Yet these cafes are more than just competitors in a crowded market—they can also be powerful platforms for social change.

Building on this citywide trend, one example stands out. At first glance, Cafe 8 may seem like just another quaint coffee shop atop the Star Ferry Pier in Central, with its 'Instagrammable' harbour view and chic interior. But it is operated by the Nesbitt Centre and fulfils a higher purpose: providing employment and training for individuals with learning disabilities. Executive Director Surinder Punjya explains, 'If you're going to include neurodiverse staff, the quality of the coffee has to be as good as anywhere else. You can't ask people to support the mission unless the product holds up.'

Similarly, Ginkgo House addresses the economic needs of another demographic while pioneering the concept of active ageing. As the first social enterprise in Hong Kong to advocate for senior employment, it operates restaurants, bakeries, a cha chaan teng, and even a high-end Chinese eatery. For retirees who want—or financially need—to stay active, Ginkgo House offers meaningful work that empowers senior citizens to utilise their experience and expertise.

Regular patron Prudence explains why supporting Ginkgo House matters: 'It puts social responsibility into action by encouraging elderly employment. Creating dignified work for older adults benefits everyone.' She describes the atmosphere as 'a real social gathering place for older people', where elderly customers connect beyond the menu. She recalls one memorable moment from her visits: 'When an older lady ordered a lot of food—more than she could reasonably finish—the waiter patiently explained her options. Instead of making it awkward, the whole table ended up laughing together, turning a practical conversation into a shared, human moment.' It is moments like these that reveal the importance of community-rooted social enterprise businesses. In this modern setting, Ginkgo House dismantles the perception of retirement as decline, proving that age is not a barrier to productivity or creativity.



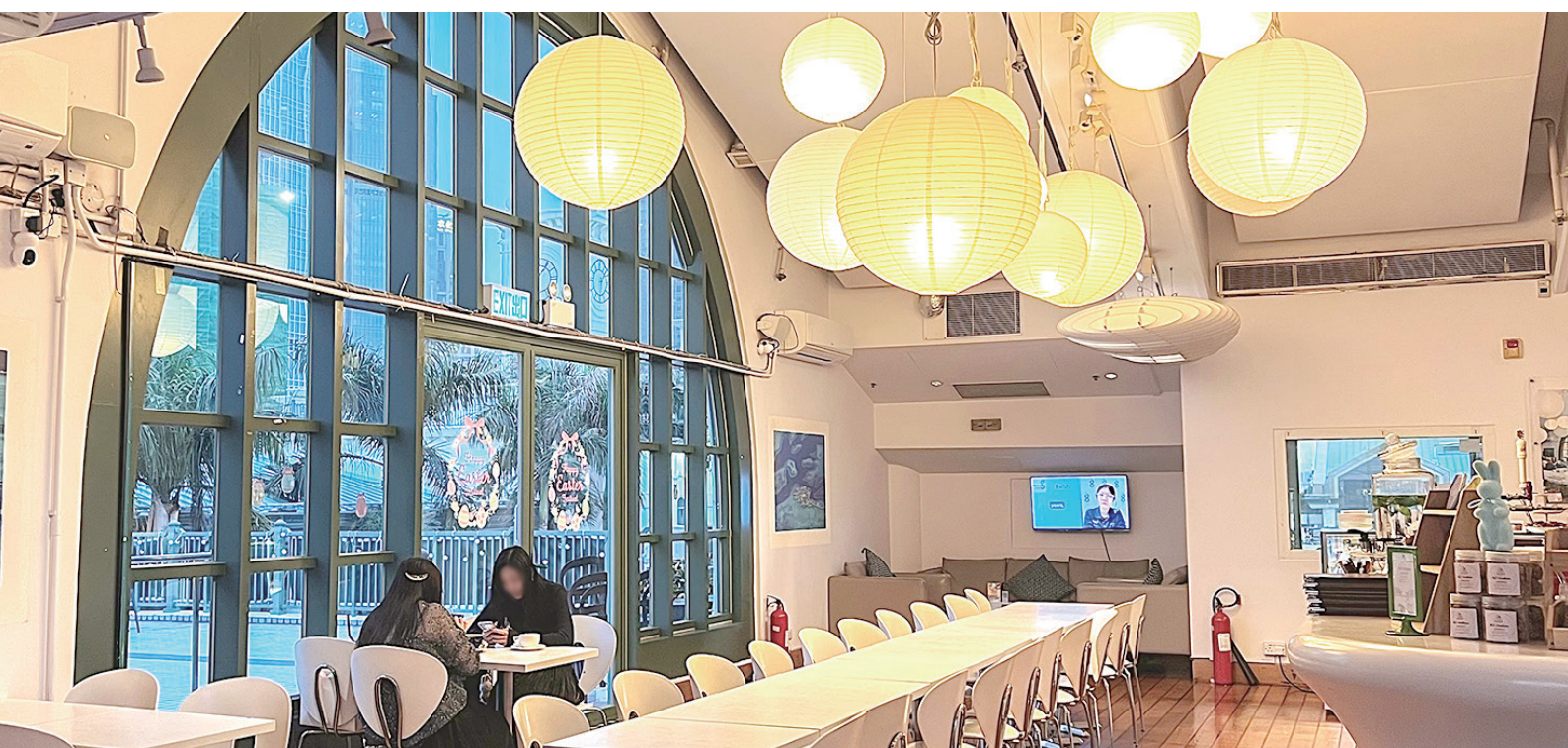
▲ Ms Wan WT and our reporter

In addition to serving seniors and people with learning disabilities, social enterprises like Alternative Cafe also support teenagers who could not complete conventional education. Located in Jordan, it offers professional coffee training and internships, teaching young people the craft of coffee making—from roasting to brewing. By mastering a complex skill, they gain confidence and challenge the stereotype that academic results define their future. Just as importantly, specialised training opens doors to wider career opportunities.

Beyond employment, institutions are vital for social integration. By employing people from marginalised communities, these cafes create opportunities for public interaction. Ms Wan Wing Tung, who leads our school's Students Social Service Corps, saw this firsthand and noted that social enterprises offer spaces for marginalised groups to gather and connect with the public. Additionally, while working in these cafes, marginalised individuals demonstrate their abilities in real customer-facing settings. Although often labelled as 'those in need', earning public trust at work helps them reframe their role and show a positive impact on the community.



Overall, these cafes show that the path to a more inclusive society might be paved with coffee grounds—one cup at a time. By supporting social enterprises, we empower marginalised individuals, strengthen community ties, and help shape a future where everyone's contributions are recognised and valued. Every coffee purchased is not just a drink, but a statement: together, we can brew lasting social change.



▲ Cafe 8

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▲ A guide dog in action

More than a Pet A Four-legged Guide to Navigate Hong Kong

5C Lai Chung Yan Katie

Dogs are popularly known as man's best friend, but more than that, they are also invaluable guides for some of us who may have lost their eyesight. In a city as dense and crowded as Hong Kong, navigating streets or entering buildings can be difficult for the visually-impaired—and this is where guide dogs come in. Moving beyond their role as beloved pets, these highly trained canines serve as four-legged guides, providing a bridge to independence. Through an interview with our schoolmates, we will delve deeper into the topic of guide dogs in Hong Kong.

1. Have you ever had an experience with guide dogs or interacted with them?

Charis: 'I occasionally see guide dogs on the MTR, and they impress me with how they remain calm and stay by their owner's side even with all the distractions around them.'

Rainbow: 'I regularly see a guide dog with its owner near my housing estate. However, since it was wearing its working vest, I knew not to approach it or touch it.'

2. What do you think are the biggest obstacles guide dogs face in Hong Kong?

Charis: 'I think the biggest obstacle is the lack of public awareness. I have seen news articles about guide dogs being refused entry to restaurants or public transport because staff were unaware that guide dogs are service dogs, not pets, and are therefore allowed in all public places.'

Rainbow: 'I think the high density of Hong Kong's streets is the main challenge. Sidewalks are often blocked by shop displays or construction, making it harder for guide dogs to work. Since they rely on their memory of routes, constant environmental changes can be stressful. Moreover, the sounds from traffic and people could overstimulate them and affect their performance.'



3. In a city as advanced and diverse as Hong Kong, we still fall short of the required number of guide dogs. Why do you think that is?

Charis: 'I think this can be attributed to the lack of foster families since guide dogs must live with a foster family before training starts. Hong Kong is notorious for its small apartments, which may be detrimental to a dog's growth. In addition, Hong Kong's fast-paced work culture may make it hard for foster families to find time to care for the dogs.'

Rainbow: 'I think the main reason is the high cost of training, coupled with the high cost of living in the city, making a guide dog's training not a priority for many visually-impaired people.'



▲ Charis Ho (left) and Rainbow Chui (right) with our reporter

As students and citizens, we must actively support guide dogs and their owners. Respect a guide dog's working space—never pet or distract the dog while it is working, so it can assist its owner safely. In crowded places or on public transport, give the dog room and avoid stepping on it. Talk to friends and family about the importance of guide dogs and encourage others to show respect as well. By choosing to act respectfully and spreading awareness, we can drive change for a more inclusive society and improved accessibility.

Even though the government has taken steps to protect the rights of guide dogs and their owners in public places such as restaurants and public transport, there is little training and funding for guide dogs. The government should take immediate action by investing in guide dog training programmes or providing partial funding. This commitment would greatly improve accessibility for people with visual impairments and help build a more inclusive Hong Kong.

Guide dogs offer life-changing independence to the visually impaired, but Hong Kong still lacks the number required. This means the city needs more direct government involvement to increase funding and training. By combining government support with small acts of public respect, Hong Kong can become a more accessible and inclusive city for people with visual impairments.

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Beyond the Spotlight: A Tribute to Underappreciated Professionals

4C Faizan Eshal

The curtain rises, the actors step into the light, and the audience settles into the story's rhythm. Applause follows—but almost never for the people whose hands pull the strings, set the cues, and fix the moments that, if left unattended, would crack the illusion. In Hong Kong's performing arts scene, the spotlight is reserved for actors, while those who keep the whole stage alive often linger in the shadows—unnamed, faceless, yet quietly indispensable.

Have you ever watched a theatre show and wondered how the actors' lines never clash with the music, how the lights never falter, or how the entire world behind the curtain seems to move in perfect rhythm, as if guided by an invisible hand? That hand belongs to stage managers, lighting programmers, sound technicians, and prop-makers—whose names appear in the tiniest font at the back of the programme, if they appear at all. These professionals are the puppeteers of the magic: the guardians of timing and the last line of defence when something goes wrong on stage.

One example is the long-running Hong Kong production of *The Pillowman*, staged at the Hong Kong Art Centre's Lyric Theatre. A small technical team quietly supported a demanding run night after night, yet their names are rarely found in the same spotlight as the performers'. Each show depended on the sound technician's precise balance of whispers and screams, the lighting programmer's split-second changes between harsh interrogation light and dreamlike softness, and the stage manager's calm, relentless counting of seconds in the wings. Still, when reviews celebrated the playwright's writing or the lead actors' performances, these backstage figures were never mentioned.



▲ Students participating in pre-performance activities

Consider, too, immersive theatre experiments such as the Secret Theatre Project in Hong Kong, where audiences are not just spectators but half-participants in scenes that blur the line between reality and performance. In this project, viewers do not know who is acting and who is simply 'real'—yet the illusion holds only because someone off-stage has mapped every cue, every transition, and every emergency plan. A stage manager counts down seconds in their head; a technician adjusts microphones so a whisper reaches the back row; and a lighting operator fades the lights just enough to make a moment feel intimate yet clear. If the audience is unaware of the labour behind the seamless flow, then the backstage team has done its job perfectly—and that is precisely why they are forgotten.



▲ Students introduced to *Evidence* during pre-performance activities



▲ *Evidence*, winning the Award for Commendable Overall Performance at the Hong Kong School Drama Festival 2025/26, staged at school.



▲ Actresses and backstage crew with teachers

Mr Chan Jian Heng, our English teacher and an enthusiastic theatre lover, agrees that backstage teams—though seemingly invisible to the audience—are, in fact, indispensable. He said, ‘Working backstage or directing is the ultimate test of your artistic vision and administrative savvy.’ He added, ‘If I have to pinpoint two tasks (that most directly determine whether a production runs smoothly): planning ahead and contingencies.’ He explained, ‘This is only a rough rundown, but, as you might imagine, it involves a prop maker, a director, and at least two actors. Now, try to factor in the lighting technician, the set designer, and the other actors...As you can imagine, it is not very fun to have everyone sit around while these four people work out how to act out the scene. So, planning ahead and setting (and sticking to!) a feasible schedule is vital. To muddy the pool further, what if an actor decides to drop out of the production due to a scheduling conflict? Hence, contingencies (with an emphasis on the plural) are vital for any good producer and director to ensure everything goes well.’



▲ Mr Chan JH, a theatre enthusiast

When asked how backstage teams should approach their work when their contributions often go unrecognised, Mr Chan shared an experience with us. ‘I had a teacher once, a stoic female opera singer, who once said, “I work for the work, you work for the work, we work for the work; the work will then work itself.”’ He concluded, ‘Ultimately, what artists try to achieve in life is to conceive and bring to life an artwork. If the artwork itself is recognised, why should we care if our “individual contributions” go unrecognised? Perhaps the question we need to ponder is whether we are doing art for applause or creating an artwork that resonates with the audience.’

If we truly want to talk about ‘serving’, we must ask ourselves: who enables the applause? In a city that loves spotlights, ranking, and social-media fame, it is easy to equate importance with visibility. Next time you sit in a theatre in Hong Kong, listen closely to the harmony of music and voice, and notice how the lights seem to breathe along with the actors. Beyond the spotlight, there is a whole world of underappreciated professionals whose labour is not praised, but merely expected—until one day the curtain does not rise, and the audience finally realises how much they are missed.



▲ Evidence in action

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Canvases of Kindness: Serving the Community through Art



▲ The cat mural in Yau Ma Tei

4D Wan Cheuk Shan Nicole

Rey weeping walls, lush floral tapestries, and playful painted cat murals—have you ever spotted an unusual sight on your way to school? Amid the hustle and bustle of Yau Ma Tei, a fresh piece of street art has curled into the concrete jungle. Painted in whimsical strokes, it splashes colour across the neighbourhood and breathes new life into Hong Kong.

The mural depicts an enormous scene of two charming cats nestled in a blossoming garden: a blue-eyed ragdoll and a British shorthair. One flaunts its lustrous claws while the other serenely surveys the street. Within weeks, their captivating expressions won over locals, and soon throngs of passersby filled the area. Cameras flashed as commuters and students captured a burst of unexpected delight during their daily routines.

This inspiring wall art initiative was launched by HK Walls, an NGO that champions opportunities for emerging local and international artists. Through art, the organisation aims to energise communities and turn public spaces into platforms for creativity. Inspired by Vincent Van Gogh's *Starry Night*, the mural also pays a heartfelt tribute to a timeless masterpiece.

To understand the story behind the project, I sat down with the beauty salon owner who initiated it, under the shadow of the now-famous cat mural in Yau Ma Tei. As the city hummed around us, we talked about why a bit of paint and a couple of cats might be exactly what Hong Kong needs right now.

Question: What inspired or motivated you to start this wall art project?

The salon owner: 'I have two cats, and I've always wanted to basically show them off to the world. Besides, who doesn't love kitties? They're furry and adorable. I've always longed to do something with the wall, and then I came across HK Walls while surfing the internet one time. I see it as a great opportunity to transform the space into a giant cat mural that uplifts and brightens souls. And I see it as a way to give back to the community.'

At its heart, this vibrant mural is more than paint on concrete. It is a beautiful illustration of how kindness can be shared through art. It invites passersby to step into a blossoming garden and enter a quieter, more peaceful world—momentarily escaping the rush of everyday life. Art can stir different emotions in different people, shaped by their own experiences. It can make us think about the weight of a stone and the fragility of a leaf. Yet, regardless of how we interpret it, the mural offers the same simple chance: to pause, breathe, and appreciate the tiny, fleeting joys that often go unnoticed—whether in a quaint alley corner or in a familiar neighbourhood cha chaan teng.

Kindness doesn't always need words. Sometimes, it unfolds quietly through colour, form, and the feelings it evokes. In a city that constantly asks us to rush, stopping to enjoy art becomes an act of self-kindness. We often think of kindness only as helping others, but it also includes caring for ourselves—slowing down, drawing breath, and giving ourselves space to feel.

So next time you're heading to school, instead of keeping your head buried in the digital landscape, look up. Appreciate the genuine joys around you—painted into murals, reflected in smiles, and shared through the simple act of noticing and caring. Because sometimes, the most meaningful kindness is the one painted on a wall, waiting to brighten someone's day.

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SERVING TEENS WITH SPECIAL NEEDS: A COMMITMENT TO CARE

4D Mohamed Fahim Shareen

People with special needs often see the world a little differently. Some find it hard to read social cues—not knowing when to laugh at a joke, or how to start a conversation. Others may get easily overwhelmed by loud noises, bright lights, or certain textures that most people do not even notice. Many also struggle with focus, organisation, or emotional regulation, which can make everyday tasks—such as finishing homework or handling frustration—feel like a daily battle.

These challenges can be exhausting. For example, a student with autism might feel completely drained after a full day at school, not only because of the noise, but also because they constantly have to interpret what others are feeling. Meanwhile, a student with attention difficulties may fall behind in class—not because they aren't capable, but because their brain struggles to filter out distractions. Socially, they may be left out or misunderstood by peers, leading to loneliness and low self-esteem. Even so, many individuals with special needs also have remarkable strengths, such as a sharp memory, intense focus on their interests, or creative problem-solving skills. With the right support, these strengths can shine.

To help address these needs, our school's SENCO, Ms Chow Sze Ling, advocates daily on behalf of students with special needs. With 11 years of experience, she first worked as Head of the Guidance and Discipline Committee. Six years ago, when the Education Bureau introduced the Special Educational Needs Coordinator (SENCO) position, she transitioned into the role. Student needs are verified through assessments conducted by educational psychologists. Ms Chow also explains that special needs now take many forms—including depression and anxiety—and are increasingly complex. As a result, recovery looks different for every student, because every journey is unique.

When Ms Chow spoke about what keeps her going, she emphasised that helping parents truly understand their child's experience is essential. She wants families to know why the needs are classified as 'special needs',

and—most importantly—how to cope. However, she believes the biggest obstacle is the lack of awareness. Many do not fully understand what special needs mean, and this misunderstanding often causes parents and children to feel ashamed or embarrassed by the label.

In terms of strategies, Ms Chow shared that patience and visual aids are especially helpful. For instance, she breaks large tasks into smaller steps, rephrases questions, and provides extra examples so students can follow more easily. Additionally, she encourages students to step away from social media and short videos. In her view, these platforms can harm attention spans. Unlike real-life conversations, online videos do not provide the same subtle facial expressions or natural cues, so students may lose opportunities to strengthen face-to-face communication. In addition, negative comments online can quickly affect students' emotions.

Building on this, Ms Chow also strongly believes in independence. She emphasises that students need to learn how to help themselves. They should make a genuine effort to try things independently, rather than relying on others. Sometimes parents may hover too much out of love or worry, but eventually every student must face responsibilities and learn from the consequences.

Above all, Ms Chow wants everyone to understand that uncommon behaviours are not deficits, but simply characteristics. Everyone has strengths and weaknesses. For instance, students with autism may focus on one perspective and misunderstand others' words, making building friendships harder. People may not intend to hurt, but students with special needs might misinterpret and react strongly. In the end, accepting differences matters most—because inclusivity enriches and strengthens our communities.



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旅程帶甚麼？

窺探中五同學參加 遊學團之必備行裝

5A 劉采瑩

所有高中同學都必須參與內地學習團，對於不少同學而言，第一次獨自離家，總有些掛念。本校中五同學已於三月踏上這兩日一夜的旅程，這群女孩收拾了甚麼行裝？有甚麼東西非帶不可？她們最珍視的是甚麼呢？一起來看看其中四位同學的選擇吧！

記，記載生活趣事的宮殿——5D吳依璇

對於以寫作為生活一部分的人，偶爾會煩惱如何記錄身邊發生的事。吳同學微微一笑，取出一個厚實的黑色筆記本：「我容易忘記一些印象不夠鮮明的事。有它便能記錄生活中大大小小的新奇事，以及旅途時所思所想。」當日常生活中發掘到特殊的細節，帶上筆記本就隨手記下，讓細節從腦海裡消失之前把它捕捉，未來才能重新回憶。於本次旅程，她希望勾勒出與香港城市不同的風景，將旅途中獨特感受盡收筆下，積累素材，對撰寫優美文章也不可或缺！

要記錄的話直接用手機不可以嗎？面對疑問，吳同學眼神堅定地解釋：「自己親手握著筆，在紙上寫下一筆一畫，這種實在的感覺是冰冷屏幕無法取代的。感受紙張的質感、墨水的滲透，學習記憶也能加深，也是我堅持用紙筆記錄的原因。」



▲ 吳依璇同學（左）認為寫筆記的習慣很重要，是拍照不能取代的。



▲ 謝奧林同學經常帶著相機周遊攝影。

攝，攝錄怡人風光的鏡頭——5C謝奧林

於學校攝影團隊擔當重要角色的謝同學，她的父親自小便為她記錄童年時光。由中一開始，她選擇跟從父志，舉起相機為同學記錄生活。以熱誠及興趣服務他人，使她的攝影技術日漸嫻熟，相機已然她是她重要的成長標誌。「相機既盛載著我的回憶，也收藏了許多同學的重要時刻。能夠用這種方式為別人留下美好，讓我覺得自己的付出很有價值。」她說。

於一位喜愛攝影的人而言，相機相比手機有何不同？她答：「相機可以憑自己攝影技術自由調整參數，手機始終比不上相機的靈活。而且，精心拍攝出一張滿意的照片，那種成功感特別強烈。」今次學習旅程中，謝同學當然要用相機將同學的回憶盡數捕捉！

鉤，鉤起寶貴回憶的魔法——5B黃禮萱

在平日充滿壓力的生活中，黃同學找到療癒自己的獨特方式——鉤織。一支幼細的金屬鉤針，讓她從疲累中解放，鉤針是滋潤她枯燥生活的魔法筆。她雙眼發亮，語帶興奮地分享：「這支鉤針是我用過最順手的！每次握著它，腦海就會湧現無窮想像，讓我想盡情創作！」她曾經於朋友生日送上自己做的娃娃，也於母親節親手鉤了一束花給媽媽。她一針一針地用棉線鉤成娃娃，熟能生巧的她已不太需用眼睛看，只需手中鉤着，心裏數着，一行接一行，一個娃娃皮囊就完成了，是上佳的減壓方法。

至於這次旅程如何運用鉤針呢？「其實旅程中有很多坐車和等候的時間，很多人都會玩手機打發，但我會善用這些時間做筆記，有餘力的話就鉤幾行。我希望在旅途中完成的成品能讓我記得這次學習旅程，記得我們與別不同的愉快回憶。」



▲ 熱愛鉤織的黃禮萱同學（左）與她的珍藏鉤針。



捧，捧在手心裏的摯愛——5B邢佳韵

戴著綠色貝雷帽的小布偶巴巴托斯是邢同學最喜愛的動漫角色，這角色與她的性格相似，這巴巴托斯鉤針娃娃便成為她獨一無二的夥伴，帶上它如同將角色本尊帶來現實世界一般，恍如兩個投契的朋友到處周遊，簡直為旅途錦上添花。

邢同學表示，自從擁有這個布偶，她觀察力增強了，會更用心去發現旅行中的美景，甚至為此學習拍攝手法和技巧，令照片更美，整個旅程也增添不少樂趣！「有一次旅行我把布偶弄丟了，幾經辛苦才找回來。人果然是失去後才懂得珍惜呢……失而復得的經歷亦令我開始對身邊的人和事加倍珍惜。」今次學習旅程中，她會帶上巴巴托斯與朋友一起拍照，讓它成為中五學習旅程的一部分！

這些物品或許微小，卻在我們心中舉足輕重。當你下次準備遠行，也不妨留意身邊的事物，哪一件物品，藏著你最深的故事？哪一件能陪你踏上新的旅程呢？讓我們將心愛之物裝進行李，把家的溫度、人的情感，一併帶在身邊。

▲ 邢佳韵同學帶著巴巴托斯到處旅遊，拍出優美的景色。



▲「真光夢啟航」活動由兩位大師姐梅麗玉校長和何淑清老師，與一眾校友老師共同策劃，希望增加同學的歸屬感。



▲梅校長和何老師在二樓新翼校史廊為筆者介紹以往與廣州真光交流的照片，大家不妨去看看能否認得相中人？



傳承・啟航・真光夢

▲啟航禮象徵中一同學的航程正式開始。

4D 林昭雪

要展開旅程，不一定要周遊列國，本年的中一新生展開了一段特別的旅程，名為「真光夢啟航」。自1872年廣州創校以來，真光至今已有154年歷史，真光的優秀傳統更是多不勝數。然而疫情數年，部分活動被逼停辦，為免這些傳統就此斷掉，也為了讓中一新生認識更多真光歷史，傳承這薪火，本校特意籌辦「真光夢啟航」計劃，由梅麗玉校長聯同一眾校友老師，包括：何淑清老師、胡珍莉老師、譚英玲老師、吳慧婷老師、嚴穎嵐老師和溫穎彤老師，構思出貫串中一全學年的活動，引領這群剛成為「真光女兒」的學生建立歸屬感，尋找自己夢想的方向。筆者特意訪問了我們的大師姐梅麗玉校長和何淑清老師，了解活動背後的理念。

啟航：寫下夢想起航一刻

「真光夢啟航」計劃以8月的「啟航禮」揭開序幕。「啟航」，就是要有清晰的目標，知道自己要往哪裏去。當天，每位中一同學都獲發顏色紙，摺成一隻象徵自己的小船，用來盛載自己的夢想。梅校長說：「夢想可以是宏大的，也可以是平凡的。有同學在小船上寫着『希望嘗試做司儀』，有清晰目標，已值得欣賞。」接着這六年，大家就向着各自的目標前進，即使遇到風浪，也要互相扶持，砥礪前進。



▲中一同學在啟航禮中，摺出代表自己的小船。

燈塔：指引「爾乃世之光」

小船在海上航行，需要「燈塔」引路。而燈塔，就好像以聖經為基石，為小船引路的本校。我們的校訓是「爾乃世之光」，梅校長期望每一位同學在本校培育之下，都能效法基督，活出有意義的人生，成為世上的光。即使是一點小小的燭光，也能照亮別人，帶給人溫暖與正面影響。無論未來遇到順境逆境，這座燈塔都會提醒她們：作為真光女兒，要積極樂觀，互相扶持，以身為真光人而驕傲。



▲同學們把小船放在大海中，準備展開六年精彩的航程。

尋根：一日廣州之旅

計劃至今已舉辦多項活動，其中十一月的「廣州尋根之旅」最讓同學印象深刻。梅校長表示，真光的發源地在廣州，疫情後校方一直希望復辦學生交流團，讓同學親身探訪廣州真光學校，認識校祖那夏理女士一百五十多年前到廣州創校的歷史，感受先賢創校的艱辛，今年終於復辦這趟尋根之旅，讓中一全級同學參與，建立歸屬感。梅校長希望六年後，她們畢業時，驀然回首，也仍記得這一天的所見所聞。

揚帆：未來活動精彩

何淑清老師表示下學期還有三項重點活動陸續展開。首先有「真光之星計劃」，邀請傑出校友或高年級同學分享。她們身上展現真光女兒的特質，無論經歷成功還是失敗，她們面對事情的態度都能成為師妹們的榜樣。還有手工藝工作坊，讓同學製作真光元素的飾物，如手工串珠、真光玩偶等，在動手過程中增加對學校的歸屬感。學期末還有回顧與反思活動，老師會帶領同學總結全年經歷：小船航行了多遠？曾否遇過風浪？是否需要調整方向？假若未如理想，如何能做得更好？何老師認為無論如何，同學最重要的是享受每一個活動。

「這艘船已經開了，便要有清晰的目標和目的地，切忌左搖右擺。」何老師勉勵同學。「遠航的關鍵在於裝備自己，學業、技能、眼界都要更上一層樓。即使遇到風浪，船翻了，也要有自己站起來的勇氣，繼續向前行。」梅校長則勸勉同學：「希望同學們不要忘記真光這個地方。這裏有歡笑，有眼淚，有你們的經歷。無論夢想是大是小，只要努力最終都會實現。記住你們是世上的光，即使再微小的光，也能照亮別人。互相幫助，互相扶持，為自己是真光女兒而感到驕傲。」

中一同學雖然即將升上中二，但小船的旅程仍在繼續。這艘載滿夢想的船，正乘風破浪，向著目標航行。



▲筆者訪問梅麗玉校長與何淑清老師。

走出課室 廣州尋根

中一學妹廣州真光之旅 見聞有感

4D 林昭雪

▲ 同學們背後的真光書院真光堂，是廣州市保護的文物，已有百多年歷史。

說起學校旅行，令你最難忘的是甚麼地方呢？2025年11月13日，全級中一同學在學校旅行日一起前往廣州，展開「尋根」之旅。此行由梅麗玉校長帶領，連同中一各班主任及家長義工一行百多人，親身走訪真光的發源地廣州，讓學生加深對校史的認識，並與內地師生交流，擴闊視野，作為「真光夢啟航」的活動之一。

這次旅程行程豐富，同學們乘坐高鐵，首先到訪白鶴洞培真路廣州市真光中學，除了與該校同學一起暢遊校園外，也在學校食堂共進午餐，午後兩地同學還一起上了一節精彩的中文課。下午參觀歷史悠久的茶樓陶陶居，學習製作廣式點心，讓學生在動手過程中，感受粵港兩地飲食文化一脈相承。

筆者訪問了多位中一同學，她們不約而同地表示出發前的心情既緊張又興奮。「這是我第一次參加交流活動，也是第一次乘搭高鐵，所以尤為期待。」1A危麗穎同學說。她表示與同學們在高鐵上談天說地的過程是旅程的一段難忘回憶。平日同學們都是在課堂上見面，這次能和同學一起去廣州，感情增進了不少。1D馬子幢同學補充，整個旅程雖然行程緊湊，乘搭高鐵抵達廣州後需轉旅遊巴前往目的地，但是絲毫不覺辛苦，反而很享受集體活動的感覺。

認識校史是這次尋根之旅的主要目的。同學們參觀了廣州市真光中學的校園，包括新、舊校舍、課室和食堂等。其中校舍之寬廣，令1D許杏瑜同學大吃一驚，她表示廣州真光初中部和高中部各自獨立，是男女校，校園內有偌大的運動場正在舉行運動會，還有學生宿舍，令她感到非常新奇。1B陳鳴暉同學表示以往在課室內學習校史，只記得校祖「那夏理女士」的名字，但沒有具體概念。當親身站在廣州的校舍前，看着那些歷史悠久的建築，看到何謂「真光的根」，原來我們的學校是從這裏開始的，那種感覺很奇妙。

是次行程其中一站是與當地的學生一同上課，讓同學們親身體驗內地的學習模式。1C江嘉敏同學表示當天的中文課堂體驗很特別，她們與當地學生一同學習景物描寫的方法，與同學進行分組討論，還即場畫出兩地景點，再展示成果，她很喜歡這種教學風格。交流是雙向的，代表同學致詞的1A曾意婷表示，她亦向廣州同學介紹真光女書院的特色，例如每年舉行的「真光歌比賽」和「跳大繩比賽」。這種互相分享的過程，不但讓同學有機會與內地學生交流，更加深了穗港兩地真光人的情誼。

談到最難忘的環節，大部分同學都認為是「親手製作蝦餃」。此活動由陶陶居師傅指導，同學在一片歡聲笑語中完成了製作。「這是我第一次製作點心，蝦餃皮很薄，很容易弄破。」1B余思蓓同學及1C吳敏華同學說。她們起初屢屢失敗，包起來總不似平時的蝦餃形狀，餡料總是會擠出來。後來師傅教她們怎樣控制力度，慢慢便掌握到技巧。當看見親手做的第一籠蝦餃出爐時，雖然其貌不揚，甚至是奇形怪狀，但趁熱吃下去卻特別有成就感。這項活動讓她們體會到工多藝熟的重要，以及傳統點心製作背後的匠心。

短短一天的尋根之旅圓滿結束。中一同學們這次走出課室，親身探訪真光創校之地，加深了對真光校史的認識，亦對「真光女兒」的身份增添了歸屬感。期望這次旅程成為起點，讓她們在日後六年的真光生活中繼續承傳真光精神。



▲ 雖然與廣州真光的同學是新相識，但分組活動也進行得很順利。



▲ 製作蝦餃即使缺乏技巧，用創意補救一樣好吃。



▲ 筆者與各位中一師妹聊天後，都對她們這次旅程感到嚮往。



▲ 想不到一起乘坐高鐵，也是令同學們覺得興奮的「行程」呢！



▲ 兩地真光同學聚首體育館，上了一課令人難忘的中文課。



在黃沙與霓虹之間 一趟顛覆想像的南亞之旅

4A 蘇詠思

從維多利亞港的霓虹燈火，到恆河畔的裊裊煙霞，這趟旅程的跨度，遠不止飛行時間的五、六個小時。對於習慣了城市節奏的香港人來說，南亞世界總是隔著一層薄霧，新聞中的畫面、國際媒體的報道，難免讓我們對這片廣袤土地有著誤解與片面的想像。然而，當我們真正踏足印度、巴基斯坦或孟加拉，才會發現那些根深蒂固的刻板印象，往往經不起現實的檢驗。要打破偏見、建立真正的文化交流，一切得先從褪去有色眼鏡、重新認識開始。

本次有幸邀請到本校非華裔同學——Nuha和Aapti接受採訪，向我們析述南亞國家的文化特質與獨特魅力。

▲ 印度經典小吃巴尼布里

都市中的秩序，秩序中的喧囂

香港與南亞國家之間的差異，不僅體現於法律制度或宗教信仰層面，更滲透在日常生活的諸多細節之中。作為國際都會，香港以效率與秩序著稱。地鐵站內，乘客自覺排列成行，扶手電梯遵循左行右立的慣例。然而，這與多數南亞國家大相逕庭。當向孟加拉裔的Aapti和印度裔的Nuha問起其國家的生活體驗時，她們若有所思地說：「排隊在我們國家是一種完全不同的概念。」Aapti補充道：「在地鐵站，你不會看到整齊的隊列，而是一群喧鬧卻自治的人群。看似無序，但對我們來說卻是率性而為。」

這種隨性不僅體現在公共交通上。Nuha從印度的角度補充另一種差異：時間觀念。「在香港，我們要求事事準時；但在印度，婚禮即便延遲兩小時開始，亦屬尋常。」她解釋，這並非出於不尊重，而是對「時間」的詮釋不同。「我們常說『印度彈性時間』，意思是凡事都有彈性，不必那麼緊張。」香港人走路快、說話快、吃飯也快，彷彿永遠在追趕甚麼；而在她的家鄉，人們更願意停下來，喝一杯馬薩拉茶，和鄰居閒話家常。這種對生活節奏的不同詮釋，正是兩種文化最鮮明的對照。

舌尖上的故鄉，衣褶裡的傳承

儘管文化差異巨大，南亞國家卻以獨特的魅力吸引著每一位旅人。飲食與服裝，正是窺探這片土地靈魂的最佳窗口。

「很多人以為穆斯林只是不吃豬肉、不喝酒，但其實遠不止如此，」Aapti解釋。在孟加拉，每一道菜都是香料的交響樂，鮮嫩的鮮魚搭配香氣撲鼻的米飯，是恆河三角洲的滋味，也是當地人家戶戶相傳的味覺印記；入口即化的甜凝乳，帶著田園的純樸，彷彿讓人嚐到祖母在灶頭悉心攪拌的溫暖；還有那馳名南亞的拉斯馬萊，浸在藏紅花奶汁裡的綿密乳球，每一口都似擁抱著喜悅，也承載著節慶時全家圍坐的歡笑。Nuha笑著補充：「說到甜點，我們印度還有腰果糖片，薄脆香甜，是源自莫臥兒宮廷的御用甜點，象徵著伊斯蘭文化與印度本土的完美融合；以及庫爾菲，慢火熬煮的傳統冰淇淋，傳承自波斯宮廷的冷飲技藝，在印度炎炎夏日中演出獨特的香料風味。」從日常三餐到節慶盛宴，每一道食物背後，都蘊藏著深厚的文化底蘊與家族記憶。



▲ 左邊為傳統服飾紗麗，
右面為婚禮服飾勒亨卡



▲ 記者與採訪者合照



服飾方面，南亞國家的多樣性同樣令人驚嘆。Aapti和Nuha解釋，外界常將南亞服飾簡化為千篇一律的黑袍，實則不然。不同部落、不同地區，服裝的顏色、剪裁、刺繡圖案都各有講究。在南亞，女性身披色彩斑斕的紗麗；旁遮普地區的舒爾瓦卡米茲則以舒適優雅見稱，長衫及膝並配以寬鬆長褲。婚禮上的勒亨卡更是另一番景象，金線刺繡如繁星點點，裙擺盛放。至於男性，他們身穿庫爾塔或謝爾瓦尼，莊重而不失瀟灑。這些衣物的特別之處，在於它們往往出自匠人之手，一針一線的刺繡都是光陰的沉澱，而用木模蘸上顏料、像蓋章一樣在布料上反覆拓印，更是世代相傳的技藝。這些衣著既是對信仰的遵循，也是對環境的適應，更是身份認同的標誌。

行囊之外，尊重之內

踏上這片土地之前，充分的準備和對當地規範的尊重，是平安歸來的保障。綜合Aapti和Nuha的經驗，以下兩點值得特別留意。

首先，路邊小食要審慎選擇。街頭小食雖香氣撲鼻，但Aapti提醒：「一定要觀察人流和衛生情況，如果當地人排隊購買、食材新鮮、攤位整潔，那通常安全；如果攤位冷冷清清，最好避開。」她解釋，冷食或未經徹底加熱的食物，要格外小心。此外，齋戒月期間，政府會加強食品衛生監管，但日常街邊攤販的衛生狀況依然參差不齊，寧可錯過，不可錯食。

最後，尊重宗教習俗。在衣著規範方面，Aapti強調：「雖然觀光區對遊客較為包容，但進入清真寺時，女性必須遮蓋頭髮、穿長袖長褲，男性亦不可穿短褲，這是基本的敬意。」Nuha亦溫馨提醒：「齋戒月期間，日出至日落間不可在公眾場所飲食。非穆斯林雖不受約束，但應避免當著齋戒的當地人進食，以同理心換來最真摯的微笑。」

歸途的行李

一趟南亞之旅，往往始於好奇，終於敬畏。從孟買擁擠的地鐵車廂，到達卡香氣四溢的街頭；從紗麗上鮮艷圖案，到鬧市中那一杯暖心的馬薩拉茶，這片土地讓我們學會在紛雜中尋覓秩序，在差異中看見共通。當香港的霓虹燈再次映入眼簾時，帶回來的不只是行李箱中的茶葉與香料，更是一份對世界多元性的深刻理解。真正的旅行，不是為了尋找自己熟悉的風景，而是為了擁抱那些與我們不同，卻同樣值得尊重的生活方式。

用語言跨越歐亞文化

訪問吳書虹、鄭綺韻老師 學習外語暢遊外地之經驗



▲ 鄭綺韻老師（左）與鄒秀文同學（右）合影



▲ 吳書虹老師遊覽日本

4D 鄒秀文

當論及「學習外語」時，多數人或許首先聯想到其有助於海外升學，或是增加職場競爭力。然而，語言的實際意涵遠不止於此——它可以是一張通往文化國度的機票、一座跨越文化隔閡的橋樑以及一把開啟人與人之間連結的鑰匙。本次專訪，我們很榮幸能夠邀請到兩位熱愛旅行和學習語言的老師——學習日語的吳書虹老師及學習匈牙利語的鄭綺韻老師，與我們分享她們如何通過語言真正深入異鄉遊歷。

求學之路，障礙時現

被問到在學習期間遇到的困難和挑戰時，吳老師笑著坦言：「就是時間不夠啊！」吳老師是通過實體課程學習日語的，然而隨著工作日益繁忙，可以分配給日文的時間也就逐漸減少。據吳老師所述，日語的句子結構與中文差異甚大，例如在日語句子中動詞常見於句末，敬語系統亦繁雜。因此，想真正學好並掌握日文，每天的持續練習是必不可少的。由此可見，預備充裕的時間可謂是學習外語的第一張入場券。

那麼第二張入場券是甚麼？鄭老師是透過線上程式自學匈牙利語的，她指出：「練習和資源是學習外語的關鍵，可惜匈牙利語比較冷門，網絡上能找到的資源也相對有限。」匈牙利語屬於芬蘭的烏戈爾語系，與中文和許多歐洲語言截然不同，例如單字會層層疊加後綴，加上母語者稀少，網上課程和教材遠不如日韓語豐富，要找尋優質的學習渠道自然更為困難。然而這並沒有讓鄭老師卻步，她分享道：「幸好我找到了一個很適合的程式——Pimsleur，它的課程設計特別，一節課只要三十分鐘，一期的課程持續一個月。我可以跟著它的指示練習詞語讀音和對話，不僅讓我的發音進步了不少，還可以隨時隨地學習，很方便。」因此，在鄭老師看來，學習的決心和勇氣便是第二張入場券，語言的普及性絕不是選擇哪一種外語的決定性因素。



▲ 鄭綺韻老師遊覽匈牙利

應用實踐之道

學習外語，實踐是最重要的一課。兩位老師在旅行中實際運用當地語言的經歷，不僅趣味盎然，還帶來了許多啟發。

對此，吳老師憶起一次問路的經驗：「還記得有一次我依靠Google地圖找路，卻怎麼也找不到，碰巧遇到一個當地女生，我便鼓起勇氣，用日語指著地圖向她問路。她看了一眼，便拉起我的手，一直帶我走到目的地，我真的非常感激她。」透過這次經歷，吳老師對日本文化有了更為深刻的體悟。她說：「日本人真的很友善，被問路時不但不覺得麻煩，還會主動帶你過去。當時我其實已經走過頭了，要不是她親自帶路，我可能還要找很久。」

鄭老師的經歷也極具啟發性。她憶述道：「有一次，我跟朋友去到匈牙利一個比較偏僻的小鎮，選了一家小型民宿入住。辦理入住時，一位當地的婆婆前來接待。她不會說英語，直接用匈牙利語一口氣交代所有注意事項。雖然我沒能聽懂每一個字，但像是『鑰匙』，『密碼』等關鍵概念我都捕捉到，所以大致能理解她的意思，並用匈牙利語回應她。她聽了也略感驚訝，稱讚我竟然會說當地語言。那一刻真的很有成就感，也格外難忘。」

前行者的建議

學習日文多年，吳老師想對大家說的一句話是：「學習一門新語言，從來都不是一件輕鬆事。每一種語言都有自己的特色與挑戰，但正因如此，我們更不應輕易放棄。」學習的道路本就都不平坦，語言學習亦然。想要真正做到學以致用，勇敢踏出第一步至關重要。每種語言都有獨特的發音技巧，也許我們無法一開始就說得最地道，但請千萬別因此裹足不前，或者退縮。不嘗試開口說，就永遠都不會進步和成長。吳老師分享她的心路歷程：「我並不會因為發音不夠地道，就不敢在日本用日語跟別人交流。學習語言的本質，是打破地域和文化的隔閡，讓彼此能夠自由自在地交流。只要對方能夠明白我的意思，那就是成功的溝通。何況我們還可以用肢體語言輔助。」所以，各位讀者，發音不完美並非障礙，而是進步的起點，因為這個世界其實比你想像中更願意傾聽。

鄭老師亦想對大家說：「只要你有一顆奮力學習語言的心，這個世界其實充滿了機會和資源，等著你去發掘。」為了更靈活地運用所學，鄭老師曾在網上尋找語言交流的平台，結識志同道合的夥伴，一起練習外語，共同進步。這些經驗讓她體會到，學習語言不只是為了自己，更是為了連繫世界。鄭老師堅信，在異國主動使用當地語言，是對當地人民最真誠的尊重。她分享道，如果在香港有旅客主動用粵語跟她聊天，她也會很欣賞對方的用心。因此，在旅途中，她總是盡量用當地語言說一些簡單的日常用語，如「謝謝」、「你好」，讓自己更有歸屬感的同時，也傳達出對這個國家的欣賞和敬意。無論面對何種目光或冷淡的回應，都不要因此退縮。能夠勇敢地展現出你對異國文化的熱情和欣賞，才是語言學習最美麗的表達方式。

總結

從兩位老師的真摯分享中，我們能夠深刻體會到：學習語言的意義，遠遠超越了為求職升學的功利層面，它更是連結人與人之間情感的橋樑，因此，請不要吝嗇大家心中那份想學習外語的熱情和決心。最後，由衷感謝吳書虹老師與鄭綺韻老師的慷慨分享，她們通過自身的經歷，讓我們看見了語言學習旅途中的挑戰、困難、成就以及驚喜。期盼各位同學能夠從中獲得啟發，找到最適合自己的學習方法與樂趣。語言無國界，也祝願各位能在自己的語言之旅中找到真趣。

遇見世界 反思教學之路

莊楚雯、溫穎彤老師的旅行札記

4C 甘婧

隨著時代轉變，當旅行不再是新鮮事，我們更渴望挖掘和探索其背後的價值與意義。這次訪問不談熱門景點，不列行程建議，而是回歸故事本身。聚焦莊楚雯老師及溫穎彤老師的旅途經歷，那些旅程中不期而遇的驚險與挑戰，如何悄然改變她們的視野與腳步？

一場意想不到的霧

一場德國黑森林之旅，原本只是想看看瀑布、行行山，甚至買點花生餵松鼠，拍幾張照片，卻因一場突如其來的大霧，意外成為莊楚雯老師反思教學的契機。

出發前一晚才臨時決定成行，她和同伴沒有查看天氣預報。滿懷期待地出發，直到路途中，在山上準備過馬路到對面轉車站時，才驚覺情況不對——外面竟是一片白茫茫的濃霧。那霧濃得化不開，能見度低得伸手不見五指。本應是蒼翠蓊鬱的黑森林，此刻只剩下無盡的灰白。她們站在路邊，一時之間不知該如何是好。馬路是雙線行車，幾輛車在她們完全看不見的情況下，突然從霧中冒出來駛過，嚇得她們心跳加速。

「那一刻，恐懼是真實的。」她說。

她們沒有盲衝，而是強迫自己冷靜下來，站在路旁觀察。靠聽覺辨別車流的動靜，偶爾透過路過車輛的微弱車頭燈，判斷距離。等到感覺周圍暫時安靜下來，她們深吸一口氣，一鼓作氣跑過了馬路。踏足對面車站的那一刻，她腦中第一個念頭是：「我沒有死掉。」那份如釋重負的感覺，同時帶點開心。

穿過那場霧，後面的路竟然豁然開朗。

山間的空氣變得清新，路旁是參天的翠綠大樹，典型的黑森林風光終於在眼前展開。她們沿著山路慢慢走，呼吸著森林裡特有的氣息。走了一會兒，水聲漸漸清晰，隨著腳步繼續徐徐往前，特里貝格瀑布就出現在眼前。水從高處的岩石一級一級流下來，每一級都有不同的姿態：有些地方水流湍急，濺起白白的水花；有些地方又變成涓涓細流，沿著青苔慢慢淌。



▲ 莊楚雯老師與甘婧同學合影



▲ 溫穎彤老師與甘婧同學合影

當迷霧散去——從黑森林回到教室

這段經歷讓她想起學生面對數學難題時的茫然——就像她站在濃霧中的馬路旁，明明目的地就在對面，卻看不見前路，無從入手。

她反覆思索：在那片霧中，什麼樣的支持才真正有用？

若有人直接拉著她過馬路，她或許能安全抵達，卻永遠學不會如何在看不見時，依靠聽覺和判斷力找方向。「師生角色就像我和我的同伴一樣。」她認為老師未必是直接給出答案的人，而是能陪伴在側，和學生一起分析，給予情感支持。正如她身邊的同伴，雖然過馬路的步伐必須自己跨出去，但知道有人一起面對，那份安心感能讓人少一分慌張。

穿越恐懼的兩個法門

莊楚雯老師對那次驚險經歷深有體會：

第一是陪伴的重要。那天如果不是朋友在身邊，她或許會猶豫更久，甚至放棄折返。正是可以互相確認「應該可以過了」，那份猶豫才有了出口。「有人陪伴很重要，讀書也是如此，能互相支持和信任，一起衝破內心的不安。」她說，有人一起討論，過程會有趣得多，不同角度的想法亦能帶來更多啟發。

第二是策略的價值。她直言，不安時「往前衝」是魯莽的——就如在霧中胡亂衝出馬路。真正明智的是停下來思考方法，做好準備再行動。她認為面對考試也是如此：「與其終日惶恐，不如做實質的事情提升自己。當你累積了經驗、有了底氣，即使依然會緊張，起碼心裡是踏實的。」



▲ 買花生準備餵松鼠

成長的向量——那場霧教會她的事

真正讓她這趟旅程難忘的，是那場霧——是從驚慌到冷靜的轉變，是和同伴一起面對恐懼的經歷，是成功穿越後那份「我們做到了」的滿足感。因此她認為：「成長不應只看最終走到多遠，而要看成長的向量有多大。從未準備好到準備好的過程，才是最珍貴的部分。」有些學生可能走得慢，但過程中學會如何面對迷惘、如何與同伴互相支持——這些收穫，遠比考試的高分更寶貴。

「這是一件好事。」她坦言，「就像那場大霧，當下覺得很困難，但親身經歷過後，回頭看時會有種滿足感，這是可以支撐人繼續走下去的動力。」挑戰不一定非要宏大——今天比昨天多懂一條公式、多解一道題，都是小突破。「如果永遠留在舒適圈，就只能停留在原來的高度。」她說道。而當一個人習慣面對挑戰，心理狀態也會更靈活。「我已經試過，失敗又如何，我下次再挑戰。」她認為這種不怕失敗的韌性，是能支持同學走得更遠的真正力量。



▲ 星空與銀河



▲ 溫穎彤老師於日落時分留影

為探望一個人，遇見一片星空

溫穎彤老師的夏威夷之旅，起點不是為了追尋絕世美景，而是一份難得的情誼。「我讀大學的時候，書院的院長退休後定居在夏威夷，所以我和幾位大學同學一起去探望他。」她補充道，「在大學裡可以認識到與我很親近、也很照顧我們的老師，就算他退休了、我們畢業了，這份連繫仍然存在，真的很難得。」

觀光反而是其次。但既然來到了夏威夷這個從未到訪的地方，他們也順道四處走走。其中一個目的地，便是冒納凱阿火山——夏威夷群島的最高峰，也是全球公認最適合觀星的聖地之一。

通往星空的顛簸之路

然而，通往星空的路上，首先迎接她的是一場身體的考驗。

導遊駕駛著麵包車，沿著顛簸的沙石路蜿蜒而上。隨著海拔逐漸攀升至四千多米，空氣變得愈來愈稀薄，暈車的感覺伴隨著呼吸的困難同時襲來。「因為車很搖，加上呼吸辛苦，我有種想吐的感覺。但很難叫司機停車，又不能說吐就吐。」她苦笑，「那時候真的很辛苦，只能一直提醒自己要堅持，跟自己說：『慢慢調整，我會好起來的。』」

那一刻，她真的擔心過自己會堅持不下去。幸好，身邊的朋友們一路上說說笑笑，分享趣事，這意外地成了她的浮木，令她分散注意力。但當她不再一直想著「我做不到」，當朋友的陪伴讓她暫時忘記不適，那段最難熬的路，竟然也慢慢過去了。

抵達山頂時，映入眼簾的畫面，讓一切都十分值得。

「因為上到很高的地方，本來預期會看到山下的樓房、其他的山，怎料一看——是雲，全部都是雲！」她說，語氣裡仍帶着當時的震撼。腳下是綿延的雲海，她站在雲層之上。他們在接近黃昏時抵達，正好趕上日落。「看着太陽慢慢隱沒在雲裡，穿過雲層，超美的。」她回憶當時的情景，餘暉將天邊染成溫柔的橙紅。

天黑得很快，接下來才是這趟旅程的主角——星空。導遊設置好望遠鏡，每人手中還有一杯熱飲。在那麼冷的山頂上，那杯熱飲帶來的溫暖與安全感，讓她能踏實地抬頭仰望。

「我從來未見過這麼多星星，真的。」她說，語氣裡是滿滿的驚歎。四周沒有光害，連街燈也沒有，起初是伸手不見五指的黑，但慢慢適應後，靠著月光和星光，反而能看見更多星星，還有一條清晰的銀河橫跨天際，肉眼看是無比震撼，美得刻骨銘心。那一刻，她真切地被感動。「這可能真是一生人一次的風景。幸好當初撐過那段辛苦的時間，沒有說要停下來、要下山。」

站在滿天繁星下，她還有一種奇妙的感覺：「覺得自己在這個世界裡，是很渺小的存在。」在當今越趨追求「速成」的時代中，這次經歷帶來了什麼新啟示？

收穫來之不易的啟示

談到當今追求速成的時代，她覺得這是一個值得深思的問題，她說：「現在很多人看短影片，幾十秒就覺得自己吸收了東西，彷彿少了一份等待的耐性。」

她看到的雲海和星空，是她暫時見過最美麗的風景，但這些風景不是觸手可及的——不是走兩步路就能看見，而是要花時間去等待，要有耐性去尋覓。她將這道理連結到學生的學習：「就像做數學題，一題不會做，可能就開始自我懷疑、開始擔心：『我是不是做不到？我以後都做不到？』但其實這一題做不到，不代表全部都不會。知識是要慢慢吸收、慢慢豐富的。我覺得大家都可以有這個耐性，學會等待收成的時間。」

如果將求學看作一場攀登，她希望學生明白，每一步看似微小的成果，其實都在積累。可能當下看不見明顯的進步，但那些付出正在心底慢慢沉澱，等待某一天破土而出。

從「我做到了」到「你也可以」

若問她如何鼓勵學生勇敢迎接挑戰，她顯得有些謹慎。她坦言有點怕用自己的故事去鼓勵別人，怕變成「老人家把經驗硬塞給大家」。但她希望，當她分享這個故事時，學生可以去細味，去期待自己也會有看到美好風景的那個時刻。就像學業上，也會有進步或取得成果的一天。「要相信自己，這一刻不行不代表永遠不行，一步步去嘗試才能試出來。」

最美的星空，從來不是一個人看見的

「回到這個旅程，我最希望同學可以珍惜的，是那些在學業上或生活上，可以陪伴他們一起經歷、可以和他們連結的人——就像我的同學，我的教授。我覺得這些關係，同學都要學會珍惜。」她說，很多時候讀書，同學容易只專注在事情本身，忽略了身邊其實有很多人在給予鼓勵和幫助。「偶爾覺得累了，也可以停一停，想一想：原來有很多人陪着自己一起走這段路。這樣想的時候，灰心了，也會有動力繼續走下去。」

旅途歸來，教育仍在路上

一段黑森林的探瀑之行，一趟夏威夷的觀星之旅——兩位老師的旅途，指向同一個道理：目的地固然美麗，但讓風景真正難忘的，永遠是抵達的過程。

真正烙印在她們記憶裡的，除了終點的美景，更多的是那場濃霧中的恐懼與穿越，是那段顛簸路上的煎熬與陪伴。若沒有這些，風景只是風景；正因經歷過，風景才有了重量。

而貫穿這一切的，是有人同行。無論是黑森林的馬路旁，還是火山上的麵包車裡，正因為身邊有同伴，再難的路，也沒那麼可怕。

旅途終會結束，但旅途帶來的啟發不會。教育，本就是一場沒有地圖的旅行——而老師和學生，都是彼此路上最好的同伴。

▼ 置身雲頂的風景



15年

攜手觸見燦爛星空

耳聽星語

手觸銀河

與視障人士旅行觀星

——盲人觀星傷健營 籌委會顧問 黃兆龍先生專訪

5D 丁心悅

對一般人而言，旅行的印證是護照上密密麻麻的出入境蓋章；對視障人士來說，他們可以去旅行嗎？如果我說，視障人士不但可以去旅行，還可以去觀星，你又會否覺得匪夷所思？「香港地慈善社區有限公司」是本港的非牟利組織，每年都主辦「盲人觀星傷健營」，由一群天文愛好者、社工和義工組成的團隊，展開了十五年的探索，牽起那些被認為無法同行的視障人士的手，一起走向原以為無法抵達的风景。我們有幸訪問了盲人觀星傷健營籌委會顧問黃兆龍先生(Edward)，了解活動背後的意義。

迷霧中的起點：裝備一顆平等的心

與Edward對談，讓我深刻感受到，這場活動的緣起從不是慈善。Edward最初問自己：「如果視障朋友無法用雙眼觀看，我們能否一起奔赴一場星空之約？」他們真正想建立的，是一個全然公平的參與空間。團隊中曾有視障人士擔任主席，也有輪椅使用者成為核心決策者。在他們眼中，失去視力的人同樣能擁有健全而豐盛的生活。Edward坦言，在某些層面，明眼人需要向他們學習的，遠比能夠提供的服務更多。

這種平等思維，是這趟旅程最核心的行前裝備。據Edward憶述，策劃初期，團隊面對的除了香港的嚴重光害，還有社會普遍對視障人士能力的質疑。他笑言，舉辦活動最困難的從來不是天文知識，而是要聯絡數十個不同的傷健及復康機構。十多年前，他們需逐一發電邀請，確保不同能力的朋友都能收到訊息。這些瑣碎的聯絡功夫，是團隊學習耐心與溝通的重要一課。對於有志開展服務旅程的年輕人，Edward的建議樸素而真摯：「參與活動之前，最需要裝備的是一顆平等的心。無論是帶領視障朋友走路，還是與輪椅使用者交談，最要緊的其實是平常心——把對方當作普通人，自然相處，有需要時主動問一句要不要幫忙。」Edward深信，把義務工作融入生活，每一個微小的舉動，都能為社會帶來深遠的改變。聆聽這番話，我想起那些在日常生活中願意伸出援手的瞬間，原來服務精神確實可以如此自然而真切。



▲ 近700位參加者於營地露營一晚。

感官的重構：用手掌觸摸銀河的形狀

如果說傳統的觀星依賴視覺，那麼這個觀星營就是一次對旅行體驗的徹底解構與重塑。Edward分享籌辦初期原本只想找一片草地，讓幾百人躺下來仰望夜空。為了讓視障朋友也能看見星空，團隊當中的專業人士創造了專屬的觸覺地圖——凸字星圖。當指尖滑過紙上凸起的點點線線，便會瞬間化為宇宙的縮影，那不是抽象的符號，而是北斗七星的勺柄，是獅子座的輪廓。團隊更製作了月球表面的立體模型，讓大家可以親手觸摸那些坑洞，想像月球的滄桑。我能想像，當視障朋友第一次透過觸覺「看見」星空時，那份震撼與感動必定難以言喻。

Edward分享了一個深刻的個人領悟：「觀星的本質，從來不在於要用專業天文望遠鏡辨認出多少星體；最動人的部分，始終是一班朋友聚在一起的感覺。」明眼人仰望星空，看到的也不過是黑幕上零星的閃爍光點，這個旅程除了專業的口述星空導覽，還有可以讓所有人——不論身體健全與否——都能同樣的星空下，享受一個難忘的晚上。或許旅行的真諦從來不在於看見多少，而在於感受多深。

雙向的回饋：學會欣賞不同的風景

訪談中，Edward分享了多個觸動人心的旅途瞬間。有一年天氣欠佳，整夜下著雨，他們卻看見一些嚴重肢體傷殘的朋友，全身只剩頸項能動，只能以下巴控制電動輪椅，在雨中堅持參與。由於身體狀況，他們無法躺下，只能在輪椅上坐著度過整夜。Edward娓娓道來時，語氣仍流露深深的敬意，那份參與的意志，讓在場每一個人無不動容。

Edward坦誠分享自己的轉變，十多年前他對傷殘人士一無所知；今天，他已經能自然地與視障朋友並肩而行。他憶述一次參加越野跑活動，在接駁巴士上遇到一位獨自乘車的視障跑手。下車後，他只簡單問了一句：「需不需要一起走？」就這樣，兩個陌生人拖著手走了二十分鐘山路，一路閒聊，直至終點。在他心目中，這正是最理想的共融境界——無需刻意，只需一句真誠的問候，然後並肩同行。如果對方覺得不需要，就尊重他的選擇。這就是平等。我深深體會到，真正的共融不在於宏大的宣言，而在於這些日常而真摯的互動。

對於仍在規劃自己人生旅程的學生，Edward建議除了參與學校或坊間機構的義工服務，其實日常生活中已有許多實踐機會。過馬路時，看見持杖的視障朋友，可以主動詢問是否需要協助；乘搭地鐵時，讓座予有需要的人。他相信，服務的起點不在於能力滿分，而在於意願萌芽。確實，服務的機會確實俯拾皆是，只待我們用心發現。

人人都可以是共融導航員

星空之下，我們都是平等的旅人。訪問Edward後，我深刻體會到，一場最偉大的旅程，不在於個人累積了多少勳章與成就，而在於我們能否裝備一顆願意分享、引導與服務的心，成為他人的嚮導。正如Edward所言，失去「視力」不代表要失去「視野」，生命的演繹從來不止一種角度。當我們在為自己規劃璀璨前程的同時，但願我們也能學會成為一位共融導航員，設計一條能讓更多人同行的路。畢竟，最值得經歷的，是一趟能夠幫助另一個生命，令他們同樣走得自信、走得精彩、走得遼闊的旅程。



▲ 訪問盲人觀星傷健營籌委會顧問黃兆龍先生。



▲ Edward 毫不吝嗇地與筆者分享籌辦盲人觀星傷健營的經驗，實在獲益良多。



圖片來源：

- <https://www.facebook.com/StargazeCamp/>
- <https://stargazeforall.hk/static/image/banner/banner2.jpg>



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