

EXAMPLE 1: John I have read to page five and see a pattern in your writing. You need to formalise the diary structure to identify descriptions and where you are carrying out the analysis and reflection . Why not add headings in each Chronological section: Events, & Analysis? MH 8th Dec

Review of previous learning: DPS 4520

29th of November 2009

File name: review of learning v3 29_11_2009

Name: John Sandham

Student number: M00290705

This review of my learning will start from when I joined as an electronics technician and take you through a chronological list of events, managing director of EBME Ltd, and chairman of EBM

have made key decisions and learnt many different aspects of management which are detailed in the text.

It would be normal to set out what else you were going to do i.e reflect, analyse, give evidence. Always a good method is to use the key word in the brief. This is not a writer's trick but a way of making sure you are on track to achieve what is required. Also those 'many different aspects' should be listed here. You give the task to the reader to ferret them out - not good academic writing.

1980 to 1985: Building a knowledge base in Engineering : RAF technician

I joined the Royal Air Force in 1980. Over the next 5 years I completed technical training and was posted to 5 RAF stations. During this time I was not only responsible for the repair and maintenance of the equipment but also for training new people, which enabled me to improve my social skills and to support colleagues who were at the same level as me in the organisation. I found that during this period management was classroom based, but the skills were developed by applying what was learned in the classroom. I also learnt from more experienced technicians.

Example of results?

You probably can't remember it is so long ago but this is an example of how if you answer this question in later examples you are showing a higher level of reflection = more value to you and a higher level of grade.

Oh Yes you can, I see you remember the events as

I read on. What is needed at the arrow point a signpost statement that you are going to analyse your learning below. See my video of navigating text at

<http://www.mhmv.co.uk/site/write/writingvideo10.html>

technical skills and thinking. I also met a lot of people more senior than myself within the organisation. My training was classroom-based. I had learned in the classroom and listening.

1986 to 1992: RAF Corporal - Team leader: Taking on more responsibility

During this period of my RAF career I was posted to various stations in Ascension Island and Bahrain. At this point of my career I had learned to be a member of the team and to manage managers. The RAF does teach a more autocratic style of management and non-commissioned officers. Airmen are not used to an environment where everyone with management responsibility must lead in every situation, although I did come across some situations i.e. Giving orders using the forces hierarchy. I found that I got the most out of people by explaining the task at hand.

Oh Yes you can, I see you remember the events as

I read on. What is needed at the arrow point a signpost statement that you are going to analyse your learning below. See my video of navigating text at

<http://www.mhmv.co.uk/site/write/writingvideo10.html>

the stations were abroad. I was required to lead teams in a variety of situations. The 1st part of my RAF career was spent in the classroom and listening. I had learned in the classroom and listening. I found that I got the most out of people by explaining the task at hand.

working with their managers, and also allowing some lenience and patience depending on the situation. I had approximately 300 staff working for me indirectly. The only way I could use the staff in an efficient way was to set up working groups and identify leaders for those groups. I found that so long as I gave some autonomy and responsibility to those groups, the majority of the tasks would be completed successfully. Being in Bahrain during the Gulf War felt a bit like being thrown in the deep end, but I did have the support of the senior commissioned officers. Where I encountered problems that I was not able to deal with, I consulted these officers and use their authority, knowledge and skills to help me overcome difficulties. I found that through the difficult organisational and management problems enables me to learn the hard way, and now reflecting on that situation, it enables me to apply some of the academic theory that I had been taught in the classroom. I feel that through this period I improved my ability to bring people together into a team through focusing on a common goal, through understanding the needs, and through using the skills and knowledge of people or managers who were more experienced than myself (whether that was cultural, managerial, or technical).

You need a sentence in here to link the introduction of the idea of techniques and the example and indicate that the analysis and reflection is happening. Perhaps a section heading to signpost the analysis.

During this period, I overcame difficulties by using a mixture of management techniques. Sometimes I would consult the group as to how they thought we could complete the tasks. If they came up with a working solution I would allow them to run with that solution and monitor their success. If the group did not want to come up with a solution, I would offer a solution to complete the task, and if they agreed I would again allow them to run with that solution and monitor success. Sometimes, trying to come up with a team solution to a problem was not possible, the solution I offered was not accepted by the group, and in this instance, I would issue orders that these tasks would be carried out as stated. There were some very complex tasks to be carried out, of which some were unpleasant and the teams had to be pushed to complete the tasks. I used different methods to achieve my goals, sometimes being democratic, sometimes being autocratic (giving orders), and sometimes giving the authority to other individuals to enable the tasks to be completed. In one instance, I had to use disciplinary processes to enable me to apply my authority to a dissenting member of the team (who refused to carry out the tasks with the rest of the team). This person was being disrespectful of my authority through their body language, what they were saying to their colleagues, and avoiding work. This particular person thought that because they were not under my direct control, they could usurp my authority. The method I employed was to go to their manager and confirm with that particular person that I did indeed have the authority from them to use formal disciplinary procedures with them. From that point forward, I had no further problems with that person and the team). It was important to have the

What is actually happening here? Need to spell it out. Managing a conflict situation? Do you have an extra level of reflection to add here? For example How your actions benefitted the company?

This sentence here could be expanded to be a formal method/tool/technique of management that you have developed and applied over the years if it is so.

Respect and trust of the team is a key factor when thrown into a situation where you're expected to work with such a wide variety of people from different countries, it is very important to understand how the teams work. I was fortunate that I had been a member of many teams, and also worked in many countries. I believe that this knowledge enabled me to successfully implement the tasks that were assigned to me in a more professional way. I always try to ensure that my team members discussed their objectives, and worked together to achieve the targets set.

1992 to 1995: Working abroad as an Expat engineering manager

In 1992 I left the RAF and went to Saudi Arabia as Senior Biomedical Engineer at the Saudi Royal Family's palace clinics and mobile Hospitals. During my time in Saudi Arabia, I was expected to manage teams, where the individuals were often not fluent in English, and sometimes nobody in the group spoke English. For me this was an immediate barrier to achieving the tasks that were required. I realise that communication was essential if I was to gain the respect of these individuals and enable the tasks to be completed in the way that I wanted and completed. I went to a local bookstore and bought some books and tapes on Arabic. The next month I immersed myself in learning to speak Arabic, and then over the next 3 months I became a conversational in Arabic. This was something that none of my predecessors had bothered to do, and they tended to work through interpreters rather than trying to communicate directly. I found that by learning Arabic I gained the respect and friendship of my team, and of their associates. I found it very fulfilling being one of very few expats who had bothered to learn the language of the country we were working on. Most British expats working in the Middle East will automatically communicate in English, and make no effort to learn about the culture, or the language of the nation they are working amongst. I discovered that if you immerse yourself in your team's culture (even if their culture is different to yours) you can win your team's respect, and this brings you into their circle and that makes them want to be with you, and want to work with you.

"I believe" is not really good enough. To gain real 'marks' you will have to give an example and backed up by evidence.

1995 to 1999: Self employed Engineering management consultant

In November 1995, I returned from Saudi Arabia and reviewed - "what did I want to do moving forward?" Whilst in Saudi Arabia I had met a number of consultants that were earning substantially more than myself, but were no more knowledgeable. This was a driver in deciding to set up my own business. The wages in the NHS were not particularly good at that time, I needed to support a young family, pay my mortgage, and have a reasonable standard of living, so I decided to become self-employed as an independent engineering management consultant and set

my own fees. In 1996 I delivered management consultancy services to North Crumpsall EBME department in Manchester, and Edgeware Hospital in London. This involved working with their teams to create improvements in efficiency, and their working environment. I then went on to Chase Farm Hospital in 1997. I read the European medical devices regulations MDD93/42 in 1998 and represented companies in a consultancy role, advising on European and International regulations governing the manufacture and marketing of medical equipment. (In this period I was retained as a management consultant for AMC Ltd., training medical staff and technical support staff.) During this period I worked with my clients to define projects for their organisation which sometimes involves examining key roles within their departments, changing their departments to run in a different way and working with their staff to ensure that they were on board and wanted to make the changes. For these projects to be successful it was important that the objectives were agreed with the team, and that the resources were the of the project. All of these projects involved agreeing timelines, and my pr ing this was the use of Gantt charts (a simple validating plan). When going in it is very important to with understand the basics. english?? to the reader about what it is you are trying to say See <http://gallery.me.com/drmikehowarth#100465/04writing&bgcolor=black> are the team's ideas the project with the resources required. One of the most important features when implementing ave key performance indicators for tracking progress. All my clients e w meetings with key stakeholders to ensure that any problems can be overcome when dealing with the changes. When working on some projects, I was expected to work with other project managers. This enabled me to assess my skills as a project manager against theirs. And also, to learn from what they were implementing. I found that comparing myself to others allowed me to gauge my skills, and improve my skills in areas where I thought they may be weaknesses. One of these areas was in quality management systems. Although I understood the philosophy of quality management, I had never implemented a complete system.

1999 to 2005: Engineering Manager at the Princess Alexandra NHS Trust (PAH)

I was offered the opportunity to set up a new EBME (Electronic and Biomedical Engineering) service at Princess Alexandra NHS Trust March 1998. This involved the writing of Trust policies for procurement, training, and maintenance, and also managing the Hospital's engineering staff. Engineering departments tend to have a subculture (as compared to the culture of rest of the organisation) where they see themselves as different for 2 reasons. Firstly, because most

engineering departments mainly consist of male employees, and secondly, because they are not directly employed to look after patients. I was responsible for the medical equipment management at Princess Alexandra NHS Trust in Harlow. This involved setting up a new department, developing policies (including HR, health and safety and training), recruiting new staff, and managing the EBME service and their equipment library. Carrying out contract appraisals and training new NHS Staff in the EBME Department. Other responsibilities included ISO9001/2000 implementation and audit, Controls Assurance monitoring, Clinical Negligence Scheme for Trusts (CNST) advice, and medical devices incident investigations. In October 1998 I gave a presentation 'Effective communication in biomedical engineering' at the National Clinical and Biomedical Engineering Conference in Birmingham. In 1999 I became involved in modernisation project teams to develop clinical services at PAH and expanded the EBME service by cancelling manufacturers contracts and taking on additional staff.

Becoming a Director

In July 2003 I was appointed as Technical Director for EBME Ltd. I continued to develop the business and we won a major tender (that was worth £1.5 million) for the medical equipment service implementation at Bedford NHS Trust. This involves recruiting staff, training a new manager, implementing a quality management system, and acting as the service director.

In 2003 I approached colleagues around the UK and set up The Professional Association for Clinical Engineering (PACE). We held our first educational meeting in October 2003. I was chairman for PACE from 2003 to 2005. The objective was to approach chief executives, and government agencies to improve medical devices Management. Speaker and Chair: PACE Conference.

In 2004, I met with a company called Clinovia Ltd. I worked with Clinovia to develop a contract for EBME Ltd. This contract is still running, but Clinovia has now been bought out by BUPA health care at home. I direct a service centre with seven staff that 23 pages that follow deleted to reduce file size. business unit in Harlow, Essex. The service is being developed over the past 23 pages that follow deleted to reduce file size. employs seven staff full-time maintaining equipment for BUPA. I also won a contract to develop the management systems for Hillingdon NHS trust. This involved researching medical devices Management standards and regulations. Once I've found all the documents that I felt were relevant, they reviewed and summarised into an operational policy for the organisation. The policy was implemented, and the organisation was audited by the National Health Service litigation authority.

Monday 16th November 2009

PAUL CHALLENGER - Student No. 00241596

PC
TE
RE
EXAMPLE 2: Paul, This is a very good first attempt. We are not expecting a high level literature review, but you should use my very quick comments - I am just about to go away for a few days - to recognise the difference between your views hunches, personal experience and a review of written evidence.

Stage 1: Look at every statement you make an underlined highlight of

Stage 2: Can you find evidence to support or disprove your point?

Stage 3: Cut out those elements you cannot support.

Th This is not to say that you are 'right' in your hunches experience etc. But you are asked to provide a Review of Texts on the subject. Do what you can in the time. Cheers Mike Howarth

Government policy and reality with regard to the teaching of music mainly in secondary schools, but including some investigation of primary school provision. It is prompted by my own extensive experience as a peripatetic guitar teacher who has worked under the reign of several diverse governments and their ministries, the GLC and the ILEA. I am being primed as a classroom teacher of music, which means my contact with peripatetic teaching is now at a good arm's length. However, I still keep a watchful eye as well as offering advice when asked or when arguing not to be strictly speaking. Argument will need evidence.

Curious word here.
What do you mean

You should be illustrating strictly speaking. Argument will need evidence.

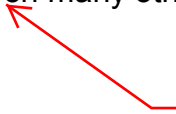
I will ~~attempt to~~ illustrate the altruistic motives of successive governments of both political persuasions have been deliberately or unwittingly sidetracked, and consequently left to wither on the vine; a vine that is regularly starved by either the lack of financial support, the failure of local authorities to implement national policy correctly and fully at a local level, or the genuine inability/refusal by the powers that be to understand the importance of music in the context of a national curriculum already heavily weighted towards the 'core' subjects of English, Maths and Science.

The subject areas of the review will be divided as follows:

- 1] Government ideologies, promises and resulting policies versus grass roots realities (ideology and altruism versus political and financial pragmatism)

These are several different subjects better focus on one.

- 2] The cost of music education to the taxpayer compared to 'core' subjects. Is sporadic access to funding for instruments and lessons enough in itself, or is there is a need to make parents and peers more aware of the importance of their encouragement and support?
- 3] Outside the classroom: obstacles to getting students out of school and into the public concert/exhibition/performance arena.
- 4] The disappearance of the 'less is more' effect, and the hidden denial of access to wider culture by the commercial considerations of media-controlling interests: e.g - MTV and other 24-hour pop video stations, the X-Factor, music videos, TV commercials, product placement.
- 5] Cultural influences, sexualisation, brutalisation, and negative peer pressure on students.
- 6] What effect is the 'instant gratification' culture of today having primarily on music, but also on many other aspects of the curriculum?



All these are probably very wide ranging. You might want to limit these when you cannot provide the evidence to support your assertions.

1] **Government ideologies, promotion of the arts, and cultural policies versus grass roots realities (ideology and altruism versus political and financial pragmatism)**

No underlines please
= difficult to read

“Our plan now is to tailor our education to the needs of the individual pupil, with parents supporting teachers and standards. That means music, art, sport and maths in primary school;”¹

This is what I mean by evidence for a point. Factual evidence for the point would be better in terms of hours / money allocated.

During a speech to the Incorporated Society of Musicians in Torquay in 2007, Sir Peter Maxwell Davies, then Master of the Queen’s Music, publicly called the Blair government ‘philistine’, and accused it of deliberately keeping the people ignorant, and starving musicians and music teachers of funding, while its main focus was firmly centred on the money-making powers of the commercial music industry. He said...the Labour Government’s policy of dumbing down music teaching in schools had been as damaging as the education cuts of the Thatcher era, particularly to children from deprived areas who were now leaving school with limited vocabularies and a tendency to crime, rather than creativity.²

“Two generations have now been deprived of the state music education available to many when I was a schoolteacher in the early 60s. Poor education has deprived millions of the possibility of expressing themselves cogently.”³

He went on to say;

“Of course, keeping people in a state of ignorance is good for the Government. It precludes the possibility of articulate criticism and induces political apathy, and its by-product is a frustration which bursts forth into seemingly mindless, unmotivated violence.”⁴

Sir Peter’s diatribe was commented on by some in the education community, condemned by others, and given heavy qualified support by a third faction. One rebuke came from the Department of Media, Culture and Sport, for whom a spokesman made claims that included the following statistics:

This is a biased comment. Best avoid.

New Labour has more than doubled theatre funding since 1997, created 100 new arts buildings and refurbished 500 more, while our artists and performers have won awards and acclaim around the world. ⁵

Such criticism of any government of whatever political hue is not unusual, and as an instrumental/classroom music teacher since 1993 I have seen a definite improvement in the availability of funding for music in my school, though much of this provision is available because the school has Arts College status. Many of the other schools I have visited, where I was a peripatetic guitar teacher were designated only as comprehensive before denied access to the larger and more varied pots of funding my current department occasionally uses.

Which schools and how can you prove they were denied access?

“There are now over 28,000 more support staff than in 1997; graduate teacher salaries are up by more than 70 per cent; average workforce is benefiting staff at 70 per cent; average modelling of the school provision to pupil need. We will now go further - to training for teachers, to widen further routes into teaching and pupils get the benefit of the range of support staff now working in schools, from learning mentors to music and arts specialists. The goal is clear: every pupil with extra support in their weakest subjects and extra opportunities in their strongest.” ⁶

You really need to have different sources of evidence to support your argument. This is looking like filling up the page

My experience of the figures floated above was, until recently, a good one. However, my school is currently cutting support staff (including Support Assistants), a move driven largely by a demand for general financial savings across the board. One of the consequences is that there are several children in every lesson that would previously have had one-to-one LSA support but are now left to flounder in a class where the majority of the children are much better equipped to get teacher’s attention and therefore achieve. Although it could be argued by policy makers that in an ideal world any teacher worthy of the name should be well-trained and committed enough to avoid neglecting some children for others, in the real classroom, as in the real world, this laudable aim is not attained.

Not this language please.

Can you provide evidence for this?

2] **The cost of music education to the taxpayer compared to 'core' subjects. Is sporadic access to funding for instruments and lessons enough in itself, or is there a need to make parents and peers more aware of the importance of their encouragement and support?**

“For older children partnership with the of-school childcare arts, music, sport a

Don't use the method of quotes to set the scene. Explain the subject matter of the section and don't use the title to make the argument.

14 extended schools, working in every sectors, will offer affordable out- throughout the year, with a range of

This is a praiseworthy idea, but potentially expensive in many ways. The use of schools as Community Centres/adolescent crèches, unless intensively staffed and supervised, could prove problematic from the maintenance, repair and security viewpoints alone. Like most grand-scale ideas, their financing has to be generous and open-ended to have any hope of fulfilling even part of the original remit. If the current government is replaced by a Conservative administration, I foresee any schemes such as those described above being sidelined and quietly remaindered in the search for ever more public spending cuts.

“What we need is a synthesis of the two ex lot of time on the bricks and mortar of lit what we are building. Without creativity, shopping lists.....The government claims to agree with us when we say that literacy and numeracy are not enough, but they do not seem to want to even discuss our agenda. But you will not promote creativity if you give it a low priority and basically pursue an approach which was designed for an industrialism which is now long gone.....In the short term, we would like to see the arts and humanities restored and a reduction in the levels of prescription in the curriculum. In the medium term, we need a more fundamental revolution.” But David Blunkett, he fears, “is not listening.”⁸

Too long for a quote. Take one point and use that to illustrate - expand on your point.

nt, we are spending a tly any clear idea of means of writing out

Trevor Milham, of the National Association for the Teaching of English

During the Thatcher-Major era it was common practice for money to be hypothecated for certain subjects. For instance, money gained by local councils

from the sale of council housing could not be used to repair the remaining housing stock or add to its number. It had to sit unused while unsold social housing degenerated in quality and waiting lists grew.

This term suggests a hint of unsubstantiated bias

This hypothecation of financial resources appears to have hung over into the Blair-Brown eras until very recently. For example, if the English Department in a school had £100 per head to spend, and managed to purchase enough text books for everyone in the school (all of whom study English – it's a 'Core' subject), but only spent £50 per head, the remaining money could not be spent on anything else, or, more importantly, handed on to any other subject department to help them out. Thus, a music department, which is by its very nature cost-heavy, having less students and much more expensive equipment than text books alone, would just have to look on enviously at other over-financed departments which had with damaged and outdated instruments, or join one waiting list for instrumental lessons created by a lack of funding for visiting teachers, and join another waiting list (wish list) for new instruments. Some idea of the costs of maintaining even the most modest of department needs can be indicated by a recent quote I received from a very reputable piano dealership: £3000 for a renovated upright model – not an ideal choice by any means, and there seems to be no funding available for it anyway. This was mooted as a possible replacement for the last of the three excellent grand pianos that the now defunct ILEA originally equipped my school with as standard issue on its opening in 1974, and last year succumbed to irreparable water damage after the hall roof sprung one of its regular unstemmable leaks during a violent rainstorm.

Seven line sentence.
Not a good idea.

By whom? Evidence needed.

I have been told many times that there are obscure sources of funding that can be tapped if only one knows where they are and how to access them in the right way. It is apparently up to the subject teacher and/or the authorities to seek them out rather than be given an open door to the authorities. Perhaps it is a form of initiative test. There is a small amount of funds for expensive Macbook Pro laptops and electronic whiteboards have been fitted in

This is an important point but you are in danger of sounding like a 'Winging Pomme'. Can you find a way of presenting this argument with figures. Perhaps.

recent official diktat, but requests for the wherewithal to replace strings, microphones, stands, plugs and cables, and effect running repairs to violins, brass, woodwinds, guitars, amps and drumkits are met with pursed lips and declarations of poverty.

It is all too often in the nature of incoming governments to throw the baby out with the bathwater. What might be a workable Tory or Labour idea that seems to benefit more members of society than it enrages could very well be ditched completely after being denounced publicly as disastrous, only to reappear in the not too distant future after being subjected to political spin and re-christened. Many ministers who have served in various departments over several administrations, whatever their party allegiance, have usually been very keen to make their personal mark on their department's output. While this may be useful to their careers, it quite often sounds a death knell for some public schemes, especially in education, that are ticking over perfectly well and getting close enough to achieving most of their goals with a minimum of fuss.

"Given that children no longer have to study art and music after the age of 14, two-thirds of their entitlement is now in primary schools. These perhaps unintended results of government policy in primary education have huge implications for art education as a whole." "In the short term, we would like to see the arts and humanities restored and a reduction in the levels of prescription in the curriculum. In the medium term, we need a more fundamental revolution." But David Blunkett, he fears, "is not listening." 9

Trevor Milham, of the National Association of English

The above quote from Trevor Milham strikes me as being of English. Between 1997 and 2004 I worked most term-time as the

guitar teacher for a project called JCYM, the acronym for the 'Junior Centre for Young Musicians.' This was the result of a collaboration between the Centre for Young Musicians and my Local Education Authority. Both parties were concerned at the lack of instrumental provision in schools in my area. The driving force behind the scheme was my personal observation that it is best to start in playing an instrument at a young age that would then transfer into the secondary school sector, which was suffering a dearth of young musicians. The scheme quickly

This is not Harvard referencing style. Be careful to be precise with "" reported speech and ' ' quoted text.

Best avoid personal views, feelings, impressions etc.

This will be best presented as 'a personal observation' I believe.

outgrew its humble start, and attracted not only the local middle class 6 to 10 year-olds, but many children from poorer backgrounds to whom a classical instrument and the music it was generally used for were largely unknown quantities. But, as it proved, the younger the student, the less prejudicial baggage they carried. We had many successes on many instruments, and several of the children I taught then have gone on to pursue music degrees and subsequent careers.

However, as successful as this scheme was (and I hope still is), I found that the secondary schools I taught in peripatetically at the time were, for various reasons, poor at continuing to nurture many of these promising children, and the root of the problem was usually financial: strings, spares, and repairs could not be afforded out of music department budgets, and capital expenditure for large items, such as a piano or a Public Address system or portable recording studio, was rarely available.

3] **Outside the classroom: obstacles to getting students out of school and into the public concert/exhibition/performance arena.**

No. Using a quote to start a paragraph is an method best left alone.

“Participation in any optional extra activity will be on the basis of parental choice and a willingness to meet the charges. Parental agreement is therefore a necessary pre-requisite for the provision of an optional extra where charges will be made.”¹⁰

Charging for School Activities (Teachernet.gov.uk)

Taking groups of schoolchildren on trips outside, be it a week’s stay in some rural idyll, a day spent at a theme park as a reward for previously earned success, or a trip to a concert hall to broaden their musical experience, is nowadays no simple task. Many forms have to be filled in and promises given, largely because of the litigious culture from across the Atlantic that has taken seed here. Local authorities are on the alert for threats from parents ready to

sue for any infringement, and this partial paranoia is having a detrimental effect on the children concerned.

Some children don't recognise many animals because they rarely if ever go to a zoo, and others have no idea what an orchestra does, or what instruments are

Again. Don't make observations you cannot substantiate

called and how they work, or that music other than the usual tightly-confined brand they listen to daily.

There is also the matter of cost. Despite promises to the contrary, taking groups of children to the Barbican or the Festival Hall is an expensive business, and many children are denied what might be a life-changing experience because of their own background poverty, and school and borough budget restrictions. Align this with sometime parental ignorance of the importance of the trip to their child, and another possible future bright light is denied the chance to get switched on.

4] **The disappearance of the 'less is more' effect, and the hidden denial of access to wider culture by the commercial pressures of media-controlling interests: e.g - MTV and other 24-hour pop video stations, the X-Factor, music videos, TV commercials, product placement.**

In an age where everyone, especially children, is inundated with demands and enticements (often subtly described as 'requests') to listen only to this radio station, or buy only these brands for fear of being out of the social loop, and discredit anything not in that loop, it is an uncomfortable fact that such singular and rigid viewpoints can be so easily created.

Having spent my pre-teen years between 1950 and 1960, an age of two TV stations, one of them non-commercial, and three radio stations, all of them non-commercial, I received a very eclectic education outside of school hours, and it is what I have come to describe as my 'Less Is More' theory. TV broadcasting hours were very restricted, and radio consisted of one station for 'highbrow music', one for high to middlebrow speech programmes, and one station for the masses, broadcasting a diet of comedy, quizzes, early soap operas, and 'light' music programmes. Nearly every aural stimulus outside of the classroom came from these five sources, and it is a credit to the operators that they managed to sustain such a varied mix. And it was that carried mix which gave me a sample of all the styles of music created up until that time. Music programmes played record after record, and each one was from a different genre, composer, and artist, and all conspired to give the listener, i.e. me, a taste of everything, whether I wanted it or not, thus adding subconsciously to the sum of my musical parts.

Evidence - could be easily put in here.

The public pressure on the Labour government of the middle 1960s to replace the pirate radio stations (who had set my generation free in the 1960s to listen to the music *we* liked, *when* we liked) with something similar begat Radios 1, 2, 3 and 4, a political compromise widely seen as a triumph for the younger masses. But that Golden Age didn't last much past the early 1980s, when the advent of the silicon revolution created a digital and satellite TV free-for-all for what were to become limited but very lucrative niche markets. A similar battle was fought out in the commercial radio market.

The consequence today is that music is as much a fashion statement as a listening experience, advertised to your peers by your content knowledge of the TV and radio stations you frequent, what tracks you have on your personal music player, and the clothes you wear. In the 1960s the Mods and Rockers, deadly enemies though they professed to be, at least shared a liking for musical genres that crossed both their territories. Few of the KS3 children that I teach today know much beyond the constant diet of often questionable MP3 tracks and videos fed them on a 24-hour basis, and who's happening on the X-Factor.

5] **Cultural influences, sexualisation, brutalisation, and negative peer pressure on students.**


The Internet and 24-hour TV access have opened a Pandora's Box of dubious delights that can be dipped into almost at will, at any time....and at almost any age. The pressure put on successive governments by gigantic commercial interests to weaken legislative controls on what people watch, listen to, and interact with has affected every age group and every stratum of society. The mobile phone is ubiquitous, as is the home PC, broadband, and satellite TV. We are now a nation of watchers and typers, texters and twitterers, and our on-line opinions breed exponentially like rapidly bisecting amoebas. But have these Niagras of information and opinion made us intellectually wealthier? Are we socially more aware and responsible for each others' actions? More to the point, are our children any more informed and inquisitive for having almost instant and constant access to everything that is out there? Unfortunately, I don't think so.

6] **What effect is the 'instant gratification' culture of today having primarily on music, but also on many other aspects of the curriculum?**

Many of the children I teach are prone to giving up almost immediately if things don't work out at the first attempt. I use iMac computers and music software for much of my classroom teaching, and though many children have an affinity with the software and are quite at home exploring and using it, it is a different matter when it comes to applying themselves to learning to read and play music, however simple the level.

The same problem occurs when some children have their first lesson or two on an instrument. Even if it is one they have chosen because they really want to tackle it, especially a guitar or drums, they often have difficulty equating application and practise with achievement, or that one is a prerequisite of the other. Obviously this isn't a new problem, but it is one that I think is exacerbated by the ease with which the silicon chip '*takes care of the boring bits.*' Analysing a pathway to a higher level of achievement is not a natural occurrence, and, even when undertaken, is often discarded after a few perfunctory attempts.

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