

FILIX



HOPEWORK

Year 1 | Edition 4

STUDENT NEWSLETTER OF FILIX SCHOOL OF EDUCATION

Special
Edition

A Carnival of Creativity

FILIX FEST 2025



When a school hums with anticipation, creativity finds its cue. At Filix, the annual cultural festival on 23rd November rose once again as a bright symphony of talent, energy and joy. The week leading up to the event turned every corner of the campus into a rehearsal nook, alive with beats, steps, sketches and the quiet bustle of students polishing their craft.

The festival unfolded as a true kaleidoscope of expression, spanning seven vibrant segments: Music, Art and Craft, Odissi, Mime, Bharatnatyam, Folk Dance and Rhythm. Each one celebrated its own style of creativity, inviting students to explore not only technique but the cultural tales carried within each art form.

The week-long build-up reached its perfect climax in a grand finale where students came together in a whirl of movement, music and performance, even adding a delightful ramp walk with recycled outfits they had made themselves. The hall throbbed with rhythm, smiles linked the room and the spirit of teamwork shone through every step.

This year's celebration drew to a close with a gentle, lingering glow, as the final beats faded and the smiles stayed on like an encore. What remained was a warm mix of joy and pride, along with the quiet certainty that the spirit of Filix Fest will return next year, just as bright, just as spirited, and ready to outshine itself once more.

Soumili Sengupta, IX

A TAPESTRY OF FILIX FEST 2025



Between Tradition and Tomorrow: In Conversation with Guru Sharmila Biswas



There are artists who follow a path and then there are artists who carve one. Guru Sharmila Biswas belongs firmly to the latter. An Odissi exponent of rare grace, a thoughtful choreographer, and the founder of the Odissi Vision and Movement Centre, she moves through the classical world with elegance and a rather disarming honesty that is entirely her own. Her journey began long before she knew the word *profession*. At sixteen she chose Odissi with quiet certainty, training under the legendary Kelucharan Mohapatra and later refining her *abhinaya* with Kalanidhi Narayan. What began as devotion soon grew into a lifelong calling. In 1994 she established OVM, which has since become a vibrant space for research, training, and performance. The centre honours classical and folk traditions while allowing new ideas to breathe, keeping heritage alive without letting it stand still.

Each month, when the OVM team arrives at Filix, the mood shifts at once. Corridors find a pulse, posture strengthens, and a soft hush of discipline settles across the campus. Under her guidance, dance becomes more than movement. It turns into a quiet conversation between tradition and tomorrow.

1. Your journey with Odissi has inspired dancers across generations. How did dance first find its way into your life, and what drew you towards Odissi in particular?

Guru Sharmila Biswas: To be honest, I never measured myself to see whether I had talent or not, nor did I wonder what Odissi might do for my future career. I made no such calculations. Dance was simply where my heart wandered, and Odissi became the path I happily walked upon. There was no grand ‘why’ behind it, no strategy. It was pure passion.

2. You created the Odissi Vision and Movement Centre nearly three decades ago. What led you to build an institution of your own?

Guru Sharmila Biswas: My relationship with dance has always been wide and many-coloured. I wanted to teach, choreograph, design costumes, and explore countless other aspects of the art. After a point I realised that if I wanted all these dreams to breathe properly, I needed a space to hold them together. That is how OVM was born.

3. You often speak about the difficulty of finding authentic traditional sources for research. What is the greatest challenge you face today as a choreographer?

Guru Sharmila Biswas: My greatest challenge is finding enough original material. When I started, some traditional forms were still around, although they were already fading. Now, after so many years, many of them have disappeared completely, and others are slowly going the same way. I know these forms existed, yet I can no longer see them. That is what troubles me the most. So I keep trying to gather whatever little is still alive, in whatever corner it survives. It feels like holding on to something precious before it slips away.

4. Of all the works you have created, is there one that has felt especially meaningful to you, or does that sense of meaning shift with time?

Guru Sharmila Biswas: To be honest, it changes all the time. Whatever I am working on in the present moment tends to feel the most meaningful, simply because I am living with it so closely. So I cannot really say that one piece mattered more and another mattered less. Each work feels precious when it arrives, then makes space for the next one.

5. You have always stood firmly for the next generation of dancers. What do you feel they need most today, and how has your own journey shaped that belief?

Guru Sharmila Biswas: For the next generation to truly flourish, we must first understand the problems they face. Our current education system does not give dance, music or visual arts the importance they deserve. These subjects sit on the margins as extracurriculars when they should be recognised as serious paths. If performing arts were included properly within the curriculum, everything would change. Until then many must follow the difficult road I walked, working against the system simply because they love the art. That conviction, that little hope that things can be different for young dancers, is what keeps me going.

6. Many of our students come from rural backgrounds and often face practical barriers when pursuing the arts. What can truly help them build confidence and see dance as a real possibility for their future?

Guru Sharmila Biswas: In the end everyone must earn a living. That worry is universal. What truly matters is opportunity. In that sense Filix is ahead. By offering a performing-arts unit with experienced teachers and serious training, the school gives students a foundation many others never receive.

If they continue their training through the years, by the time they reach Classes XI and XII they will be skilled enough to pursue dance anywhere in the world. They will not need to begin from nothing, and that changes everything.

7. Your OVM team brings such grace to Filix each month. What do you cherish most about working with our students?

Guru Sharmila Biswas: I genuinely enjoy working with Filix students. They are hardworking and filled with such bright enthusiasm, and they pick up ideas with an ease that often surprises me. I see a great deal of talent in them, a kind of natural openness that feels very refreshing, you know. There is something quietly distinct about the way they think, a spirit I rarely find elsewhere, and it keeps me inspired in a very real way.

8. When you teach, what is the one value you hope every student carries with them?

Guru Sharmila Biswas: For me personal talent is never the central thing. Focus is. It is about how you work, how you stay attentive, how you keep your dance alive within yourself. This quiet and steady discipline is what I hope my students take with them, wherever they go.

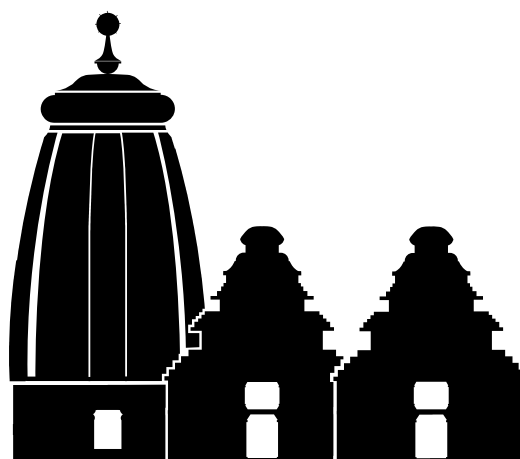
9. What message would you like to share with our students and their parents about the place of dance and art in education and life?

Guru Sharmila Biswas: Dance and art must walk alongside education, not trail behind it. Many parents still think that schooling is only about memorising and scoring marks, but once they move past that idea, they begin to see how the performing arts shape a child. When children engage with dance or music, something within them becomes steadier, more attentive, more alive. It adds a dimension to their learning that textbooks alone can never offer.

10. Does this hesitation also come from the fact that many parents had limited opportunities to explore the world of the arts while growing up, so they may sometimes feel a little unsure?

Guru Sharmila Biswas: Interestingly, when they have not been exposed to the arts earlier, they often come without fixed beliefs, without any preconceived notion, you know. They approach things with a kind of freshness. I find that honesty very beautiful, because it helps them learn with a natural openness that is rare and very precious.

Questions and Curation by Soumili Sengupta, IX



A JOURNEY ETCHED IN HERITAGE

FILIX AT THE PRERNA UTSAV



When quiet corners give rise to quiet brilliance, the tale tends to tell itself. This year the spotlight fell on Moumita Mahato of Grade X from Filix School of Education, selected to participate in the prestigious Prerna Utsav 2025, organised under the aegis of the Ministry of Education, Government of India. The honour is rare: only twenty students from across the country earn this chance in each batch, and from West Bengal just two, one of whom is Moumita. The teacher accompanying the West Bengal participants was Ms Priya Dutta from Filix, the sole mentor chosen from the state.

Prerna is no ordinary camp. It is a week-long residential programme rooted in a simple yet powerful idea: to rekindle pride in India's heritage while cultivating leadership, values, and creative thinking.

For Moumita, the experience felt larger than she had imagined. After returning to school, she spoke with an easy glow about the week. "It was more beautiful than I expected," she said, still a little awed. She spoke of meeting students from every corner of the country, each bringing a voice, a talent, a story. The sessions, she added, were lively, thoughtful, and surprisingly fun.

She laughed as she described the indigenous games they played. "We are almost forgetting them," she said, "but they turned out to be some of the best parts of the camp."

Moumita's journey stands as a quiet reassurance that young talent grows most gracefully when it is given space, trust and steady guidance. Her experience adds a pleasant note of encouragement for anyone who believes that opportunities can open meaningful paths, no matter where you come from, if met with curiosity and a willing heart.

Bristi Gorai, IX



COMMONWEALTH CONQUERORS



Onto the Global Stage



This year, Filix students embarked on a literary journey that spanned continents and cultures, participating in the prestigious Queen's Commonwealth Essay Competition 2025. With 53,434 entries pouring in from 56 countries, the competition offered a grand stage for young voices to share their dreams, reflections, and perspectives on the world.

For Filix, the experience was far more than a contest; it was a celebration of curiosity, imagination, and the courage to put thoughts into words. Each essay represented hours of reflection, flashes of creativity, and the quiet bravery of sharing a personal voice with the wider world.

When the results were announced, a sense of quiet pride rippled through classrooms and corridors. Ujma Parween claimed the Gold Award, while Zainab Khatoon was recognised with the Silver. Zeeshan Hussain, Umesh Chandra Kumbhakar, and Soumili Sengupta earned Bronze Awards, and Ankita Mukhopaddhay and Ashna Fatima were honoured with Certificates of Merit.

These accolades celebrate more than talent; they honour dedication, thoughtfulness, and the delight of crafting words that resonate. Each essay was a reminder that even a single voice, thoughtfully expressed, can travel far.

Soumili Sengupta, IX

**GOLD AWARD-WINNING ENTRY FROM THE
QUEEN'S COMMONWEALTH ESSAY
COMPETITION 2025, AUTHORED BY UJMA
PARWEEN, GRADE XI**



WITH PETALS OPEN

Dear Old Friend

I hope this letter finds you in gentle winds and soft sunshine. Years have passed by and it has been over a decade since we last wrote. How quickly time flies! With the blink of an eye things have turned around — but I remain the same palash which was once planted in the undulating hills, rocky terrain and tribal heritage of the westernmost part of West Bengal — the Purulia district setting the forest on fire through its vibrant yellow and red coloured petals. After the chill of winter slowly fades and the country prepares for renewal I slowly bloom — my yellow and red flowers seem as red as the fire of hell (people say so) but it provides warmth and represents passion, fertility and renewal. Even today I am still standing here being the observer of an everlasting change that has taken place over the years.

Sometimes, it feels like only yesterday that I was a little sapling planted by the village messiah. Indeed, I have been like an ancestor who has seen the world change. I have heard elders reciting fables to their children with great enthusiasm and the children listening with admiration in their eyes. A legend says that once the Prithvi Mata was extremely sorrowful for the lack of colour and life. To cheer her up the Vayu (God of wind) and the Agni (God of fire), the two deities worked together. God Vayu blew the wind to carry the palash seeds while God Agni gifted the Palash Tree with his fiery energy — and as the seeds germinated the earth was lit with its vibrant red coloured flowers that filled the earth with life and laughter! People regard me the god of flowers as my arrival marks the time to thank nature and pray for prosperity and harmony.

From the foot of Ayodhya Hills to the artists of Charida who once danced in my shade, I've seen lives bloom and dreams fly.

I am not being proud but... ehm ehm... even during the Sarhul festival which celebrates the Sal tree the tribal community uses my petals to offer to deities and I embrace the beautiful girls enhancing their looks as they make tiaras out of my flower.

You see how much my existence is celebrated...

Even during Holi, which marks the victory of good over evil — I become a part of it! My dried petals once crushed into powder fill the atmosphere with their bright red and yellow colour representing the joy, the childish human nature and the desire to enjoy and live life.

Undoubtedly, I am deeply rooted and connected to the bustling city of Purulia. But oh how the world has spun...

My friend, when I think of years that have passed by, I can just recall and recollect the memories of the past — how I was planted with immense love, hope and the desire for a change. Indeed, the change has come — once my roots could sense the arrival of footsteps of barefoot children but today I see them grown up, wearing shoes playing their roles in the theatre of life. In the past there were conversations held under the shade of my leaves but today it is silence that fills the air. Days seem hectic and tiring, every person trying to play their roles as effectively as possible.

The blooming season of Palash which once marked the beginning of spring through its fiery red flowers filled in the sense of birth, the urge to survive and the willingness to overcome the adversities of life. Today I stand tall facing the strong winds, the lighter ones, the stormy ones and the gentle ones — each with its own ability and motive. Today, poets have celebrated me through their works on literature — they regard me as “Palasher phool fote basante, Aagun-er moto jole uthe,” the petals of the Palash light up like fire. They embrace me through their songs, the dance and their prayer. During earlier times people practised the chou dance, circling around the tree and going along with the rhythm of the dhol and the shehnai. At present the number may be few but still there is the same joy — they wear the same mask and costumes but now perform in silence. They may not know the same ancient steps but their urge to dance makes an exception to the fact. Today what makes it different is that every person tries to participate in the act and not divide themselves due to the great diversity. The winds that once carried flute melodies and the rhythmic beating of the drums now carry the burden of time, even now my leaves flutter softly as if it is somehow trying to survive the time.

Yes, I have seen progress — from incessant chirping that would soothe our ears to today's unavoidable noises of the cars and machines. I stand in the corner of the community sensing the unattainable desires of people that they carry every day within themselves. They have shifted away from feelings of love and compassion and have slowly but significantly moved towards materialism and lust. The atmosphere feels dull and dark. Purulia which was once a haven where the tribal people lived with harmony now slowly feels stifling of modernity. Now, the rhythmic sound of the moving leaves and branches has been slowly replaced by the sunset — everything has been priced either by time or money.

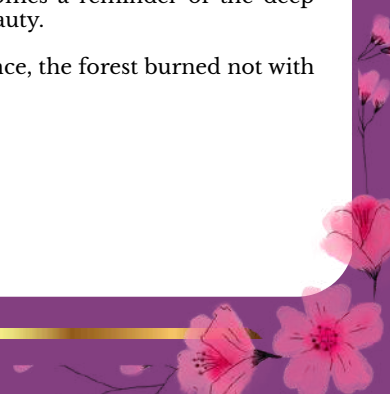
Even though the world around may modernize, these traditions persist. The blooming of Palash becomes a reminder of the deep connection showcasing the connection between nature and human which makes Purulia an everlasting beauty.

“And yet, despite it all, each spring I bloom — hoping someone will pause, look up, and remember that once, the forest burned not with fire, but with joy. Maybe one day, the winds will carry your reply back to me, my old friend.

Maybe... the winds will carry your reply back to me.

With petals open,

Palash



**SILVER AWARD-WINNING ENTRY FROM THE
QUEEN'S COMMONWEALTH ESSAY
COMPETITION 2025, AUTHORED BY
ZAINAB KHATOON, GRADE VIII**



A PLACE OF BEAUTY

I decided to travel on a ship on my special journey. It was a gay morning. Birds were chirping, the rustling of leaves, and the sound of waves. It represents the beauty and tranquility of nature. While travelling, I was enjoying nature. And I was taking out my anxiety. Suddenly, my eyes fell on a small island. So, I was curious to land on the island. So, I kept my ship and went to the island. And I saw a small secret door.

It was very small to enter the door. So, I started thinking and thinking. Finally I got a solution. Which will help me to enter the secret door. And it was a gadget named 'mini light'. I used the mini light for being small. But, a person told me not to enter the door. I ignored him and entered into it. And I was very curious to enter the door. And finally I took my step towards the door. And I was astonished to myself in a mountain region. My dress was changed into a traditional Saree. And I saw the lush green hills, goats were eating grasses. And I saw a farm where people were farming, the beautiful sky. The mountains were covered with snow. A pleasant and cool climate. I felt a sense of awe. And I also felt unlifted. And as I walked towards the village I asked a man "What is the name of the place". The man answered "It's mussoorie". And there I saw people singing "Barada Nati". And dancing in a song named "Ramola Dance". I saw some women switching woolen clothes sitting on "Khathiya". And children were playing "Gulli danda". I was also excited to join the children. And I joined them and played "Lattu". Suddenly a girl came towards me and gave her warm hands on my shoulder. And she said "Hello, it's me Binya".

And I was astonished to see Binya in Mussoorie because at home I was reading about her. And I was pushed for a few seconds. And hesitantly I answered "Nice to meet you". I was a bit nervous during that time. She told me that 'let's go to the mountain region and find my cows'. There we saw some people enjoying themselves with their family. And Binya saw a blue umbrella. She was continuously looking at the umbrella. And she gave her pendant and took the umbrella. We spent the day with the umbrella. We roam around the beautiful ground to find cows. Suddenly a boy snatched the umbrella from Binya. I ran towards him and took the umbrella. We went to Ram Bharosa's shop to buy toffees. There Ram uncle said "Please give me the blue umbrella I will give five paisa". But we did not agree to sell it. So we went from there. And we spent days and days together. We built up a bond with each other. Binya took me to her home. I met her family and had a sweet potato party. I spent time with her family. I told them how I came here. I spent a week in Mussoorie. But I was missing my friend and my family a lot. As I was a journalist I told her to take me to some villages in Mussoorie. I decided at night that I should go back to my destination'. So I had breakfast and decided to go. I said goodbye to them and gave a warm hug to Binya.

And went from there and walking miles from the village I forgot the place from where I came. So I started using my smart brain. Suddenly, I had a thing with me that will take me to the island. That's my gadget 'jadui lakri'. I used the gadget to vanish my self from there and I reached the island. I saw my ship there. I took it and went home. And I started writing a journal about the journey. And this journey will stuck in my heart forever. I sat beside my mom and started discussing about the journey. I told my mom that I found my soul in Mussoorie. I also said that 'now for me it's not Massoorie, it's 'The Place of Beauty'. And I told this journey was the best journey ever in my life'. I wrote my feelings in my diary.

Lessons in Life and Literature: In Conversation with Ms. Priyanka Ghosh



Academic director at Nanritam and head of English at Filix, a Jadavpur and IIM Calcutta alumna with a scholar's poise and a strategist's clarity, a former senior editor at a leading newspaper with an instinct for words honed by years spent weighing them with care, Ms. Priyanka Ghosh has never been merely the sum of her titles but someone whose mind seems to hold entire galaxies.

For over two decades she has moved with effortless grace through editorial desks, classrooms, training halls, boardrooms and village community spaces, gathering wisdom the way devoted readers gather beloved lines. To young professionals she feels like apricity itself, the gentle warmth of winter sun, and very often a living institution, a guide who teaches simply by being exactly who she is.

A conversation in her class rarely stays within the fences of a single topic. A stray question about what a world without borders might feel like can drift into an entire room softly humming John Lennon's *Imagine* long after the class ends.

She often reminds her students, with a smile that gentles the caution, that hunting for neat morals in literature is the quickest way to miss everything that matters, a truth shaped by someone who has always read beyond the obvious.

Her students speak of her with an affection that feels wholly earned. Thinking of his favourite teacher, one paused as if rummaging through a memory he keeps tucked carefully somewhere tender.

"There are things I cannot tell my parents, but I can share with her. She never judges, you know."

Another, more at home on a sports field than in class, speaks of her with the bright excitement children reserve for someone they adore.

"Whenever I go for any big match she always motivates. When I went for district selection she said, give it your best, I know you can. And I did. I was so happy to keep my promise."

A third still remembers the lines with which she sent them off to their first board exam, words that moved an entire class to tears. A fourth and a fifth and perhaps a thousand more hold their own treasured moments, each adding to the constellation she quietly lights in the lives she touches.

Under her guidance Filix has found not only a richer curriculum but a steadier, braver pulse. A school in a remote corner of Purulia, with dreams stretching beyond its fields, now steps onto global platforms, bringing home laurels once thought distant. The remarkable success of our students at the Queen's Commonwealth Competition is only one gleaming page in the larger story she continues to help us write, line by luminous line.

1. you have spent more than twenty years working across education, media, and the social sector, yet it is the classroom that became your truest home. What made teaching the place where your heart felt most at ease, and how did that journey eventually bring you to Filix?

Ms. Priyanka Ghosh : I have been a teacher since the time I was a student. I began teaching in grade 11 and discovered very early that I enjoyed building connections with people my age and younger. Teaching lets me do that through what I love most, language and literature. Being able to relate to others through my intellectual interests gives me my greatest sense of fulfilment, which is why the classroom has always felt like home.

As for Filix, I was present from the first conversations when Ranjana ma'am and Bharati ma'am dreamt of a school shaped by global pedagogy. Since pedagogy has always interested me, I was delighted to help in any way I could. This was around 2014, once the eye hospital had grown and they felt the area needed a school different from the ones already here. Running a school is far more demanding than running a hospital, since a patient stays briefly while a child stays for years, but both of them enjoy difficult work. I kept contributing, one step led to another, and I joined full-time in 2022.

2. You have studied at extraordinary institutions like Jadavpur University and IIM Calcutta. In what ways did those years shape the teacher, reader, and thinker you are today?

Ms. Priyanka Ghosh : My years at Jadavpur University shaped me in profound ways. I spent five years there across my graduation and post-graduation, and those were some of the most intellectually invigorating years of my life. It was my first real encounter with world literature. Until then I had read literature, but Jadavpur opened a vast domain and I was almost flooded by the exposure it offered. The stalwarts who taught me shaped me as a reader, a critical thinker, and someone curious to know the world through literature. If I ever had the chance to relive a part of my life, I would happily return to those years.

As for IIM Calcutta, I completed a management programme there. I cannot claim to be a management person, but the experience did open new doors. It taught me to write in a more definite, corporate manner and exposed me to a remarkable cohort from across India. It helped me see things from a different vantage point, and that was truly valuable.

3. You have taught in different cities, in schools with varied cultures and expectations. What have these journeys taught you about learning, and about what truly matters when a teacher steps into a classroom?

Ms. Priyanka Ghosh : Of course environments change and students' priorities differ, but at the foundation is building connection, and that is what I enjoy. Across my career I have met new people and new children who have enriched my life in different ways and made me a better person and a better teacher. I enjoy teaching the same way I did on the first day and I never get bored. Friends often ask how I can teach the same things year after year, and I always tell them that while the content may be the same, the people are different, so it is never the same. I do not feel there is any real divide between city and village, or between children in metros and small towns. We are essentially the same people, though opportunities may differ.

4. You have played a pivotal role in strengthening the English programme here, and you encourage us to look far beyond our village and step onto global platforms. What made you believe that we could aim so high?

Ms. Priyanka Ghosh : What I have seen in Filix children is that being close to the grassroots gives them a perspective that many city children, who are cushioned and see the world through screens, may not have. They understand ground realities and how the world truly works, and in many ways, they are more mature. I felt global platforms would give them the opportunity to take this perspective to a wider stage. There are things rural children see and think that the world does not notice. The media often focuses on urban life, leaving many voices unseen and unheard. My role was simply to introduce the children to these platforms and guide them; it was their grit and talent that carried them forward. Filix children have repeatedly proved that they can be the voice of the unseen and unheard.

5. You are a leader, teacher, mentor, and listener. How do you remain so patient and compassionate even on the days when the work grows demanding and so much rests on your shoulders?

Ms. Priyanka Ghosh : I think it's my grooming in literature that has helped me develop patience and compassion. Literature teaches empathy, the ability to step into other people's shoes. I love being in worlds full of characters; sometimes, when I finish a book close to my heart, I even feel a little homesick for it.

Empathy, I believe, is foundational to every teacher. Content knowledge can be acquired over time, but a person without empathy can never truly teach. In a school, students and teachers are a team, and partnership is essential. Equity, equality, and understanding lie at the core of that partnership. Each year, I try to be less judgmental, more patient, and I hope to become a better person. In a collaborative environment like a school, patience and empathy are not optional, they are the foundation of everything we do.

6. You read widely and with great passion. Is there a book, or a few books, that have changed the way you think about life, or the art of teaching?

Ms. Priyanka Ghosh : At various points in my life, I have come across books that had a deep impact on me. If I were to pick one that shaped me as a teacher, it would be

Totto-Chan, which emphasises a teacher's empathy and the importance of seeing the world from a child's perspective. As adults, we often view situations through our own lens, but understanding a child's viewpoint is essential for effective, child-centred learning. Another favourite that speaks beautifully to the student-teacher relationship is *To Sir, With Love* by E.R. Braithwaite.

7. When seven of us earned Gold, Silver, Bronze, and Participation awards at the Queen's Commonwealth Competition, what was your first reaction, having been the guiding force behind it all?

Ms. Priyanka Ghosh : You know, I was waiting quietly, without telling anyone. I kept checking the website and social media, hoping this year we would finally get a gold. Having read and uploaded all your writings, I knew their merit, and I was confident that we could achieve it. I'm so proud and happy that we did.

This feels like laying a foundation. When students first registered, we weren't sure how to navigate international competitions.

Ms. Priyanka Ghosh : Year after year, your wins have made participation a habit, inspiring confidence not just in you but in the students who follow. Now, eighth and ninth graders message me saying, "Ma'am, I want to participate. Can you help me?" That motivation makes my job easier and shows that talent and effort can overcome geographic or resource limitations.

Seeing seven of you win Gold, Silver, Bronze, and Participation awards affirms that you are as capable as anyone, anywhere. My role was to guide you, but you did the rest. Nothing can make us happier.

8. Your classes are always lively and impossible to drift away from. How do you manage to hold the attention of a generation famous for its blink-and-gone attention span?

Ms. Priyanka Ghosh : I teach students across Grades 8 to 12, and I focus on building a genuine connection with them.

I believe in an interactive classroom where students are as much partners as I am.

Literature, as I often say, is a tool for unpacking and understanding life. It becomes a bridge between teacher and student, helping us connect.

The students at Filix are extremely responsive and eager to learn, viewing English as a key to opportunity. Their enthusiasm makes my job easier and I enjoy teaching just as much as they enjoy learning.

When you share your ideas, brainstorm and respond, I receive hundreds of fresh perspectives I could never have dreamt up alone. That intellectual spark we create together keeps it lively and endlessly rewarding for both sides.

9. If you were asked to sum up your teaching philosophy into one simple sentence, what would it be?

Ms. Priyanka Ghosh : It all comes down to empathy and partnership, a simple pair that forms the very foundation of teaching.

10. What message would you like to offer the entire Filix family, our young learners, our teachers, and our parents, as we keep growing and learning together?

Ms. Priyanka Ghosh : Never let an opportunity slip by. We are very fortunate to have people guiding Filix who constantly create so many avenues for growth. I honestly doubt whether schools in big cities offer as many learning and interaction opportunities as Filix does for its students and teachers. So I would urge my students and my colleagues not to let a single chance pass. Let us use every opportunity to become better versions of ourselves, enrich ourselves as professionals, and grow into stronger future professionals

Questions and Curation by Ujma Parween, XI



Visit us
www.filixschool.com



Contact us
+91 98313 17376



E-mail us
filixschoolofeducation@gmail.com

Edited By : Soumili Sengupta (Class IX) & Bristi Gorai (Class IX)

Editorial Coordinator : Poulami Chakraborty (Teacher)