

# SCHOOLASTIC NEWS

IMPACT-FOCUSED SCHOOL COMMUNITY MAGAZINE

**Theme of the Month - Sarmaya Museum & Museo Camera,  
Interview with Art for Akanksha  
Educator Focus - Tarabai Modak  
Education Event - Sheoran International School  
Student Voice - The CEO of Samosas**



# The Many Ways of Learning

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# Editorial

## Dear Readers,

For many of us, the school came with clear instructions.

Be regular. Follow the routine. Respect discipline. Don't interrupt.

Often, being present on time matters more than being mentally present. Asking questions could feel like a disruption rather than engagement. Doing something differently like thinking out loud, experimenting, wandering off the expected path was usually seen as doing something wrong.

Yet learning has never worked that way. Major discoveries and knowledge that we have in the modern world, came from academics who chose not to go down the path that was taken by everyone else. Can you imagine how the aeroplane would have been discovered, when people couldn't even fathom the idea of having a medium that could fly through air? How electricity came into being without the curiosity of a source of light that would be easy to use? Imagine a world without such discoveries.

This issue of Schoolastic comes from that tension. While many of us grew up in classrooms where conformity felt safer than curiosity, we also know this: learning always finds a way to escape limits. It happens when theory meets practice, when questions meet experience, and when learners are allowed to engage in ways that feel natural to them.

The pages that follow you will meet students who learnt economics not just from definitions, but from selling food, reading people, making decisions, and coping with loss. Their canteen stall became a live classroom where demand, strategy, teamwork, and adaptability mattered more than perfect planning.

You will encounter educators like Tarabai Modak, who believed that children learn best not by sitting still, but by doing—sorting objects, playing, gardening, working with their hands and surroundings.

Museums, too, emerge in this issue as powerful learning spaces. They teach us how to slow down, observe carefully, and sit with uncertainty. A single object like a coin, a textile, a map—can open doors to history, science, design, culture, and ethics.

Art and hands-on STEM further expand this picture. In art classrooms, learning becomes a language of expression, reflection, risk-taking, and identity. In experiential learning, abstract concepts turn tangible through experiments, exhibits, and discovery.

When we acknowledge this, we make room for more inclusive, humane, and thriving education systems.

This edition, then, is not about rejecting structure or discipline. It is about opening our minds to new ways of learning. And if you can, pursue something that has never been done before—at least in your own journey. Because learning is not a straight line. It is a web of experiences, ideas, failures, discoveries, and connections. The more ways we allow ourselves to learn, the richer the web becomes. The broader perspective we have.

There are many ways to learn. This issue is an invitation to explore them all.

Warm regards,

**The Editorial Team**  
**FairGaze Schoolastic News Magazine**

# The CEO of Samosas: Profits, Losses, and Lessons Learned

Zubiya Fatema, Luiza Ammara and Ayman Khan, Sarosh Jr. College of Science, Aurangabad

Canteen Day is the one day when “Supply and Demand” is not just a boring topic from textbooks, it becomes real. Students rush to food stalls, voices get louder, and suddenly, everyone becomes a customer with strong opinions.

When our team decided to set up a stall, the first challenge was not selling, it was deciding what to sell.

“Let’s keep pani puri; it always works!”

“But samosas are safer, everyone eats them.”

“Why not both? More items, more profit!”

After a short debate, we excitedly chose both. At that moment, it felt like the smartest decision. Later, we realized it was also our biggest lesson.

## What we learned, Mistakes that teach

This experience gave us valuable lessons. Honesty works; when samosas were not very hot, we joked, “Our samosas are as cool as our GPA!” Customers laughed and still bought them. Planning is important. We focused more on decoration than on cost and demand. Teamwork and quick-thinking matters. Changing our strategy at the right time helped reduce our losses.

## The Pani Puri Success: Understanding People

Our pani puri stall turned out to be a huge success. Very quickly, we noticed something important, students love having choices. So, we allowed full customization “More spicy?” “Extra puri?” “Less onion?” Our answer was always yes. This simple idea made our stall popular. Students kept coming, and the line never seemed to end. We also worked efficiently. One person prepared the filling while the other served. This helped us serve more customers in less time. Lesson: When you understand what people want, success follows.

## The Samosa Story: A Reality Check

While pani puri was a hit, samosas told a different story. Our thinking was simple: “Samosas are common, so they will definitely sell.” But reality proved us wrong. Almost every other stall was selling samosas. There was too much competition, and customers had too many choices. As a result, our sales dropped, and we faced around a 10% loss. At that moment, we had to think fast. After a quick discussion, we introduced an offer: “Buy pani puri and get a samosa at 50% off.”



This did not fully recover our profit, but it helped us clear our remaining stock.

**Lesson:** Never rely only on assumptions; research matters.

## The Real Profit

At the end of the day, we did not just count money, we counted our mistakes, decisions, and lessons. We realized that success is not only about profit. It is about learning, adapting, and improving. We may not have become real “CEOs of samosas,” but we learned something more important: A true leader is someone who learns from loss, stays confident in challenges, and makes better decisions the next time.



# Tarabai Modak: The Many Ways to Learn

Sidhi Arora

**H**ave you ever wondered if learning could happen without textbooks, classrooms, or even desks? The life and work of Tarabai Modak show us that the answer is a strong yes. An Indian educationist, often referred to as the “*Montessori Mother of India*”, changed the way children learn, especially in villages and tribal areas.

Tarabai Modak, a pioneer in education at a time when few women ventured into the workplace, was born in 1892 and grew up in Bombay (now Mumbai). She was an educator who started out as a classroom teacher and later served as the principal of a women’s college. She discovered that real educational transformation must start early and education was not just about books and examinations.

There were many ways to learn, and each child learns best when they are hands on. She taught what is today known as “learning by doing”, where children were not passive listeners but active participants. Ordinary chores like cleaning, gardening, object sorting and craft work turned into an important learning focus. So, unlike the dreaded tasks on a long list of ‘To Dos’, these were opportunities for developing thinking and organization skills, responsibility as well as coordination. Working in a garden, for instance, could teach kids about plants, teamwork and patience, all at the same time.

Tarabai emphasized teaching through nature. She used the trees under which children usually played as classrooms. Rather than using costly didactic apparatuses for teaching, she stressed on the use of simple items from the immediate environment like leaves, stones, sticks, seeds, and shells, which would enable students to understand concepts like numbers, geometry, colours, and designs. She advocated for a system that made education both practical and feasible for students, particularly those belonging to village areas.

Play was a significant part of Tarabai’s educational techniques for students to learn effectively. Students were taught various skills such as communication, imagination, and social skills through activities like singing, storytelling, dancing, drama, and team games. While most education at that period was stiff, she introduced an innovative and fun-filled learning environment.

She ensured that students, irrespective of their diverse backgrounds, received quality education. In her times, education was the preserve of children in urban and wealthy families. Through her determination, she advocated education for rural and tribal groups using affordable techniques that did not require costly infrastructure.

A significant achievement of Tarabai is the creation of Balwadis (preschools), community learning centres, which were later adopted and developed into a widespread Anganwadi system in India. This was taken forward by her student and co-worker, Anutai Wagh. This system provided children in villages with a chance to study closer to their homes and thus contributed greatly to education development in Indian rural areas.

From a contemporary learner’s perspective, Tarabai’s achievements focused on the “many ways to learn”. Her relevance lies in her contribution to creating learning spaces that encouraged sourcing knowledge in various ways, including experiments, observation of the nature, and collaboration with other people.

Tarabai Modak changed the perception of education and provided proof that learning can take place both inside classrooms and outside of it. If you are trying to solve a puzzle, engage in a game, or just observing nature, you are gaining new knowledge. Her body of work demonstrates that there is no single way of learning, but rather multiple approaches to acquiring knowledge.

# Sarmaya Museum: Time-Travel @ the Speed of Curiosity

Schoolastic Editorial Team

*Paul Abraham is the founder of the Sarmaya Arts Foundation, a not for profit institution devoted to sharing the art, artefacts, and living traditions of the Indian subcontinent. Sarmaya began in 2015 as a digital museum to a physical space in 2024. His journey to Sarmaya began early with a small jar of coins his father gifted him igniting his curiosity about history and objects. That sense of wonder continues to guide Sarmaya's story led, accessible approach to heritage.*

*Before turning to culture and philanthropy, Paul Abraham spent nearly four decades in banking, including over a decade as **Chief Operating Officer of IndusInd Bank**. He is also **President of the Hinduja Foundation** and serves on the board of the **Sanctuary Nature Foundation**, reflecting his belief that culture, conservation, and care are closely intertwined.*



**Schoolastic Team: Sarmaya brings together textiles, maps, photographs, and artefacts across time. How can exposure to such diverse formats reshape the way students understand what “learning material” really is?**

**Paul Abraham (Founder, Sarmaya Arts Foundation):** Often diverse objects create a multiplicity of stimuli which is great for brain functionality. Every object must generate curiosity and the desire to navigate the resources needed to comprehend the backstories. Also, the object should spark many questions because nothing is binary. Eg: a coin should spark questions like:

- a) Who issued it?
- b) Where was it issued?
- c) Where did they mine the metal for the coin?
- d) What language is the coin in?
- e) What are the calligraphic skills required?
- f) Who used it?
- g) what could you buy with it?

Or a textile should encourage people to ask about:

- a) Who wove the textile?
- b) What is the material?
- c) Who painted it?
- d) Who are the characters on the textile ?
- e) What was it something to wear, something to worship, something to tell a story?
- f) How were the paints or dyes prepared?
- g) What textile tradition does the piece belong to?

Once you start going into multiple objects and their many aspects your ability to see from different perspectives grows and you build a culture of scientific questioning.

You can pick a leaf on the road and ask questions about what role a leaf plays, its colour, shape, structure and functions or terms like photosynthesis, gas exchange and transpiration, stomata associated with a leaf, etc.

**ST: When students encounter an object with an unknown or incomplete story, how does that ambiguity contribute to critical thinking and interpretation skills?**

**Paul Abraham:** I think dealing with ambiguity is a fabulous training for a young mind. Trying to navigate a situation

with inadequate information is great for building scientific temper and persistence. They learn to research, use resources like domain experts, and collaborate to find answers. It also teaches kids how to question meaningfully. What might be the important missing information that can provide answers or create clarity in an ambiguous situation etc

**ST: Museums often require patience and observation rather than quick answers. How do you think this slower mode of engagement benefits students in an age of instant information?**

**Paul Abraham:** Museums are meant to start the journey for young and curious minds. At Sarmaya we always hope to spark the natural curiosity of young minds. We use physical experience where we can but where that's not possible, we use digital properties like Instagram, YouTube and websites to layer the story telling. A short form with a visual to nudge the initial interest. A visual video or animation to engage at a deeper level and a long form version in the website for a more detailed and nuanced familiarity with the subject.

Physical observation slows you down and allows your mind to reflect and be transported to possible connections that we may want to seek or explore. I think museums if navigated well can be an exciting source of learning. I recall once in the UK sitting as an observer with a class full of students at the Blenheim castle museum where they were reviewing a tapestry of the Battle of Waterloo.

The class field trip came to study just one of the hundreds of objects in the collection. The questions were all revolving around the single object. Where was Waterloo, why were the French and British at war, what colours were the uniforms in, what colour were the flags, what season might it have been, what was the constitution of an army, what trees were depicted in the tapestry etc. It was amazing. Those kids would never forget the story, nor would they whiz past any object without asking at least a few questions.

**ST: Many of Sarmaya's collections involve craftsmanship and traditional knowledge. What can students learn from these forms of knowledge that are often absent in formal curricula?**

**Paul Abraham:** Learning about our heritage and incredible artisanal diversity. Learning about how rural India has so much skill and talent and how livelihood depended on that deep and innate knowledge. How skills were picked up through practice and intergenerational collaboration.

Learn about textiles traditions, handicrafts, indigenous visual art, storytelling modes and skills. Also, you learn about materials and their use from grass to cotton to wool to silk to bamboo, to metal our artisans work with all types of raw material. Students can learn about the diversity of communities from the Northeast to Kashmir and to Rajasthan and Odisha and Bengal and Kerala. All having something different to offer. We are blessed as a nation to have this artistic and artisanal diversity.



**ST: How does the act of archiving, deciding what to preserve and how to present it, teach students about responsibility, bias, and perspective in knowledge creation?**

**Paul Abraham:** We must teach our kids the concept of the Price of Precious. The fact that there are many things worth preserving both tangible and intangible. Food practices, Language, Textiles etc. We also need for our children and students to have the concept of the greater good which is sorely lacking in our constant celebration of the first past the post.

Getting ahead at all costs has left us as a selfish society. We need to understand that monuments need to be taken care of, roads need to be taken care of, footpaths need to be honoured, garbage needs to be disposed sensitively, water must be conserved, forests must be preserved etc We may not see an immediate and direct benefit to us but delayed gratification in terms of a more humane and sustainable community is what results through preserving and communicating the need to do so and present the concept of collective societal ownership.

**ST: In your journey of building Sarmaya, how has your own way of learning evolved, and what might that suggest to students about learning beyond structured education systems?**

**Paul Abraham:** I must say I have had the world open for me. I have learnt so much that I am convinced I would never learn in the typical classroom in the format of education I was exposed to. I have a better sense of value, a better sense of the collective wealth which we need to conserve, the incredible diversity of our land in terms of people, practices, talents and richness of heritage.

I have had the pleasure of seeing much of it being created first hand. I have been to so many parts of our country. Experiential learning has been facilitated by the deep story telling of platforms like Sarmaya. I would say read, engage, understand, question and visit museums and encourage field visits to actual centres of creativity.

**ST: If a student were to engage deeply with just one object or collection at Sarmaya, what kind of learning experience would you hope they walk away with?**

**Paul Abraham:** I feel that in our world of increasing complexity, the ability to question and the ability to decipher multiple linkages in every context is a great skill to possess. Also, we need to refresh our skills and learn to reinvent ourselves as learned skills will increasingly have limited shelf lives. Engaging with objects with multiple stories and contexts improves the ability for lateral thinking which is a key expertise to build on for the future.



# Learning Beyond Textbooks: The Power of STEM

Principal Shaikh Mohammed Raees, Sarosh Jr. College of Science, Aurangabad



**A**t Sarosh Group of Schools, we believe true learning happens when students do practically. Our Dominion of Hands-on STEM Experience is an educational framework that integrates Science, Technology, Engineering, and Mathematics into a cohesive, practical learning paradigm.

We move beyond traditional book-based instruction to equip students with real-world problem-solving skills, critical thinking, and innovation. We continue in our commitment to show students that learning is not just confined to schoolbooks. Through hands-on STEM, field visits and experiential opportunities, we prepare them to innovate, question, and lead.

## Why hands-on STEM matters

History proves that formal schooling is not the only path to greatness. Many influential figures achieved extraordinary success through self-education, mentorship, and practical experience: Thomas Edison, the Inventor. He pursued experiments that changed the world. Abraham Lincoln, the 16th U.S. President. He mastered to become a lawyer and leader. Benjamin Franklin, American polymath, Founding Father of the USA, printer, author, inventor, and diplomat, whose curiosity reshaped society. Charles Dickens, author who rose to become one of history's most celebrated writers, Steve Jobs of Apple, Mark Zuckerberg of Facebook and George Foreman, the boxer who became an entrepreneur. Their hands-on learning and practical experience turned into breakthrough success.

## Learning comes alive

Recently, our students of Sarosh Jr. college explored International Science Centre of STEM experience at Dr. Babasaheb Ambedkar Marathwada University Campus. At the museum gallery, students explored the concepts of Physics, Maths, Geography, General Science, and culture became tangible and immersive.

The exhibits sparked curiosity and encouraged them to ask questions, observe details and connect classroom concepts with real-life artifacts and narratives. Many students were amazed to discover how much knowledge exists beyond their textbooks. The visit deepened academic understanding while nurturing critical thinking and appreciation for imagination. For our students, the museum transformed into a living classroom; a clear proof that education continues through exploration, observation, and experience.

There is no end to learning. It is not that you read a book, pass an examination and finish with education. The whole of life, from the moment you are born to the moment you die is a process of learning. Dr. APJ Abdul Kalam once said that "If you become something- you stop learning". In traditional pedagogy, there is no denial of the importance of Textbooks. This was reiterated by some student conversations that we heard: "I never knew science could be this exciting.

Seeing real experiments and old inventions made me want to build something of my own." "The museum was interesting. We could touch, see, and ask questions. It felt like history was talking to us."

# Failings of the Written Test

Ashwin Guha

*Ashwin Guha is a freelance maths teacher and an author. He has a PhD in Computer Science from IISc Bengaluru. He is also the author of a children's picture book called **The Homework** published by Karadi Tales. His articles on education **Rong But Reasonable** are available at [medium.com](http://medium.com).*



What are you skilled at? Each one of us has a unique answer to this question. If you are a youngster, perhaps you are skilled at sports or video games. If you are an adult, perhaps you are skilled at driving or cooking. You don't have to be an expert at these skills—a racecar driver or a Michelin-star chef—just adequately competent.

How would you demonstrate you are good at something? This is the key question we will tackle in this essay. In this article, I argue that the written exam is often an ineffective means to assess a person's competence at certain skills.

Let us consider a simple activity which most people can perform—tying a shoelace. It is very much an acquired skill. Shoes and laces are man-made inventions. No human is born with an innate ability to perform this task. We learn this skill when we are young. Perhaps initially we found it very difficult. For a while, we were not very good at it. Yet over time we have sufficiently mastered the task. For most of us, it is a functional skill: it makes our daily life convenient. It does not open career opportunities or add aesthetic value to our lives.

How did you learn this skill? Most likely you were taught by an adult, someone experienced enough at this particular skill, who passed the knowledge to you. How did they teach you? By demonstrating it, perhaps breaking it down into smaller steps, turning it into a rhyme or mnemonic. Of course, you didn't catch on the first time. With a little bit of practice, you could eventually master the skill.

Now imagine teaching this skill in a classroom of fifty children. Daunting, but doable. But what if I said, you had to teach without having a shoe or a lace in the room and use only a textbook that has clear verbal instructions but no pictures. It sounds insane! Yet that is exactly how we teach anything in the classroom.

Much of our education is centered around learning from textbooks; starting from kindergarten to university-level. We assume that learning means mastering the knowledge of a particular subject, and that the primary source of knowledge is the textbook. The role of the teacher is merely to transfer the knowledge from the book to the student, enabling the student to understand the material in the book.

This is an erroneous assumption. Learning never happens that way. Traditionally, students always learnt from a master. The textbook serves as a tool for the teacher, not the other way around.

Besides, many subjects and skills do not lend themselves to be learnt from a textbook. And these are often the skills that are most relevant to daily life. Take any number of skills that you apply in daily life: cooking, driving, exercising—these skills aren't learnt best from a book. A recipe book does help you with cooking, but that alone cannot be a primary source to master the art of cooking.

When our own experience shows that many skills cannot be learnt from the textbook, why do we insist on the primacy of the textbook in our schools? Because the end goal of schooling is often a written exam. We test the learner's competence through a written exam. Often, this becomes a high-stakes event in a young person's life, leading to undue stress and anxiety. Having an annual exam each year is bad enough. We, however, have attached extraordinary



# Art for Akanksha: The many Colours of Learning: In Conversation with Ruchika Gupta

A Report by The Schoolastic Editorial Team

The Senior Director of Art for Akanksha, a specialized vertical of The Akanksha Foundation, **Ruchika Gupta**, with over 20 years of experience, empowers children from underserved communities through creative education and fosters art-related career opportunities for the alumni at the Akanksha schools across Mumbai, Pune and Nagpur.

She emphasizes art as a vital language for expression, creativity, and cognitive development in early childhood education.

Her focus on implementing a defined art curriculum to increase student engagement and creativity has promoted art as a form of expression and a “language in its own right”.



**Schoolastic Team:** Your journey with Art for Akanksha has evolved from storytelling and marketing to shaping a large-scale art education program. What drew you to the idea of art as a powerful learning tool for children?

**Ruchika Gupta:** I have always created art for as long as I can remember, and it’s had a huge impact on me as a person. I joined The Akanksha Foundation when I was 23 years old, drawn to the idea of a non-profit organization that focused on education.

I saw the arts as an integral part of that education and wanted a structured way of teaching art that incorporated so much more than we conventionally think of when we see art.

I was drawn to the children from the most underserved communities, with their natural uninhibited art, saw how hard their lives were, knew that art could build a range of skills, integrate with so many subjects and was a potential career path for some. So, I jumped in without a second thought. Twenty-four years later, I feel just as strongly and more about the role of arts in schools.

**ST:** In your view, what does “learning” truly mean beyond textbooks and classrooms?

**Ruchika Gupta:** Learning is happening all the time, often more outside classrooms than inside. True learning is when it’s all happening together. When the aim is to learn about life and your place in it. When the subjects merge and you flit from science to math to language within minutes because that’s how it is in reality. I think art, when taught well, has the power to bring it all together effortlessly.

In an art class at Akanksha, you will begin with a prompt to help students dive into discovery through curiosity, learn an art concept that is rooted in a core academic subject perhaps but seen through an art lens, learn about its history and its meaning in our culture through research and then use your hands and imagination to create your own version while working with your peers, pushing your limits and finally closing it with putting it out there to be seen - to be appreciated, critiqued and by doing that “putting yourself and your story” out there for others.

In this one class, you’ve integrated art with other subjects, built key skills like curiosity, communication, compassion, critical thinking, creativity, practiced values, learnt art skills and concepts and most importantly, learnt something new about yourself and your peers. How insane is that. A strong art class will have elements of all this.

**ST: Art for Akanksha positions art as equally important as subjects like Math or Science. Could you share how interdisciplinary learning through art works in practice?**

**Ruchika Gupta:** I have been told that there are some schools in Akanksha that when you walk in, you feel that the kids are only doing art because its everywhere - on walls, doors, boards, hanging from trees and window grills and student voice and expression is celebrated and highlighted. And I could not be happier!

The example (in the previous question) shows you how it works, but what goes behind making this happen is multiple elements.

- A school that includes art in its vision for students and sees it as a subject that hits many goals for a student.
- A curriculum that treats art as any other subject - the same rigor in setting objectives, scaffolding them and creating lesson plans that clearly spell out what the objectives are, and brings in other teachers and subjects into the art class to strengthen it and vice versa.
- A school culture that sees integration as integral to student success and encourages and rewards teachers who bring subjects together by planning together.
- Hiring, training and supporting art teachers who combine an expertise in art along with a passion to teach it. Observations, check-ins, and co-modeling play a key role.
- Creating spaces for the art to be seen by children, the team, parents and other stakeholders - displays, portfolios, showcases - it makes a huge difference in the school culture and sense of ownership that students feel about their work.

**ST: Art for Akanksha works with children from diverse and often underserved communities. How does art create a more inclusive and equitable learning environment?**

**Ruchika Gupta:** Art creates a level playing field for children like the Akanksha children who come from some of the most underserved communities. This year at the Kala Ghoda Arts Festival, we had two Akanksha schools that are run in partnership with the government, and we had four schools from the Pimpri Chinchwad Municipal corporation, who we took our art program to, put up huge art installations.

Students across these six schools worked for months on the concepts, built something from scratch and put it out there on the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) gardens with some of the top private schools in the city. We brought them to CSMVS to see what their art looked like. What it did for their self-esteem and the sense of possibilities that it opened up was huge.

When one of them went on to take the first prize at the festival, that really was the cherry on the top! When students, teachers and schools are shown what is possible, they get it and that is why some of these successes are critical. It's not the prize really, it is how it inspires an entire system to sit up and look.

In the classroom, art allows the visual learner, the dreamer, the creator, to get a chance to put themselves out there, which might not be possible in other subject spaces. Suddenly, it is not about content knowledge, it is about the skills: taking risks, concentrating, being curious, thinking differently; and this gives all children a chance to shine and there is magic in that. I have heard countless stories of that restless child who does not listen to anyone, just settling into a piece of art and giving it his all. Art helps children find who they are, and it stays longer than much of the academics they have no option but to drill in day in and day out.



'I feel each and every animal is important for the earth. When I look into the eyes of an animal I do not see an animal. I see a living being. I see a friend. I feel a soul.'

Shweta, 15 year old Akanksha student



**ST: How do programs like yours challenge traditional ideas of “talent” and “intelligence” in education?**

**Ruchika Gupta:** When we look at art in our classrooms, we are not looking for that piece that is the neatest, has the right colour combinations, is perfect in its composition, it's subject, and is technically right. We are looking for the art that carries the most powerful story.

We believe the role of art is to be the voice in the room that can stand up and be vulnerable, say what might be hard to say and hear, be authentic and fearless; just be human. That is talent and that is what we are trying to do across 26 schools that Akanksha runs in partnership with the government, and close to 150 schools that we take the art program to across 8 states in the country.

We challenge the idea of art assessments and say no we will not do it as a test! We get students to create art portfolios, where they pick the art that goes in: from their best to the one that they struggled with. We get them to fill out reflection cards and rate their progress and growth against themselves, and those marks get converted to grades that are used.

We give them the power to assess themselves against only themselves, to see their progress year-on-year as artists and learners. And it works! We see the pressure dissipate and creativity and originality thrive.

**ST: This issue of Schoolastic explores the idea that there are many ways to learn. From your perspective, how does art open alternative pathways to understanding and knowledge?**

**Ruchika Gupta:** As the world of work is evolving faster than we can fathom, its skills that are going to give our students an edge over others, the experiences and opportunities that they dive into and learn from. The arts, learning to observe, creating with your hands, being able to think differently, and being able to imagine what you cannot see are some of those invaluable skills.

Having compassion for those around you, being bold and being courageous, being able to speak your mind, these are the skills we need to really give students a chance to practice because they will hold them in good stead no matter what pathways they take on. Art, when done right, exposes students to all of these and gives them a chance to practice them while they are in school and it is a safe space.

**ST: What changes would you recommend for schools to better integrate creative learning into mainstream education and what message would you like to share with students about exploring learning beyond traditional methods?**

**Ruchika Gupta:** To schools I would say, we must up our game in all core areas of what will empower students - in school, at home and in the world. Schools are where they will discover who they are, and so are critical in shaping who they become.

All those that we have traditionally called ‘extra’ should be ‘core’ - the arts, sports - we need to give them that push to hold their own space in our schools.

To students I would say explore all that you are and can be, marks can never define you alone. It is who you are and the unique way you look at life and approach the world that will tell others who you are. Be bold and go forth courageously.

If you'd like to see the art, follow @artforakanksha on Instagram or better still go see their art show ‘How the Akanksha Children found their Colours, in Mumbai from 29 May to 7 June at gallery 47A in Kotachiwadi.



‘Plastic in our oceans is endangering turtles and other marine life. They get entangled or accidentally eat the plastic. We have to save our turtles.’  
Risha, 12 year old Akanksha student



# Veerangana: A Grand Tribute to the Legacy of India's Women

A Report by The Schoolastic Editorial Team



## Annual Function “Veerangana” Celebrated with Grandeur and Patriotic Fervour

The Sheoran International School, Greater Noida organized its Annual Function “Veerangana”, a celebration of the valour, courage, and indomitable spirit of the great women warriors of India. The event was graced by the esteemed presence of Shri Shri 1008 Balmukund Ji Maharaj, Honourable MLA from Hawa Mahal, Jaipur, as the Chief Guest, the Chairman, Udayveer Singh Ji, and the Director, Sushant Choudhary, whose vision continue to shape the institution’s commitment to excellence.

Prior to the annual day, a press conference was held on 18th March. The meeting provided insightful glimpses into the preparations and highlighted the significance and vision behind the upcoming Annual Function scheduled for 22nd March. It served as a platform to discuss the theme, planned performances, and the message the event aimed to convey.

On 22nd March, the Annual day began with the ceremonial lighting of the lamp, symbolizing the dispelling of darkness and the ushering in of knowledge. The cultural presentations by the students beautifully depicted the heroic tales of legendary women such as Rani Lakshmi Bai and other iconic figures who have left an indelible mark on the pages of Indian history. Addressing the gathering, the Chief Guest lauded the efforts of the school in instilling values of patriotism, courage, and cultural pride among the students. He emphasised the importance of remembering and honouring the sacrifices and contributions of our great leaders and warriors. The school extended its heartfelt gratitude to the Chief Guest for his gracious presence and to the Chairman, Director, participants, staff members, and parents for their unwavering support in making the event a memorable and successful occasion. The event witnessed enthusiastic participation from students, staff, and parents, making it a resounding success. The vibrant performances, coupled with meaningful messages, left the audience spellbound and inspired. Six hundred students from classes Pre-Primary to Grade XII participated in this programme.

The FairGaze Editorial Team, interacted with the Principal Ms. Shakti Dasi and Managing Director Ms. Meghna Singh of the school and captured valuable insights on the theme “Veerangana”.

**Schoolastic Team: What inspired your institution to organize an event centred around the spirit of Veerangana and women empowerment?**

**Ms Shakti Dasi (Principal):** It is very important these days that we talk about Veerangana because we hear this word women empowerment time and again. Through this event, we bring to our students the stories of empowered women in India; the examples from the past are connected to the present, and hence the theme Veerangana.

**ST: How does this event go beyond remembering Rani Lakshmi Bai and connecting women into the society?**

**Ms Shakti Dasi (Principal):** Every other household has a Rani Lakshmi Bai there. Your mother, right? She is the first Veerangana of your house. So, this is the celebration of women. Not only about Rani Lakshmi Bai, but the celebration of all women. That is why this thread goes beyond just Rani Lakshmi Bai. It is an example, but yes, connecting it to every woman in the household.

**ST: How do you encourage both boys and girls to understand and respect the idea of empowerment?**

**Ms Shakti Dasi (Principal):** See, in India, we have a patriarchal society, a male-dominated society where we know we are living in. Thus, it is not only about changing the idea, but also about changing the mindset. When we do programs like this, they sow a small seed in the mind that yes, we need to respect women. It is a belief that cannot change in a second, it will happen slowly. It is a gradual process that starts from you. That is why the theme has been chosen.

**ST: Any one message that you would like to give all the women out there in the society?**

**Ms Shakti Dasi (Principal):** Women have always been a symbol of love and care. But I would say that in modern India, they are the symbol of power, strength and resilience. To all the women out there, I would like to say that they have the potential to achieve their dreams. So, dream big, achieve it, so that you are not left behind. You need to prove yourself in this modern world.

**ST: Do you think the meaning of Veerangana has evolved in modern times?**

**Ms. Meghna Singh (Managing Director):** Definitely, for me, it has evolved as it has expanded itself. Initially, Veerangana was limited to battlefield warriors, but now every woman who is breaking that glass ceiling is a Veerangana. Moving out, having different roles and responsibilities, doing that wisely, coming back home, switching roles, becoming a mother, becoming a wife and what not.

So, yes, it has evolved, it has expanded and now every woman, whether it is a small girl or an adult, they are Veeranganas now, their power, and their strength has evolved.

**ST: If you would like to give any one message to all the women out there, what would it be?**

**Ms. Meghna Singh (Managing Director):** The message is, I want to express my heartfelt gratitude to everybody there in the field who is waking up with a beautiful smile, with ahead full of responsibilities, going out, achieving it and coming back home successfully, managing both the home and office. You all are doing a great job, stand for yourself, fight for yourself and have a beautiful life ahead. We respect and salute you from the bottom of our hearts, and a big thank you to all the women out there from Sheoran family.



From Left to Right : Meghna Singh (Managing Director); Ms. Shakti Dasi (Principal); RS Aggarwal (SMC Member); Udayveer Singh Choudhary (Chairman, Sheoran International School)

# Through the Looking Glass: Unpacking the Magic of Museo Camera

A Report by The Schoolastic Editorial Team

*India's first and Southeast Asia's largest non-profit, crowd-funded center for photographic arts, Museo Camera is in Gurugram, Haryana and features a magnificent collection of over 2,500 rare, vintage cameras.*

*It also houses a visual collection that documents Indian history. Built on a Public-Private Partnership, the museum is a collaborative venture between the India Photo Archive Foundation (IPAF) and the Municipal Corporation of Gurugram (MCG).*

*We wrote to Aditya Arya, photographer, visual historian and the driving force behind the museum and the Museo Camera Team about the immense potential of the museum as learning space for students. Their response is a delight for all stakeholders in the school space.*

## **Schoolastic Team: What is a museum in today's world? Has its meaning changed over time?**

**Aditya Arya:** In today's world a museum is no longer just a place that stores and displays old objects, it has evolved into a dynamic space for learning, dialogue, and cultural engagement. Traditionally, museums were seen primarily as repositories of history, places where artefacts were preserved and viewed quietly, often at a distance. The focus was on conservation.

Today, that meaning has expanded significantly. Modern museums are becoming interactive, inclusive, and experiential spaces. They aim to:

- Engage visitors through storytelling, technology, and hands-on exhibits
- Serve as educational hubs for students and researchers
- Act as cultural platforms for exhibitions, workshops, performances, and conversations. For instance, places like Museo Camera reflect this shift by blending history with contemporary creativity, making museums more accessible and relevant to audiences of all ages.

This transformation is also about reclaiming and reinterpreting heritage, presenting diverse narratives, local histories, and living traditions rather than a single, static version of the past. Museums have moved from being a silent keeper of objects to an active participant in cultural life, a space that not only preserves the past but also inspires curiosity, creativity, and dialogue in the present.

## **ST: What is the idea behind Museo Camera?**

**Museo Camera Team:** The journey of Museo Camera began in 2009 in the basement of Photographer, Historian, Archivist, Aditya Arya as a personal collection of Photographic equipment. Today it is the largest not-for-profit crowd funded Centre for Photographic Arts in South Asia. A unique public - private partnership between India Photo Archive Foundation and The Municipal Corporation of Gurugram - it is one of a kind in India with 18,000 sq. ft. of space dedicated to the art of Photography.

India Photo Archive Foundation is a trust for creating awareness of contemporary and historical photographs, archives and highlighting the historical value of photographic archives and collections, to encourage the dissemination, access



and use of such archives for academic, institutional and cultural purposes. Museo Camera is one of the initiatives of the Foundation. The idea behind Museo Camera was to create a vibrant and living Museum and cultural hub, a space for people of all generations to enjoy art and various cultural activities.

**ST: Do students get exposure to careers or creative industries through initiatives such as events, exhibitions, talks, and cultural programs?**

**Aditya Arya:** Yes, students do gain meaningful exposure to careers and creative industries through initiatives at Museo Camera. Through events, exhibitions, talks, and cultural programs, Museo goes beyond traditional learning to offer students a glimpse into real-world creative fields.

Interactions with photographers, artists, curators, designers, and storytellers help students understand the wide range of career paths within the creative ecosystem. Workshops and exhibitions introduce them to both the artistic and technical aspects of disciplines like photography, visual storytelling, and curation. Master talks and panel discussions often provide insights into industry practices, career journeys, and emerging opportunities, making these fields feel more accessible and tangible.

Importantly, these initiatives also encourage students to think creatively, ask questions, and explore their own interests, often sparking curiosity that can develop into future career choices.



Picture Credit: [www.museocamera.org](http://www.museocamera.org)

**ST: Can “learning by doing” in a museum improve creativity and critical thinking among students?**

**Aditya Arya:** Unlike passive learning, hands-on experiences such as engaging with exhibits, participating in workshops, or experimenting with photography encourage students to actively explore ideas. This process naturally builds creativity, as students interpret what they see, make choices, and express their own perspectives.

At the same time, such an environment fosters critical thinking. Students are prompted to ask questions during museum tours, discussions, and workshops, and connect historical and contemporary ideas. They learn to observe closely, analyze details, and form their own interpretations rather than simply memorizing information.

In a space like Museo Camera, where visual storytelling and technology intersect, students also begin to understand how images shape narratives and meaning. This deepens their ability to think independently and engage thoughtfully with the world around them.

**ST: How can an educator use this museum space to enhance a student’s learning journey?**

**Aditya Arya:** An educator can use Museo Camera as an extension of the classroom, turning abstract concepts into engaging, real-world learning experiences.

Before the visit, teachers can introduce themes like visual storytelling, history of technology, or media literacy, and frame guiding questions. This prepares students to observe with purpose rather than just browse. During

the visit, educators can encourage active exploration, asking students to observe the evolution of photography and technology, analyze photographs at exhibitions, interpret narratives, and notice how subject selection, light and composition shape meaning. Participating in workshops or guided tours allow students to learn by doing, whether through hands-on photography or interactive exhibits.

After the visit, the learning can be deepened through reflection and projects. Students might create their own photo essays, write interpretations, or connect what they saw to subjects like history, sociology, art, or even science and technology.

Museo Camera also exposes students to creative careers and interdisciplinary thinking, helping them see how art, technology, and storytelling intersect in the real world.

**ST: If museums are another way of learning, how will a niche experience such as a photography museum help a school student?**

**Aditya Arya:** If museums are seen as alternative learning spaces, then a niche experience like Museo Camera offers a uniquely focused and impactful way for school students to learn.

A photography museum sharpens observation skills. Students learn to look closely at images – details, emotions, composition, which builds attention to nuance, something often missed in textbook learning.

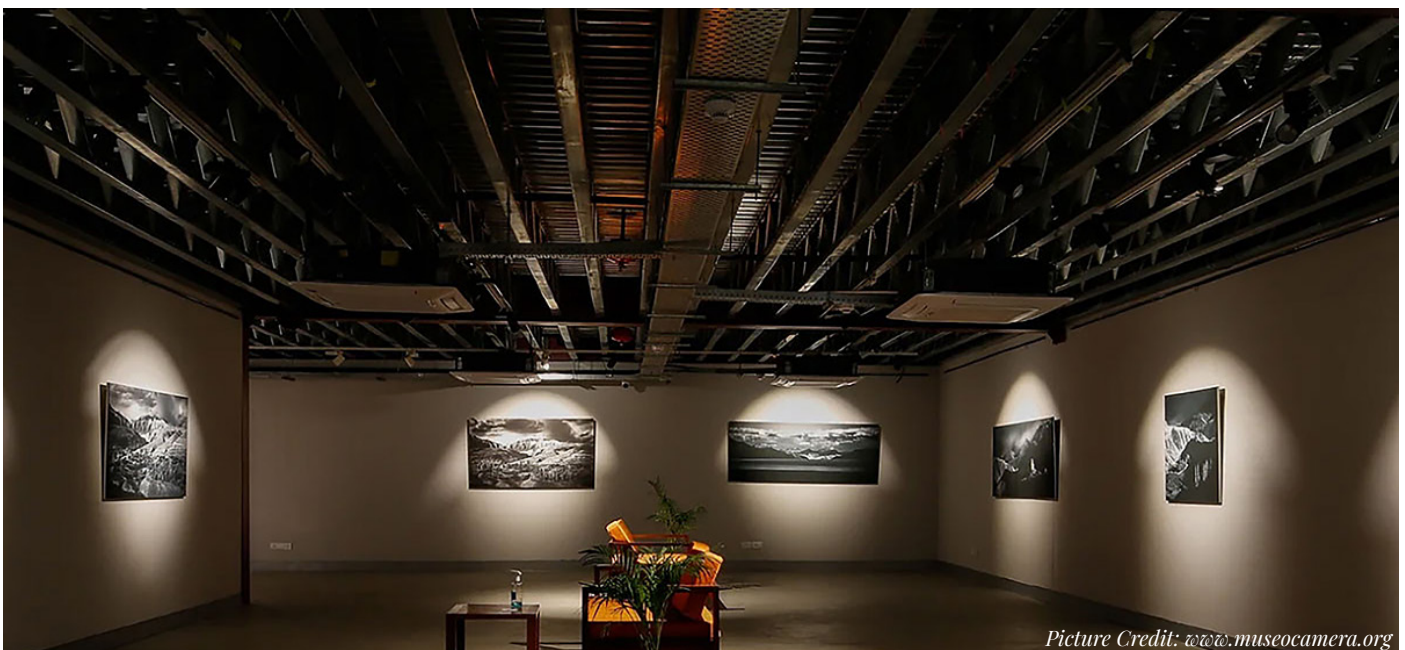
It also develops visual literacy, an essential skill today. In a world driven by images and media, students begin to understand how photographs communicate ideas, influence perception, and tell stories.

Such a space naturally encourages creativity and self-expression. By engaging with different styles, themes, and techniques, students are inspired to experiment and express their own perspectives. At the same time, it builds critical thinking. Students start questioning context – who took the photograph, why, and what message it conveys, learning to interpret rather than passively consume information.

A photography museum is also inherently interdisciplinary. It connects with history (documenting moments in time), science (camera technology), art (composition and aesthetics), and social studies (culture and society), making learning more holistic.

**Finally**, it introduces students to creative careers and new possibilities, helping them see how passions like photography, storytelling, and design can evolve into meaningful professions.

In essence, a niche museum does not limit learning – it deepens it, offering students a more immersive, relevant, and engaging educational experience.



Picture Credit: [www.museocamera.org](http://www.museocamera.org)

# A Cool Blue Profession

A Report by The Schoolastic Editorial Team

*Swim, Swim, this is where it all begins...*

As we march into May and the surging heat, all we think of are ways to cool down. Have you ever thought of water being the starting point of a profession? While you think of the many ways to keep the heat down, we at Schoolastic brainstormed to find some professions that can be a path to a cool career. The boyband BTS keeps breaking music records with their iconic songs in their album “Arirang”, we found a refreshing set of career paths that involve swimming and water.

Those of you who love water, have a passion for the underwater, a deep commitment to safety, adventure sports, photography, etc. there is a whole world of professions out there. Passionate swimmers and divers can turn their skills into careers as lifeguards, swim instructors, commercial divers, or scuba instructors.

Those who have an interest in safety there are careers as public safety divers with the coast guard, maritime rescue swimmers with the Coast Guard, Navy, public safety divers with the National Disaster Response Force or the State Disaster Response Force.

Then there is the aquarium. Have you heard of a profession called the aqua scaping? With a passion for botany, chemistry, and design there is a profession that helps you with aquatic plant care. There are also courses that help you become an aquarium technician.

A lifeguard works with swimming pools, in beaches, or water parks ensuring safety. Rashtriya Life Saving Society is an authorized body to certify the profession. As a scuba diver instructor, you can work in seaside recreational and tourism spaces.

Certifications from recognized national and international bodies such as the Professional Association of Divers in India (PADI), or National Association of Underwater Instructors (NAUI) in diving, CPR/ First aid and Resuscitation are mandatory. Commercial divers are sought after in maritime industry, oil rigs for welding, inspecting, and repairing underwater infrastructure. These certifications also are basic for underwater photography and Filmmaking.

If you love marine biology and conservation, or want to be a Marine Mammal Observer (MMO), along with a bachelors/ masters in Marine Biology, Ecology, Zoology, or Environmental Science it will be good to have a PADI or NAUI certification, and additional certification such as GIS and Remote Sensing Certification at the Indian Institute of Remote Sensing (IIRS) gives additional technical skill for habitat mapping, spatial analysis, etc.

## Training Prerequisites

- **Swimming Ability:** Excellent swimming skills are essential.
- **Physical Fitness:** Medical fitness required for deep sea diving.
- **Rescue Skills:** Advanced certifications like Rescue Diver are often required for professional roles

## Key Additional Certification & Training

- **PADI (Professional Association of Diving Instructors):** Most popular international certification available in India, including Open Water, Advanced Open Water, and Instructor (OWSI).
- **SSI (Scuba Schools International):** Offers professional dive guide and Divemaster programs (e.g., Dive India).
- **NIWS (National Institute of Water Sports - Goa):** A key Indian institution providing professional training in water sports.

# How Well Does Your Garden Grow: A Spotlight on Planning for Learning

Anna Chandy

“Learning,” said John Holt, “is not the product of teaching; it is product of the activity of learners.” If all the learning that we have accumulated was by sitting in a classroom, then we are only half ready to use the learning in the real world. What is planned for such a learning for students lies in the hands of educators. The three questions that needs to be asked as we plan our lessons daily and would help learning better are:

- Who is it for?
- What is the learning?
- How is it planned?

When we speak of school students, the grade and age-band is the first criterion to be clearly defined. This varies from classroom to classroom, as there is no one-size-fits-all. Geographies, socio-economic factors, ability, gender, everything matters while planning to take a curriculum in to a learner.

As teacher-facilitator this understanding of each learner and their needs is vital to reach the optimal transference of the curricular experience to the learner. The end of the year outcome is broken down to every day steps. How will it be scaffolded and scaled up depends on the teacher-facilitators understanding of who the learner is, their strengths, challenges, their contexts, prior knowledge, motivations, barriers, and assumptions.

## What is the learning?

The ability to see the year-end outcome in daily micro steps requires not just a subject specialist, but someone who can build cross-discipline connections and relevance for the learner. Lee Shulman’s emphasis on Pedagogical Content Knowledge, or the need for the teacher to know the learner misconceptions, specialized teaching techniques tailored to the subject, and the contextual knowledge of the learner is vital at this point.

## How is it planned?

If the first two questions have been engaged with in sufficient depth and breadth, then daily lessons will not be confined to a textbook, classroom and the sage on the stage learning method. It will definitely have both play, fun, thinking, strategizing, analysis, experimentation, and risk taking as a fundamental element embedded in the daily classroom engagements.

## Serious Fun and Play!

Play is serious business. It is self-chosen, it intrinsically motivates the student, it is imaginative and asks for creative adaption, it is flexible, has implicit rules, and has enough occasions for practice and innovation. Fun is a liberating, immersive experience with a mix of positive and active engagement,

Strategizing is an ongoing and active process of crafting, formulating, and implementing long-term direction, goals for a competitive advantage. It calls for interpreting complex, uncertain environments to make critical decisions for a better performance or a sustained competitive edge. Incorporating fun, strategy and play in every day lesson plans is an active process to engage the learner optimally. It is choice-driven- what should or should not be done for a strategic fit, it focuses on building a set of decision blocks to shape the outcome. Each decision is analyzed for the most appropriate approach towards the outcome.

Among the learning theorists, John Dewey, Lev Vygotsky, and Albert Bandura emphasize learning as an active, social, experiential, and exhilarating process. Inquiry, authentic experience, social interaction, cultural tools and con-

text, scaffolding, observational learning, and behaviour modelling are globally accepted approaches to foster critical thinking, creativity, and metacognition.

How do we miss these crucial bits in our everyday planning? Rote and memorization, which has a limited space in the learning experience, find a larger space in the planning. Whereas, play, fun, strategizing, and decision-making that improves attention, decreases stress and anxiety, improves motivation, and readies students to learn is often missed out in the learning process.







Play stimulates better learning, actively engages the brain, strengthens neural connections, and boosts motivation and memory, allowing learners to practice problem solving, emotional regulation, and creativity in a low stress and engaging environment.

Play, physical, constructive, and social, stimulates better learning by actively engaging the brain, strengthening neural connections, and releasing dopamine, which boosts motivation and memory. It enhances cognitive, social, emotional, and physical development simultaneously, allowing children to practice problem-solving, emotional regulation, and creativity in a low-stress, engaging environment.

How well your garden grows weighs on how well you have prepared the different flowerbeds. Every plant thrives in a specific environment. As a teacher-facilitator how are you nurturing your students? Would they bloom and flourish, or will they wither away, depends on how well you have understood the three questions: Who is it for? What is the learning? How is it planned?

## IDEAS OF PLAY: DEWEY, BANDURA & VYGOTSKY

Different perspectives, same belief: Play is essential for learning and development.

 <p><b>JOHN DEWEY</b> (1859–1952)</p> <p><b>PLAY AS EXPERIENTIAL LEARNING</b></p>  <ul style="list-style-type: none"> <li>• Play is not separate from learning; it is a natural form of inquiry and exploration.</li> <li>• Children learn through hands-on experiences, problem-solving and interaction with their environment.</li> <li>• Emphasis on interest-driven activities—when children are engaged, learning becomes meaningful.</li> </ul> <p><b>KEY IDEA:</b> Play = active, experiential learning that builds understanding through real-life engagement.</p>	 <p><b>ALBERT BANDURA</b> (1925–2021)</p> <p><b>PLAY AS SOCIAL LEARNING (OBSERVATION &amp; IMITATION)</b></p>  <ul style="list-style-type: none"> <li>• Children learn by watching others.</li> <li>• In play, children imitate behaviors, roles, and actions they see in adults or peers.</li> <li>• Introduced the concepts of modeling and reinforcement (reward/punishment shaping behavior).</li> <li>• Play becomes a space where children practice social behaviors and norms.</li> </ul> <p><b>KEY IDEA:</b> Play = imitation and modeling of behaviors through observation.</p>	 <p><b>LEV VYGOTSKY</b> (1896–1934)</p> <p><b>PLAY AS A TOOL FOR COGNITIVE &amp; SOCIAL DEVELOPMENT</b></p>  <ul style="list-style-type: none"> <li>• Play is critical for higher mental development.</li> <li>• Introduced the idea of the Zone of Proximal Development (ZPD)—what a child can do with guidance.</li> <li>• In pretend play, children take on roles, follow rules, develop self-regulation, and use language and symbols.</li> <li>• Play helps children move beyond their current abilities.</li> </ul> <p><b>KEY IDEA:</b> Play = structured imagination that drives cognitive growth and self-regulation.</p>		
<p><b>QUICK COMPARISON</b></p>	<p>🎯 FOCUS</p> <p>🧩 ROLE OF PLAY</p> <p>👥 SOCIAL ASPECT</p> <p>🧠 COGNITIVE GROWTH</p>	<p>Experience &amp; interaction</p> <p>Learning through doing</p> <p>Important but indirect</p> <p>Through experience</p>	<p>Observation &amp; imitation</p> <p>Learning through modeling</p> <p>Central</p> <p>Through observed behavior</p>	<p>Cognitive development &amp; social context</p> <p>Learning through guided interaction</p> <p>Central</p> <p>Through symbolic &amp; guided play</p>
<p><b>SIMPLE WAY TO REMEMBER</b></p>	<p>🔍 <b>DEWEY:</b> “PLAY TO EXPLORE.”</p>	<p>👁️ <b>BANDURA:</b> “PLAY TO IMITATE.”</p>	<p>📈 <b>VYGOTSKY:</b> “PLAY TO GROW.”</p>	


# Capture your Vacation: A Hand-drawn Flip Book

The Schoolastic Editorial Team

*As we are moving towards our summer vacation, it's the perfect time to get creative and try something new! This section brings you fun, hands-on activities.*

*Try making your very own flipping book, where your drawings come to life with every flip. DIY projects are a great way to explore your imagination, build new skills, and enjoy your free time in a meaningful way. So, gather your materials, follow the steps, and let the fun begin!*


**1 GATHER YOUR MATERIALS**



You will need:


- 7-8 or more small sheets of paper
- Pencils / Colors
- Eraser
- Binder clip or stapler

**2 DECIDE YOUR ANIMATION**




Choose a simple idea.  
Example: a boy running.

**3 DRAW THE FIRST PICTURE**




Draw the first frame of your animation on the top sheet. Keep the drawing near the bottom of the page.

**4 DRAW SMALL CHANGES**




On each new page, make small changes to the drawing to show movement. Small changes make the animation smooth!

**5 KEEP GOING**




Continue this process on all the pages until your animation is complete.

**6 COLOR YOUR FLIPBOOK**




Add colors to your drawings to make your flipbook more attractive and fun!

**7 BIND THE PAGES**



Use a binder clip or stapler to hold all the pages tightly together on one side.

**8 FLIP AND ENJOY!**




Hold the flipbook in one hand. Use your thumb to flip the pages quickly. Watch your animation come to life!

**★ TIPS:**

- Keep drawings in the same position on every page.
- Be creative and have fun!
- More frames, better the animation!

Your imagination is the limit!



**Share Your Creation!**

**If you have made a stress ball, send us a picture along with your steps!**

**Email us at: [schoolasticeditorial@fairgaze.com](mailto:schoolasticeditorial@fairgaze.com)**

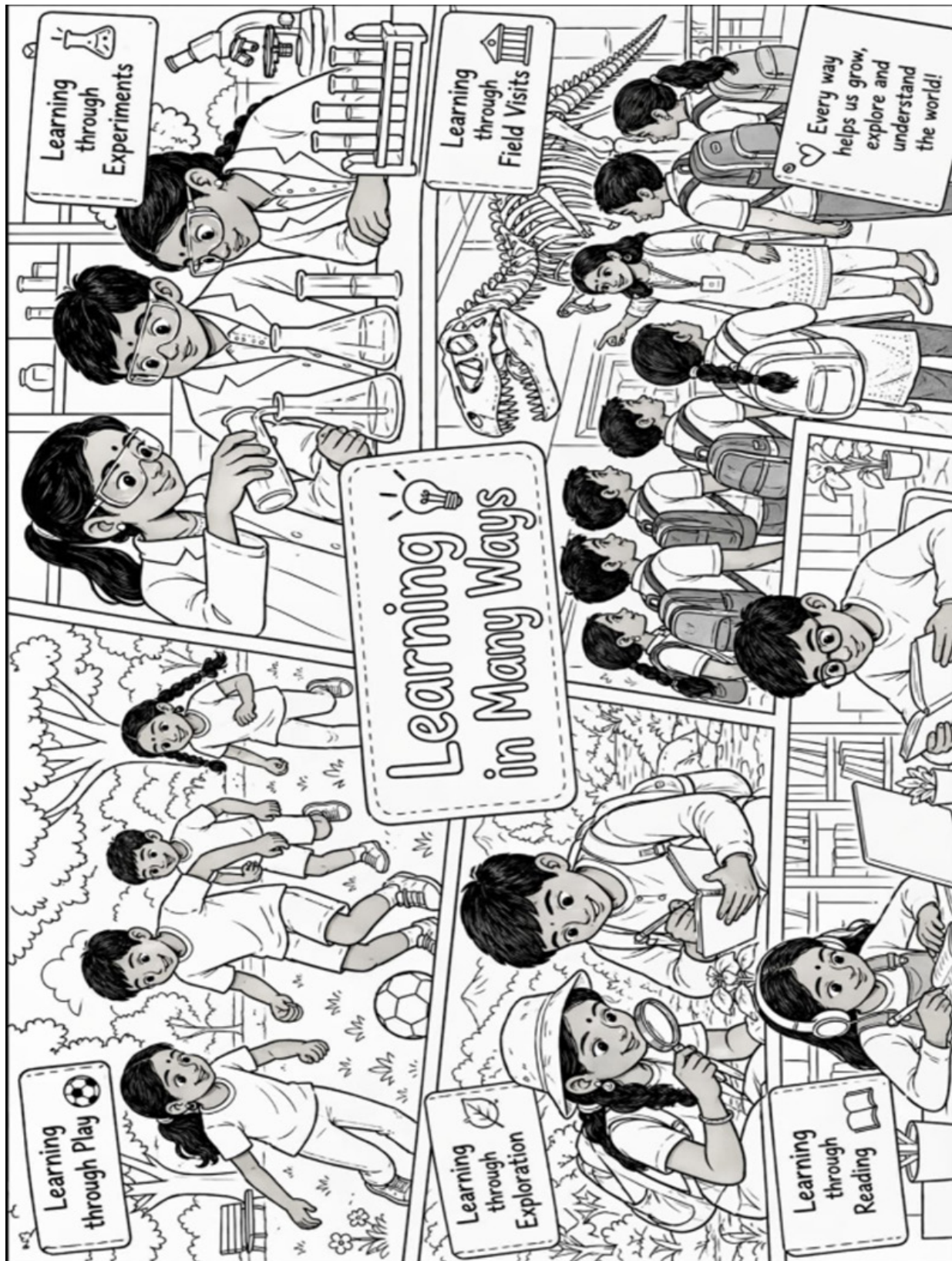
**Picture Credit: AI Generated**

***Happy DIY-ing!***

# Color Your Learning Journey

The Schoolastic Editorial Team

Learning doesn't happen in just one place; it's everywhere around us! From exploring museums and discovering nature, playing with friends and experimenting in labs, every moment can be a chance to learn something new. This collage celebrates the many ways children grow their curiosity, creativity, and knowledge. As you color these scenes, imagine yourself in each one, because learning can be an adventure wherever you go!



# Quiz

## Journeys of Learning: From Textbooks to Hands-On Discovery



- 1. Which famous Indian education program encouraged students to learn science through experiments rather than memorization?
- 2. Which global day celebrated on May 22 highlights the importance of protecting the variety of life on Earth?
- 3. Which international humanitarian organization, founded by Henry Dunant, is celebrated every year on May 8?
- 4. What is the science of making maps called?
- 5. Which famous museum in London houses the Rosetta Stone and millions of historical artifacts from around the world?
- 6. Which international day celebrated on May 29 honors soldiers who help maintain peace in conflict regions around the world?
- 7. Which branch of science studies fossils and ancient life forms often discovered during field research?

1. Hoshangabad Science Teaching Programme 2. International Day for Biological Diversity 3. International Red Cross and Red Crescent Movement 4. Cartography 5. British Museum 6. International Day of UN Peacekeepers 7. Paleontology



# CALLING FOR SUBMISSIONS

## June 2026 Issue

Thank you for being a part of FairGaze Schoolastic! Your creativity, ideas, and expressions continue to make this platform lively and inspiring. As we step into June, we embrace the warmth, freedom, and joy that summer brings, a time to slow down, explore, and rediscover ourselves. We invite students and teachers to contribute to Schoolastic News Magazine.

Theme  
Echoes of Summer

Deadline  
15th May 2026

Email  
schoolasticeditorial@fairgaze.com

Summer is more than just a season; it's a feeling. It's the sound of laughter during holidays, the calm of quiet afternoons, the excitement of travel, and the simple joy of having time to do what you love. It's about leisure, relaxation, and making memories that stay with us long after the season ends.

This month, we invite you to explore what summer means to you. How does summer look and feel in your city? Is it filled with sunshine, rain, mangoes, or family outings?

Did you travel to your hometown, or did you stay back in the city? What does your perfect summer vacation look like: is it adventure-filled trips, peaceful moments at home with family and relatives, or discovering new hobbies? Write to us about the games you play- both indoor and outdoor games.

Tell us about the summer recipes you enjoyed. Did you cook up interesting dishes? What are some secret recipes that help you handle summer?

You can also review any music, movies, podcasts, reading, art, or any hobby that brought you joy.

Share your favourite summer playlists, films, or creative activities that define your holidays.

We welcome original (NOT AI-GENERATED) articles, poems, stories, reflections, interviews, and artwork. You may also submit drawings, photographs, illustrations, DIY activities, or creative projects inspired by the theme.

**Please mention "June Theme" in the subject line and include:  
Your name, Grade, School name, Address**

**Let your ideas flow like a warm summer breeze. We can't wait to see your creativity shine!**

### THINKING ALOUD – June 2026 Recommendations

#### For Students

Grandma's Bag of Stories – by Sudha Murty

Taranauts – by Devika Rangachari

The Mystery of the Secret Hair Oil- Asha Nehemiah

#### Podcast Suggestion

Echoes of India- History Podcast by Anirudh Kanisetti

#### Documentary Suggestion

Incredible Animal Journeys from National Geographic and Disney Hotstar Wishing all our readers a month full of fresh starts and new ideas.

Keep exploring who you are, express yourself freely,  
and enjoy every new beginning!





## GGHS MUN 1.0 – Shaping the Future of Diplomacy

Gurugram Global Heights School proudly presents GGHS MUN 1.0 powered by FairGaze MUN, the inaugural edition of a large-scale thematic Model United Nations conference.

This conference brings together young leaders to explore how Artificial Intelligence is transforming politics, economy, and global governance, through structured debate, collaboration, and innovation.

### Event Details

- 9th – 10th May 2026
- Eligibility: Students from Grade 5 and above
- Mode: Offline Conference
- Venue: Gurugram Global Heights School, Dwarka Expressway

### Theme

## “AI Shaping Politics, Economy and Global Governance”

### Focus Areas

- Impact of Artificial Intelligence on global politics
- Economic transformation and innovation
- Global governance and ethical challenges
- Diplomacy, security, and policy-making in an AI-driven world

### Conference Structure

A free pre-conference training session will cover:

- Junior Committees
- Beginner Committees
- Advanced UN Committees
- Indian Parliamentary Simulations
- Special/Dynamic Committees

### What Makes It Special

- Strong thematic integration across all committees
- Interconnected debates and resolutions under one central global issue
- Diverse committee experiences for all skill levels
- Focus on diplomacy, critical thinking, and responsible innovation

**GGHS MUN 1.0 is more than a conference it is a platform where ideas, innovation, and diplomacy converge to shape the future of global dialogue.**

**Register Now**

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or scan QR ccode



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