Editorial

TROUBLESHOOTING

In today's world, technology has become such an integral part of the teaching process, that no school would be able to impart quality education without using technical aids. The concept of 'Smartclass', which the School is in the process of applying is a big step towards making learning an interactive and stimulating exercise. However, one needs to take cognisance of the fact that with new technologies comes the responsibility of constantly maintaining and upgrading them. Being The Doon School, we have the drive and the resources to implement these technologies in order to surge ahead, but there is also the need to take stock of some of our existing shortcomings.

It has been observed that often technological failures impede effective classroom teaching in School. These technical failures include malfunctioning computers, projectors taking too much time to start, excessive software upgrades and frequent problems with the internet connection.

Through the DoonSpeak printed below, it is evident that this problem is being faced by various members of the faculty, who often have to spend several minutes each class, getting their projectors and computers to work. Some teachers have remarked that the maintenance of the hardware in their classrooms has become a part of their job description. The SoS students bear witness to the time being wasted in most Math classes, trying to get the equipment to work. A few several failed attempts by technicians in School, it is often the AV Squad members in class who come to the rescue. This is not a one-off case; several masters, especially those who frequently supplement their lessons with visual presentations have often voiced their concerns on having to deal with technological glitches.

Besides troubleshooting computer problems, community members are also experiencing difficulties with other pieces of equipment required for academic purposes. For instance, the students of ESS (Environmental Systems and Societies) classes often face problems while using the pH-meter for their PSOWs (Practical Schemes of Work). In the past, pH meters in the Bio-Lab have displayed pH levels of 11 and 12 for pure water!

Moreover, even publications bear the brunt of technical problems. The Publications Room has five UPSs, of which 2 are not functioning. One of the Yearbook computers is completely dysfunctional, making the work of a demanding publication like the Yearbook much more tedious. Indeed, a primary problem is the servicing of equipment. Our projectors and computers (especially those in the Art and Media Centre) are highly advanced, but their servicing and maintenance is often a problem.

The concern that needs to be emphasized is that of accountability. Despite several requests to deal with such issues, there seems to be no real solution to these problems; the problems that are believed to have been solved are often, simply delayed. Many a time, masters themselves are not too vigilant about the maintenance of computer equipment in their classrooms. It would help the technicians immensely if masters were to report technical problems on time.

Moreover, while it is easy to point a finger at the department managing these issues, we must remember that students must also respect School equipment. There have been numerous incidents of vandalism in the Library, Publications Room and even classrooms.

Ushally, the Weekly does not address such logistical difficulties as, in the larger scheme of things, they seem to be petty issues. However, the current issue is not only inconveniencing students and masters, but is also undermining the School’s efforts to become technologically advanced. If many, the School needs such servicing of equipment to be efficient and more accountable to everyone while dealing with problems regarding computer (and other) hardware.

Moreover, students have to ensure that equipment is not manhandled because if that leads to teaching problems, then they have only themselves to blame.

One of the prerequisites of being a world-class school is incorporating state-of-the-art technology with the education system. Another prerequisite is maintaining that technology. As I said and do, these problems have certainly taught us to be patient and resilient!
The following were awarded Half Colours and Full Colours in their respective sports, for the year 2010:

**Basketball:**
- Half Colours: Shiva Gurunana, Anmol Jamval, Shekhar Bisnori
- Full Colours: Shivas Pal, Tushar Gupta, Rishabh Chatterjee, Abhinandan Rajan (re-awarded)

**Athletics:**
- Full Colours: Sathak Singh, Uday Bothra, Tushar Gupta and Viren Chabara

**Table Tennis:**
- Half Colours: Abhishek Jain, Nikhil Narain and Yash Jalan (re-awarded)
- Full Colours: Ujjwal Singhal

**Tennis:**
- Half Colours: Arush Sood, Raghav Nath, Yash Jalan and Hemang Agarwal
- Full Colours: Divij Budhiraja

**Boxing:**
- Half Colours: Vikram Kejriwal, Aditya Guppta, Pranoy Bohara (re-awarded) and Vijaya Singh Dhimam (re-awarded)
- Full Colours: Abhinandan Rajan

Well done, all!

**APPOINTMENTS**
Vigya Singh Dhiman and Uday Bothra have been appointed Secretaries of Social Service.

The following the appointments for Music:

**School Music Captain:** Akshay Sharan
**School Orchestra Leader:** Pranoy Bohara
**School Western Band Leader:** Pranoy Bohara and Rohan Shriram
**School Choir Leader:** Vijaya Singh Dhimam and Gursehaj Singh Oberoi

**Secretary of the Music Society:** Ashray Batra
We wish them all a fruitful tenure!

**BOOK RELEASE**
KV Arjun Rao's book, The Third Best, was released on February 9 at the Kala Ghoda Festival, Mumbai, February 16 at Lodhi Garden Restaurant, Delhi and February 18 at Crossword, Residency Road, Bengaluru.
The Week congratulates him on the School's behalf.

**ERRATA**
In issue no. 2271 of the Weeky, dated February 12, one of the reports was titled RJS, Jordan instead of RSC, Jordan and Pranjul Varshney's name was published as Pranjal Singh. In the same issue, in the article titled Tour de D, it was stated that the Isle of Man Race is held in Japan while it is actually held in the United Kingdom. Also, the book Shatam Ray had reviewed was misspelt Kissan Ki D hoop instead of Kisson Ki D hoop. The Weeky regrets these errors.

**Letter To The Editor**
I read the piece on the eateries in Doon in the last edition of the Weeky (issue no 2271, dated February 12). Such light writings, though not of much importance or archival value, cleanse our palate in between the courses of reporting and interviewing. While it is wholly positive that the Weeky stay focused on its basic objective of reporting and chronicling events and voicing the creative and critical voices of the members of the community, the Editors should not neglect that readers also seek, in its pages, the pleasure of reading the works of our School's chosen panel of writers.

I intend this letter to be addressed equally for the Editors of the Weeky as its many readers who would, perhaps, be unaware of the difficulties behind publishing even a four-page issue. Having enough material of high standard is difficult. Nevertheless, there are subter issues of content management that even I sometimes overlooked when I was serving on the Board, issues about which many members of the community might already be complaining. Ideally, the Weeky should carry something for everybody: reportage, viewpoints, arguments, light features or commentaries. Like every typical newspaper, it should accommodate reports, opinions of editors and other writers, sports or cartoons and crosswords. That is what earlier Editors had tried to achieve, and, I am sure, this is what the Editors are still trying to do.

Content management is a double-edged sword: not only do you have to be discerning and careful about what you publish, but you have to be more so about what you reject. These are questions that the Editors as well as the community itself must address: must the Weeky publish every single report of even the slightest happenings in School? Must the Weeky interview everyone who does so much as spend a summer vacation in Chandbagh? Do the Editors not have the editorial freedom to exclude pieces of poorer quality or lesser importance?

Every activity or trip is of paramount importance to those involved. If I were told that one of my reports of any of the debates I went to were to be excluded from publication, I would naturally be disappointed (perhaps even irritated). Likewise, I am sure, somebody who went on one of the many Round Square trips bristle if their articles were not printed: while the trip may be, to the community, one of the dozen-odd projects that happen every year, it remains, for the boy, a once-in-a-lifetime experience. But the desire of a few individuals to see their writing in print should not take precedence over the reading of the works of our School's chosen panel of writers.

I cannot truly say much about quality, as I myself stumble with my prepositions. But the Editors should be allowed to exercise their judgment when the verbs do not agree with the nouns and the punctuations seem to be in the incorrect places. More than the Editors exercising their judgment, perhaps the members of the community must also be receptive of the decisions taken and respect their judgment.

I am certain everybody seeks some variety in our diet, something more than endless reportage and frequent interviews, and that variety would make for better reading, and perhaps be an impetus to creative writing. I write this letter because I believe these are considerations for the entire community, and we must, as a community, revise what the Weeky's objectives should be and be more clear about its editorial policies. The Doon School Weekly is, after all, a School newspaper and the Editors and the Masters-in-Charge merely the elected executives.

-Vivek Santayana (369 O)

2. The Doon School Weekly Saturday, February 19
The Music School wore a festive look, with a colourful floral rangoli in the hallway and the auditorium festooned with garlands for the Music Society's first recital of the term. With an audience from School as well as from outside, the stage was set for eminent flautist, Ustad Mujtaba Hussain, accompanied by Avijit Chattopadhyay (our very own ABC), on the tabla. Ustad Mujtaba Hussain has imbibed his musical style from his illustrious family and has also had vocal training from Ustad Zakir Hussain and Lallu Khan of the Kirana Gharana.

The performance was a highly interactive one with Ustad Mujtaba giving a brief description of the raga he was to perform, their significance and origin. He talked about concepts of music in terms of note-progressions and relation of individual melodies to the piece. The two raga lined up for the evening were Raga Yaman and Raga Desh. Through his sublime exploration of these two evening ragas, we were made aware of the scope of the instrument. The audience showed their appreciation of his mastery of the instrument as he moved with apparent ease through three octaves. We were also introduced to a different style of flute playing which produced a buzzing sound rather than a smooth one. For many, the most intriguing part of the performance was the dialogue between the flute and the tabla. In this, first the flute played a short melody, followed by its repetition on the tabla in the aptly-named 'sawaal-jawab' interlude. Both artistes were in their element here, clearly enjoying the musical give-and-take, and communicating this enjoyment to their listeners. A lilting 'pahari dhun' was followed by the artiste's own musical description of Chandbagh estate. More eloquent than words were the low humming sounds that represented the giant bamboos near the Main Gate, the trilling in the higher registers that echoed to perfection Chandbagh's birdsong and the long melodic lines that evoked the very special beauty of the campus.

Throughout, we were kept engaged by this warm and vibrant personality, who, in the short space of an evening, gave us a glimpse into the power of music to communicate our deepest thoughts and emotions.

Yuv Vir Khasia gives us an account of the concert conducted by Ustad Majtaba Hussain and ABC in the Music School on Saturday, February 12.

Olympic Tour

Udai Bothra reports on the BBC World Class Olympic Dreams, held at London from January 14-19, 2011

On January 14, ANC and I left for London to participate in the BBC World Class Olympic Dreams event. This conference was supposed to be five days long. The intention of the organizers (the British Council and BBC) was to develop relationships between Britain and the rest of the world as a build-up to the London Olympics which will be held in 2012.

Each participating school, represented by a student and a master, was paired with a British school. These pairs will be working together till 2012 to take forward the Olympic goals and ideals. Representing India, The Doon School was paired with the Thomas Hardy School in the county of Dorset in the south of England. Our conferences, were a platform to discuss ways to evolve relationships between England and the rest of the countries. To help bond with the representatives, the seminar also included many activities and games. These allowed me to meet other students who were also participating in the event.

Our initial stay in London was followed by a train journey to the town of Dorchester in Dorset County, home to our partner school, the Thomas Hardy School. The school boasts a 500-year old heritage, an illustrious alumni and an enviable range of facilities.

We spent the next three days visiting other schools in Dorset, discussing with them the various possibilities of developing ties between Doon and them.

We concluded our trip on January 20 and came back with a feeling of anticipation and excitement for the 2012 Olympic Games.

Yuv Vir Khasia

Unquotable Quotes

Is your pencil's ink over?
Shubham Agarwal, using the pen's power

Is the balance over in your post-paid sim?
Arnav Goyal, the telecom expert

The gymites have an insane body.
Vihan Khanna stares longingly.

The lock is not locking the locker
Kushagr Singh, of course it won't.

I appreciate your unquotable work.
Kanishka Malik, no wonder!
Of Dictators and Newsrooms

The following is a report by Mадhav Dutt on the talk by Vijay Simha, Deputy Editor, Tehelka, conducted on Saturday, February 12. An interview with the weekly follows the report.

Last Saturday, the school invited Vijay Simha, Deputy Editor of Tehelka, to address us on the situation in Egypt and other countries in the Arab World. Mr. Simha started by explaining to us the origin of the phrase, ‘The Jasmine Revolution’ which he had used as a title for his talk. He pointed out that the phrase had been coined in Syria six years ago but only since the crises in Egypt and other countries of the Arab World had it received widespread attention.

He initiated his talk by speaking on American interventionism and how it is to be blamed for the installation and support of dictatorships in the Arab world. He gave the example of Iraq and how it was invaded by America on the basis of false accusations regarding the possession of Weapons of Mass Destruction by Iraq.

Then he moved on to the deteriorating situation in places like Sudan and Libya. Mr. Simha highlighted the fact that unrest and chaos in most of these Arab states was due to the rising frustration of the masses against dictators.

He ended his talk by linking the situation in countries of the Middle East to the situation in India. The difference in India, he noted, was that in India there was no particular dictator or political leader to be blamed for the frustration.

Furthermore, Mr. Simha addressed the controversial issue of political and corporate influence over the media. He went on to praise Al-Jazeera for its genuine, unbiased reporting. Mr. Simha then handed students copies of anthologies of Tehelka’s stories and the latest issue of the Tehelka, after which he proceeded for an interview with the weekly.

DSW: Do you think there is a significant divide within the media on the basis of ideological politics? Vijay Simha (VIS): Of course there is. For instance, Hindustan Times evidently refrains from publishing articles directly against the Congress Party. Its senior journalists consider themselves advisors to the Congress President, so the newspaper is in regular touch with the party. Likewise, The Times of India regularly sides with the ruling government. Traditionally, The Indian Express used to be the voice of the Opposition, but now it seems to take a friendly position towards certain senior right-wing ministers in UPA II. Aaj Tak is strongly pro-BJP. India TV, the most popular Hindi news channel, is run by Lalit Sharma, a dedicated BJP supporter and an ABVP card-holder. Tehelka, on the other hand, is always on the side of people having a rough time and those whose lives need to be bettered.

DSW: Do you think The Hindu stands out as a newspaper? VIS: The Hindu has traditionally been a friend of the Marxists. Its editor, N Ram had been a part-time member of the CPI(M). He continues to be an active supporter of the Marxist group and that is probably why The Hindu is the only left-leaning frontline English newspaper.

DSW: Has Tehelka, because of its stance on political issues, ever faced any financial difficulties? VIS: Tehelka, as an organisation, has come close to closure about 200 times in 10 years. On these occasions, we didn’t know whether we would be able to print another issue or not! At times, we (as journalists working for the magazine) would have to wait for several months at a stretch for financial backing because no corporate body was willing to invest or advertise in Tehelka because of its position against any corrupt government or organization. For instance, Ratan Tata would be unlikely to financially support or advertise in Tehelka because we keep questioning Mr Tata’s support for certain policies and the way they are being twisted to suit him instead of public interest. At the same time, there are many Indians who are genuinely concerned for the magazine and continue to fund us.

DSW: Did Tarun Tejpal provide the initial direction for Tehelka or was there a group of people responsible for it? VIS: Tarun Tejpal was the Managing Editor of Outlook when he quit the magazine and decided to form Tehelka. At the time, ours was the only publication that funded itself. Alyque Padamsee, one of the most renowned Indians in the realm of advertising, was a good friend of Tarun Tejpal. He suggested the idea of founder-subscriber, an unprecedented move in Indian media. A group of 100 select people were approached to be founder-members of the publication. They were each asked to contribute 1 lakh, and would subsequently avail a lifetime subscription of Tehelka. However, 200 people gathered and the budget increased to 200 lakhs. This money kept the Tehelka going for a few years. The editorial policy of always supporting public interest came from Tarun Tejpal and this ideology continues to be at the heart of the magazine even today. Now, he has a group of good journalists to rely on.

DSW: Which Indian journalist do you admire? VIS: See, you should have a broad sense about who an Indian journalist is. In one way, each one of us may be right, and in another, each one wrong. Still, by and large, Vinod Mehta must be commended for his consideration for the middle-class. I would say that Sheshkar Gupta has been fairly critical of government policies pertaining to public interest, although he practises a lot of corporate-interest writing now. As a newspaper, The Indian Express has also played a great role in the history of Indian journalism. The Hindustan Times currently run important stories on pressing issues that affect the citizens of our country, the exposure of the S-band spectrum scam being one of them.

DSW: What are your views on the RTI as a tool for transparency? VIS: The RTI Act is, perhaps, the most significant piece of legislation in the recent history of India. You would (contd. on next page)
This year, 7 of us, escorted by VKL set out for the Junior Regional Round Square Conference at The Scindia School, Gwalior. The theme was 'Friends Everywhere' and this was to help bond the young and the old, the rich and the poor for the help of those who are in desperate need.

Students of sixteen schools were split up into several Barazza groups which were further divided into Rafikis (friend), Amigos (close acquaintances) and so on. Each group had around 13 members and everyone had to put up a presentation on the theme.

The keynote speeches gave us a clear understanding of the theme. "It [friendship] is not one big thing, but a million little things", as was stated by the National Director of IAYP, India, Mr Sandeep Dutt who also happened to be an ex-Dosco. He also told us that appreciation is the first pillar of friendship.

The second keynote speech was given by a speaker from Afghanistan, Mrs Awista Ayub. A member of Seeds of Peace (a non-profit, non-political organization dedicated to empowering young people from regions of conflict), she told us about how sports can be a platform to unite people from different backgrounds. Remarkably, she started a soccer club for girls in Afghanistan. Since then, soccer is given much importance in Afghanistan. Her book, Kabul Girls Soccer Club tells all about her struggles, hopes and determination.

The last day was booked for serving the community of the Sonsa Village. We spoke to the members of the village community and took their opinions about the present government.

Through the conference, we learnt not to let religion, sex, caste or creed barriers come between us. After all, 'unity in diversity' is what makes India unique.
The exhibition, more than presenting a diverse range of artistic themes, genres, and stylistic innovations, was a confluence of ideas and a meeting place for art lovers, collectors, exhibitors, artists, art critics, curators, and the generally interested, as conversations provided thinking ground for stimulating ideas. Panel discussions, presentations, and conversations at the Speakers’ Forum with artists, curators, and intellectuals, provided insights into various issues related to art, such as visual culture, philanthropy, infrastructure-building, cultural contexts, art criticism, and collecting.

The art fair, although dominated by the commercial aspect of art and a sort of indifference perhaps, definitively opened up the Indian art ‘market’ to the world, both in terms of business and the realm of ideas, significant for its sheer scale, diversity, and organisation.