

Musicians of Change (PGCEi) Handbook

PGCEi in Group Instrument Learning
Course Code: VQ0822



Delivered in partnership with



BIRMINGHAM CITY
University



**Transforming
music education
one group
at a time**

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About the Programme

Musicians of Change is a Postgraduate Certificate in Education International, PGCE(i), in Group Instrument Learning.

It is built upon a partnership between the award-winning music charity Music Masters and Birmingham City University (BCU), a global centre of teaching and learning, and is designed for trained musicians who wish to gain skills in teaching groups of children (whole class ensemble and small group teaching).

Tutors and Mentors from Music Masters, all highly experienced in group teaching, will work alongside academic colleagues from BCU and experts from the wider sector in delivering a course specifically designed to provide new and experienced teachers with a qualification in teaching and learning in this specific context.

You will be enrolled as a BCU student and have access to all their online resources, as well as university facilities.

On completion, graduates will receive a qualification recognised in the UK and abroad, accredited by Birmingham City University. The PGCE(i) does not confer Qualified Teacher Status (QTS); QTS can be achieved through the completion of additional study if you wish to become a primary or secondary school classroom music teacher in the UK.

Who is the programme for?

Music educators of any instrument teachable in groups (whole class ensemble and small groups) in Primary, Secondary and community settings.

Music educators committed to our Programme Values:

- Inclusive, child-centred teaching approaches, which embrace and reflect the diversity of society
- A community-minded professional practice which prioritises building lasting and meaningful relationships with schools, families and students
- Continued commitment to own development as a professional, ongoing self-reflection and discovery
- Dialogue on current issues and research in music education and respect for the opinions and experience of others
- A pro-active role in making change and becoming part of the conversation for an accessible music education for all

Each PGCEi student cohort is selected with the ability to work collaboratively and respectfully as a team in mind, and the programme provides a safe space that is negotiated with and for students, to come together to study, debate and explore. In addition to the induction and weekend teaching days, online Twilight sessions and bookable 1:1s will be available to access support from the Music Masters team, and socials will enable students to bond and build relationships with one another

Study Mode

The programme is designed to be taught over one year, with a mix of online and in person sessions over a 3 day induction week and 7 weekends, enabling learning alongside students' own professional practice. Students will also be expected to attend visits at Music Masters affiliated schools, in order to observe Music Masters teaching. There is an expectation of self-guided study and research, using online resources, and supported by Music Masters and BCU Library.

Induction

27 August – 29 August 2025 (27th online, 28th & 29th in person)

Seven weekends

1. (27 & 28 September 2025 online)
2. 18 October 2025 (in person)
3. 22 November 2025 (in person)
4. 17 & 18 January 2026 (online)
5. 14 March 2026 (in person)
6. 25 & 26 April 2026 (online)
7. 30 May 2026 (in person)

Entry Requirements

- An undergraduate degree or equivalent level 6 qualification
- Performance level of above Grade 8 or equivalent
- Current experience in teaching or community music
- Music leadership experience

Programme Fees

We offer highly subsidised programme fees to eligible applicants. Our subsidised fee for 2025- 26 is £1,500. **Subsidised places are available for students who are:**

Currently working in a UK school or music programme that is state funded, either directly or employed through a music service or third-party organisation

Payment of Fees

We are strongly recommending that employers of applicants eligible for the subsidised fee cover up to 100% of the cost to support the professional development of educators who work for them.

Programme Delivery

Programme activity will be delivered in a blended way, both in person and online via Zoom. There will be opportunity for in-person teaching days throughout the year, as well as social events.

Lesson observations and mentor visits may take place in person and/ or online, with an expectation that at least one mentor visit will be face to face, and that all students will visit one of our flagship schools (in London) at least once during the course of the year, in order to observe our specialists in action in person.

Learning is established during the first few induction days of teaching, and thereafter there are seven weekends of taught sessions, alongside self-guided reading and research, 9 lesson observations, and guided teaching practice. All taught sessions and observations must be attended in order to meet the course requirements and fully engage in a wide range of active teaching and learning methods.

These methods will also require you to engage with your peers. Learning strategies will include group work, discussion, focused practice tasks, peer presentation and critical debate.

Independent study will also be required prior to, and following on from taught sessions. The programme embraces technology via Zoom, a Virtual Learning Environment (VLE) hosted by Music Masters and Microsoft Office for teaching and assessment purposes. Support for students unfamiliar with this technology will be provided.

Induction and Registration

Induction takes place during the first few teaching days in August. As well as introductory lectures and workshops, there will be an introduction to our Virtual Learning Environment and the use of E Portfolios.

As part of Induction, students will become enrolled at BCU with a student ID, and be able to gain access to BCU facilities.

You will also have time to audit your training needs, and learn key techniques and theories to support your learning throughout the year.

During the Induction days you will be encouraged to get to know your peers, teachers and mentors as well as the wider Music Masters team.



Mentor/Mentee Roles, Relationships and Expectations

Mentoring is an alliance, that creates a space for dialogue, that results in reflection, action and learning, (Rolfe 2021: 11).

Your mentor on Musicians of Change (PGCEi) will play a central role in helping you to deepen your critical reflection skills and apply learning from the teaching days into your practical, everyday teaching and professional conduct in schools. This will culminate in an E portfolio submitted at the end of the year as part of Module 4: The Professional Study Programme. Through mentoring, you will be exposed to a broad range of perspectives, expertise and experience to share key knowledge and skills. Mentors provide a balance of support and challenge to students as you navigate the programme and your career aspirations as an educator. Music Masters favours a coaching approach to mentoring which sees mentors inspire mentees to develop their own solutions through active listening and thoughtful use of questions. This encourages independent, critical and collaborative thinking, a core aspect of our work with young people and approach to music education.

The role of the Musicians of Change

(PGCEi) Mentor: • Understand the aims and expectations

of the Musicians of Change (PGCEi) curriculum, programme values and outcomes.

- Support through deep listening and coaching, to facilitate student's ownership of personal and professional development using the E portfolio as a tool.
- Inspire, motivate and cultivate student courage and ambition to learn and grow.
- Lead by example! Consistently model empathy, good communication and self-reflective practice to promote students' own development of these skills.
- Connect students with colleagues, professionals and professional development opportunities to support their personal aims and targets as outlined and discussed in their E portfolios.
- Value difference and dialogue. Actively encourage discussion around differences of experiences and expertise to broaden perspectives on education.



Breakdown of Mentor Responsibilities:

E Portfolio Support

- Prior to meetings: mentors will read your E Portfolio to gain an understanding of your prior and current experience, capacity for written reflection and your chosen areas for improvement.
- Prior to each Observation: mentors will either read the E Portfolio or revisit notes from last meeting to refresh their understanding of the mentee's areas for improvement, in order to address these within their Mentor Observation Form.
- Effective Communication and administration to arrange meetings and visits. We strongly recommend that mentors map out meetings, observations and visits for the term during your first meeting and confirm the timings and location of the next session before your meeting ends. Considerate planning and good communication are essential to building trust, to both parties feeling valued and protecting space for the relationship. We also recommend using a scheduling tool such as Calendly to manage meeting set up communication.

In School or Online Observations

- 3 in-school/online/ filmed teaching observations, 1 per term in which mentors will gain good insight into the student teacher's approach, style, rapport and skill. One of these must be in person. We recommend 1 hour minimum to allow for this, but mentors may feel they need more time than this, or to attend a lesson with more than one group.
- Mentors will use the Mentor Observation Form to record their observation notes and send their feedback to the student after a follow up conversation.

Meetings

- 1 initial meeting to get to know each other and agree a mentor – mentee contract for the year ie how you are going to work with each other. Up to 1 hour is recommended.
- 1 follow up E portfolio meeting to discuss the mentee's scoring, areas of interest and improvements that are emerging and how these might be addressed through signposting of visits and the first observation. Around 1 hr is recommended.
- 3 verbal feedback meetings (1 per term). We recommend 1 hour's discussion of mentor's observation of your teaching before their written Mentor Observation Form is shared with you. Written feedback alone can often be misinterpreted and feel prescriptive. Verbal feedback creates an opportunity for shared dialogue which gives the mentee a stake in their development and an opportunity to find their own answers.
- 1 closing meeting at the end of programme, this could be 20- 30 minutes to reflect upon the year, set future goals and provide a positive ending to the mentor – mentee relationship.

Written Feedback

- 3 written up mentor observations (1 per term) to be completed by mentors within the Mentor Observation Form. We recommend this is written up after the verbal feedback session, so that there is evidence of dialogue and decision making. The Mentor Observation Form should be shared with the mentee after the feedback meeting so that you can write up your own reflections on this in the Mentor Feedback Reflection Template. This forms part of the evidence required for the E portfolio.

FAQs

What is the difference between mentoring and coaching and what approach does Music Masters use?

There are many shared aspects to mentoring and coaching approaches and you can read more about these from an education perspective in the National Framework for Mentoring and Coaching here. Both involve a commitment to reflection and learning through open discussion and mentees taking ownership of their development.

The differences between mentoring and coaching are often defined by who mentors or coaches are in relation to the mentee or coachee and what skills and approaches they use to facilitate.

Traditionally mentors have often been considered more experienced professionals working within the same field as their mentee, sharing specific knowledge and advice to help mentees progress in a particular area, whereas coaches can be fellow professionals with expertise in a completely different area who help coachees articulate their goals and identify their own solutions.

Music Masters blends these aspects within their mentoring programme and draws on coaching approaches to emphasise a more equal partnership between mentor and mentee, where the quality of discussion, listening, questioning and reflection and exposure to different perspectives and experiences within the relationship is prioritised. Selecting and matching mentors with mentees is based on these qualities as well as a mentor's relevant experience, knowledge and commitment to inclusive teaching.

What is the mentoring for?

'A synergetic relationship - two or more people, engaged in a process that achieves more than each could alone.' (Rolfe 2021: 11)

The aim of mentoring is to support mentees' overall professional development and help mentees to:

- Explore mentee's potential and clarify their areas of interest and improvement
- Benefit from the mentor's insights and experiences as a role model
- Gain exposure to different viewpoints and lived experiences
- Experiment with new ideas and be challenged to think differently
- Broaden mentee's networks and signpost additional learning opportunities
- Develop a practice of reflection on mentee's learning and development
- Develop and articulate future goals

How often should we meet and where?

We suggest that the first two meetings be scheduled closer together so that you have an opportunity to get to know each other. These should be led by the mentee and mutually agreed with the mentor. We strongly advise you to book your meetings in together as far ahead as possible together to avoid unnecessary administration.

These may be held at a mutually convenient meeting place in person, online, by phone call or at the mentor's or mentee's teaching setting. For the three observations, these can be a mixture of online, recorded lessons, in person at the mentee's teaching setting or arranged within the mentor's setting if necessary. The follow up feedback meetings can be arranged directly afterwards on site or at a separate time online.

How should we use the E Portfolio?

We recommend that mentees spend time using the e portfolio to audit their existing knowledge initially using the scoring tool to help them think about specific development goals. These can then be discussed with the mentor to help shape goals which can be revisited during observations and check ins. This will enable both of you to focus your relationship on the mentee's learning needs and will provide a structure for future dialogue. Keep these simple, with the knowledge that they may shift over time and progress may not always be linear. The e portfolio can be used during the mentoring to check progress and can be modified as necessary.

Do we record our meetings and if so how?

Your meetings and discussions don't need to feel formal but mentors should encourage mentees to reflect and record key points arising from your meetings, either by keeping these within the e portfolio or a learning journal or diary which you can pull into the e portfolio at a later stage.

This will also help mentees to chart progress against their identified areas of interest and improvement.

Are our discussions confidential?

We suggest they should be confidential, unless otherwise agreed between you. Mutual support and trust are the foundation of successful mentoring relationships.

As a mentor, what can you expect of your mentee?

This is up to you to negotiate in contracting in your first session but as a starter we would suggest:

- Commitment to the process
- Enthusiasm
- Willingness to listen, absorb, analyse, reflect and learn
- Courage and openness about their own concerns and fears
- Following through what you agree
- Not making unnecessary calls on your time

There may be other areas which you will agree through contracting between you at an early meeting.

As a mentee, what might you expect from your mentor?

- Personal support; a genuine interest in you
- Professional insights that they are willing to share
- Deep level of knowledge about and experience within their own teaching
- A capacity to actively listen and reflect on what they are hearing you say
- Challenge and stimulation to think and behave differently
- Understanding that professional learning can provoke strong emotions
- Guiding towards a solution but not dictating it
- To encounter new people and opportunities
- To agree when you will meet again before the session ends

Do not expect

- Your mentor to provide solutions to problems
- Your mentor to take the lead on your goal setting
- Your mentor to be available at all times
- Perfection in all things – the mentoring process involves learning on both sides.

What will we do if the relationship is not working?

We strongly encourage both sides to try and resolve the issue together – there may have been a misunderstanding or miscommunication between you or different expectations of the relationship. In the first instance, we advise that you assume the best in each other's intentions and find a respectful way to communicate any challenges you are encountering without making it personal. Consider that a meeting in person or online may be more effective than an email, although you may find writing your thoughts down before your discussion helpful.

If issues remain after an attempt at resolution and further support is needed, you can reach out to the Mentor and Training Manager who will consider options for a mediation with both parties.

Learning to engage in professional dialogue is a key part of the mentoring process, as are listening to and valuing intellectual diversity and different lived experiences.

What is the role of the Musicians of Change (PGCEi) team in the mentoring?

All discussions will be private between the mentor and mentee, unless otherwise agreed. The MoC team will not intervene unless specifically requested, however regular opportunities are created for students and mentors to check in with the team. Evaluations, at least 3 times across the year, are also used to gather feedback on the process. You are also able to book one to one meetings with the Musicians of Change team at any time.

What do we need to do first?

- Arrange to meet, and take time to get to know each other
- Discuss and co-create a contract of how you are going to work together
- By the end of this meeting, arrange a follow up meeting to discuss the mentee's emerging goals from their initial auditing and scoring activities from the e portfolio.

“The course prompted me to reflect on my values as a teacher and find a renewed sense of meaning.”

Peter, Manchester
(Cello and Musicianship)





Programme Content

The programme is comprised of four modules. An overview of each module is given here and further details will be given during taught sessions and through assignment briefs, issued separately at an appropriate time in the year.

Module 1: From Subject Expert to Educator

Module 2: Pedagogy

Module 3: Learning in Context

Module 4: Professional Study Programme

Module 1: From Subject Expert to Educator

Overview

This module will provide opportunities for you to consider your specialist subject or area of expertise and your developing identity and role as a teacher. You will be able to interrogate the nature of your subject and to identify and examine some of the knowledge, skills and understanding that are considered to contribute to the essential essence or heart of your subject. It is likely that the knowledge, skills and understanding you identify will have formed the bedrock of your own development as a specialist and expert.

However, the challenge must be for the specialist to look beyond the surface level of your subject and to question assumptions about it. By engaging with this module, you will be encouraged to deconstruct your subject and consider the rationale for what is taught in your particular contexts and settings.

An essential element of this module will be your ability to analyse and reflect on your own learning and the way in which you have applied your knowledge, skill and understanding to any professional context in which you have engaged to date. Communicating effectively with potential learners is a key skill for any educator and this will be a feature of this module

Assessment Method

You will be assessed through the submission of an assignment comprising a portfolio of evidence and critical commentary.

Assessment Outline

You will explore a subject concept relating to group instrumental teaching through the use of a portfolio of text, sound, image files and an accompanying critical commentary. Your reflections will draw on your own expertise, your experience as a learner, observer and/ or teacher, and your wider reading in terms of both theory and practice.

Module Learning Outcomes

1. Demonstrate critical insight into an aspect or aspects of your subject within your teaching setting
2. Develop criticality by drawing on appropriate reading and research to inform your reflections on musical teaching and learning
3. Demonstrate your ability to reflect on your experiences on your journey from expert to educator
4. Demonstrate your ability to communicate effectively through appropriate use of media.

Module 2: Pedagogy

Overview

In this module you will develop your understanding of theories of teaching and learning and how they apply to music education. You will look at how this can be applied to group and class instrument teaching, developing your own teaching style and ethos.

Assessment Method

You will be assessed through a 15 minute live presentation, made individually to an audience of your tutor and peers.

Assessment Outline

You will present a structured reflection of your developing understanding of one selected theme drawing on your own experiences as a learner and on the learning you have observed as part of the programme. Although focusing mainly on your selected theme, your presentation will also draw on the wider module content as well as your wider reading. Your reflection will be presented to an audience of tutors and peers. You should be prepared to answer questions following your presentation and submit a PowerPoint Presentation with references and a bibliography.

Module Learning Outcomes

1. Demonstrate a critical understanding of the selected theme and the wider module content
2. Apply your understanding to a critical analysis of your own experience as a learner
3. Critically analyse the learning and teaching you have observed in the contexts of the course
4. Demonstrate an ability to communicate to an audience.

Module 3: Learning in Context

Overview

This module will provide you with the opportunity to reflect on your professional practice and chart the progress and development of your learner(s). Your success as a leader of learning can be measured through the impact that you have on your learners and their progress. As well as developing and applying your understanding of assessing learning, you are also able to reflect on the professional decisions you have taken during the learning journey of others.

A significant factor in assessing learning and progress will be the specific context in which learning takes place. This includes the learners themselves as well as your philosophy and persona as a leader of learning. Through critical analysis you will learn to recognise and interpret evidence that learning is taking place. Where you discover that learning is not occurring, your professional decision will need to alter or be adapted to impact on the situation. As ever, your ability to affect learning will be enhanced by your observation of others, your personal study and reflection as well as your practical experience.

Assessment Method

You will be assessed through the submission of a 3000 word essay.

Assessment Outline

You will submit a 3000 word essay including evidence which might be for a single learner or a small group of learners, as appropriate to your teaching context and critical commentary which draws on your wider reading and research to analyse and evaluate the impact of your teaching and the context within which that teaching takes place and the progress made by the learner(s).

Module Learning Outcomes

1. Evaluate the extent to which context has influenced the learning of your learners(s)
2. Critically analyse evidence of learning and progression
3. Critically analyse the impact of your teaching on outcomes for your learner(s)
4. Adapt, or suggest adaptations, for your professional practice, justifying these with references to wider reading and research.

Module 4: Professional Study Programme

Overview

The Professional Study Programme module provides the context in which the academic modules are located and is intended to focus entirely on your continuing development as a professional.

In the context of Music Masters and Group Instrument Teaching, this will take the form of an e portfolio detailing an audit of your existing knowledge and understanding of the Teaching Standards, your aims and actions to increase this knowledge and understanding; and a range of evidence demonstrating your knowledge and understanding of the context(s) in which your area of specialisation might typically operate.

The e portfolio should evidence your developing skills as a practitioner, your developing understanding of the scope of your specialist area and its wider development and your practical professional competence, including all observation and mentoring of your professional practice in context.

Assessment Method

You will be assessed through the submission of an e portfolio with evidence of your professional practice.

Assessment Outline

You will present evidence of increased professional competence in Group Instrument Teaching during the course of a year's study and professional practice. The nature and format of your presentation of evidence will be made clear in advance by the module leader and be set out in your assignment brief. The nature and scope of evidence presented will be personal and will include evidence of critical reflections towards on-going self-improvement.

Module Learning Outcomes

1. Demonstrate the ability to critically engage and collaborate with other stakeholders in the context of your specialist area
2. Present for the benefit of a third party a critical reflection of the ways in which you have developed professionally over the course of this module.
3. Demonstrate communication skills relevant to the professional context
4. Exhibit competence in professional practice.

Assessment

At the beginning of each module the requirements for assessment, including deadlines, will be provided in the Virtual Learning Environment and by the MoC team. Submission of assignments will be online via email or, in the case of module 2, by assessed presentation.

Marking of all assessments will be undertaken by tutors from BCU, Music Masters and the Course Leader. Feedback will be provided within 20 working days of the hand-in date. Marks are provisional until confirmed by the Examination Board.

In addition to formally assessed coursework, most modules include opportunities for formative (non-assessed) evaluations of a student's learning to date. At this point the Course Leader or Mentor will provide feedback on progress made and areas for improvement.

Further details regarding assessment can be found in the BCU Assessment Regulations, accessible by following [this link](#).

If you anticipate any problems with submitting work for assessment please discuss this with the Course Leader at the earliest opportunity so that appropriate advice and support can be given.

There may be times when you feel that due to circumstances beyond your control, you are unable to submit an assignment or attend an exam (for example, if you're ill). In such cases, you can apply under the University's procedures for the consideration of extenuating circumstances for either:

- A deferral (which means that you will take the assessment at the next available opportunity) or
- A coursework extension of 10 working days to the coursework deadline.

There are strict timescales by which an application must be submitted. You are strongly advised to familiarise yourself with the procedure, the timescales and evidential requirements currently in operation. Current information on the procedure can be found on the [Student Contract iCity page](#) under Academic Policies.

The Students' Union Advice Centre can also provide useful guidance when you make a claim.

It is your responsibility to ensure that you are familiar with the procedure and that you access the most up to date version which is available from the Appeals and Resolutions (formerly known as Complaints and Appeals) link above.

You need to ensure that you understand the academic regulations that govern your programme and that you are clear about the implications of failing to submit your work on time and of having a claim for extenuating circumstances rejected.

If you have longer term problems which you think are likely to last more than three weeks, you should discuss with the Course Leader or the Faculty Link Tutor whether it would be in your best interests to apply to withdraw temporarily from the programme. For further information, contact your Course Leader.

Examination Boards

All assessment marks are provisional until confirmed by a University Examination Board. These are held at BCU and will be attended by Faculty Link Tutors and external examiners appointed by the University. The purpose of the examination board is to review students' overall performance each year and to confirm the students' final awards.

Student Engagement

Students are encouraged to actively engage within the wider context of their course, within Music Masters and BCU.

- A student representative will be nominated by the student body to speak on the group's behalf. Student Representatives are required to liaise with the Course Leader and Programme Manager and attend Board of Studies and other meetings as appropriate.
- Module reviews will be completed by all students on each module. This feedback will be used to review content, assessment methods and teaching styles. Students are asked to be honest, open and constructive with feedback, as this will provide Music Masters and BCU with important information in revising and developing their programmes.
- Boards of Study are held regularly and are an important element in the quality assurance and enhancement of the programme. They will be attended by student representatives, the Course team at Music Masters and BCU.

Complaints

In most cases it is possible to resolve complaints by discussing them with the Course Leader, Mentor and Training Manager or the Faculty Link Tutor from BCU. However, in very rare cases this may not be possible and there are more formal complaints procedures. The details of BCU's Appeals and Resolutions procedures can be found [here](#) under Academic Regulations, Policies and Procedures.

Where you can get advice and support if you're worried about assessments

We realise that assessments can be stressful so we try to provide as much support as possible throughout the year. There are a number of people across the University who can help with a variety of issues ranging from personal and financial to academic difficulties in Maths or English, for example.

If you're worried about anything, you can contact:

- The Course Leader
- Faculty Link Tutor
- The Personal Development Department
- The Centre for Academic Success
- The Students' Union Advice Centre Student Affairs

Refer to [Student Support](#) Services for further information about these departments.

Academic Misconduct

If a student is found to have undertaken an act of academic misconduct, the tutor will refer to the student code of conduct and disciplinary policy as well as the guidance provided by BCU. In order to combat academic misconduct, students will include an authenticity statement with every assignment. You must sign and date the authenticity statement to acknowledge that the work produced is your own and that you understand the penalties.

Plagiarism

Plagiarism is the act of using other peoples' words as if they were your own.

In academic work it is important to make clear to readers the distinction between your words and the words of others, thus avoiding the charge of plagiarism.

Except where the assessment of an assignment is group based, the final piece of work that is submitted must be your own work. Close similarity between assignments is likely to lead to an investigation for cheating.

You must also ensure that you acknowledge all sources you have used.

Submissions that are considered to be the result of collusion or plagiarism will be dealt with under the University's Disciplinary Procedures, and the penalty may involve the loss of academic credits.

If you have any doubts about the extent to which you are allowed to collaborate with your colleagues, or the conventions for acknowledging the sources you have used, you should first of all consult module documentation and, if still unclear, your Course Leader.

Avoiding allegations of academic misconduct

The University takes allegations of academic misconduct (i.e. cheating), in any form of assessment, very seriously. We class it as a disciplinary offence if a student attempts to gain or helps someone else to gain an unfair advantage over other students. Students who are suspected of academic misconduct may have to attend a formal hearing to explain their case, and if allegations are found to be justified then the penalties can be severe. You can read the Student Disciplinary Procedure for further information [here](#) under Academic Regulations, Policies and Procedures.

Here are a few simple principles to follow to avoid allegations of academic misconduct.

In exams:

- Don't attempt to see the paper before it is published.
- Don't ask another student for help during the exam or copy another student's work.
- Don't let another student copy your work.
- Don't take unauthorised materials into the exam room.
- Make sure you know what equipment/materials you can use in the exam (i.e. calculator) and make sure the permitted materials are clear of your additional notes and other recorded information.

In coursework:

- Don't pass off someone else's work as your own. This is plagiarism and is viewed very seriously by the University.
- Acknowledge all sources that you have used in your assignment or project. For advice on referencing contact [the Centre for Academic Success](#).
- Use quotation marks if you are using the exact words of another person.
- Don't submit a piece of work that you have already submitted in whole or in part for an assessment elsewhere. This is called duplication and, like plagiarism, is viewed very seriously by the University.
- Check with your programme team whether you can work with others on your coursework, and if so, be sure about what you should be doing on your own.
- Don't allow others to copy your work, or lend your work to other students.
- Don't make up data to prove your point.

Click for more information on iCity on using [Harvard referencing](#) in your work correctly.

Procedure

If you can demonstrate that there has been an error or irregularity in an assessment, or at an examination board, that has adversely affected the outcome of your assessment you may submit a claim under the Academic Queries and Appeals Procedure.

There are strict timescales by which an application must be submitted. You are strongly advised to familiarise yourself with the procedure, the timescales and evidential requirements currently in operation. Click [here](#) for up-to-date information on the procedure. Again, the Students' Union Advice Centre can also provide useful guidance when you make a claim.

Please note that you are not able to make a claim that challenges academic judgement. You must seek guidance from the person that has marked your work if you have any queries or concerns about your mark.

It is your responsibility to ensure that you are familiar with the procedure and that you access the most up-to-date version available from the Appeals and Resolutions link above.

Use of AI (Artificial Intelligence)

Music Masters' guidance aligns with BCU's AI policy and guidance, the full details of these can be found [here](#). Music Masters will induct you during your time on the course prior to your first assignment on this guidance in order to support your use of AI during the course and the limitations on usage for assignments.

Any generative AI that creates sentences from scratch, predicts sentence formation or substantively rewrites sentences is **not** permitted for students in assignments unless explicitly mentioned in the assessment brief.

The only exception is if students are in receipt of Disabled Students' Allowance (DSA) and their package of support includes generative AI writing tools, such as Grammarly's Generative AI assistance.

You are allowed to use such tools to help them enhance their own work (i.e. to help improve their own sentences/paragraphs). However, you must not use AI tools to create brand-new content 'from scratch' and copy-and-paste into their assignment. Your work must be your own, and we strongly recommend you keep drafts of the different stages of their work.

Guidance for AI:

- Students can use AI to help them: brainstorm ideas; summarise texts; understand/break down difficult concepts; revise a topic (via e.g. creating multiple choice revision); plan/structure an assignment; find relevant sources
- Students should not be using AI to: copy-and-paste from an AI tool into an assignment/exam; use AI in an assignment/exam when explicit permission has not been given in the brief (e.g. for generating images, text or code)

AI and Academic Integrity

The principle of 'academic integrity' is where students submit their own original work, attributing and acknowledging sources honestly and using appropriate referencing.

It is the student's responsibility to:

- Review their assignment brief to understand for what they can and cannot use AI
- Read any guidelines around AI that are provided and check anything they don't understand with their tutor
- Cite sources and never copy and paste directly from a source unless using a direct quote that is referenced.
- Read, check and cite any sources that are used in their work and use their own paraphrasing skills to ensure source material is presented in their own words
- Never upload their work to a third-party site like an AI detector (as it could lead to a high AI score later on).
- Be prepared to explain the process they went through when writing the assignment, and so students should keep:
- Drafts which show the process/stages of research and writing, records of any AI prompts (screen shots) used to help with the assignment

Misuse of AI

Any use of AI which means you have not independently demonstrated your own attainment is likely to be seen as academic misconduct. AI tools must only be used when the assessment instructions permit its use and where you are able to demonstrate that the final submission is the product of your own independent work and thinking.

Examples of AI misuse include:

- Copying or paraphrasing sections of AI-generated content so that the work is no longer your own
- Copying or paraphrasing whole responses of AI-generated content
- Using AI to complete parts of the assessment so that the work does not reflect your own work, analysis, evaluation or calculations
- Failing to acknowledge use of AI tools when they have been used as a source of information
- Incomplete or poor acknowledgement of AI tools

If there is suspected misuse of AI, students will be invited to an informal 5-15 minute conversation to discuss their work. If the panel believe AI has been used to gain an unfair advantage over other students, it will be treated in the same manner as Plagerism and investigated in line with the Academic Misconduct Procedure. Full details can be found [here](#) under Academic Regulations and other relevant policies and procedures. Students may have to attend a formal hearing to explain their case, and if allegations are found to be justified then the penalties can be severe.

Retaking your assessments

It is extremely important that you hand in work and assignments on time for every module that you've registered to take in the year.

If you fail any of the modules you've taken, you will be required to re-take them. There are also limits on the number of times that you can re-take. Having to re-take modules also means that your workload will be increased and you will be putting yourself under more pressure and under certain circumstances you may not be able to progress to the next year with all your peers.

Your Course Leader, Programme manager, Faculty Link Tutor, Student Affairs, the Centre for Academic Success and the Students' Union Advice Centre are all on hand to offer advice and support on assessments.

Refer to [Student Support](#) Services for further information about these departments.



“I am very experienced in one-to-one teaching, but have always been intimidated by group teaching. This course has helped me to really appreciate the benefits of group teaching, and equipped me with the tools to do it effectively.”

Anti-Harassment & Bullying Students & Staff

At the heart of the Musicians of Change (MoC) (PGCEi) programme is a commitment to learning environments that are respectful, inclusive, and safe for everyone. As a postgraduate teacher training programme rooted in creativity and collaboration, we believe that every participant—student, mentor, or tutor—deserves to engage in their work free from bullying, harassment, or discrimination.

Our [Anti-Harassment & Bullying Policy](#) outlines our approach to promoting dignity and respect, preventing unacceptable behaviour, and responding effectively when issues arise. It applies to all MoC students during training sessions, events, and wider interactions—both in person and online.

Our Values and Responsibilities

- **Mutual respect:** Every individual deserves to be treated with dignity. Disagreement and constructive challenge is natural and often encouraged in learning, but it must always be handled respectfully.
- **Equity and inclusion:** We are committed to promoting equality and protecting people from harm, especially where power imbalances exist.
- **Safety and trust:** We aim to foster an environment where people feel safe to speak up, knowing they'll be listened to and supported.
- **Everyone involved in the programme—**including students, academic staff, partners, mentors and guest contributors—shares responsibility for upholding these values.

Unacceptable Behaviour

Harassment

Harassment is any unwanted conduct—verbal, physical, or digital—that violates someone's dignity or creates an intimidating, hostile, or offensive environment. It may be:

- **Personal:** based on individual characteristics (e.g. mocking someone's accent, clothing, or background).
- **Discriminatory:** related to a protected characteristic under the Equality Act 2010 (e.g. race, religion, disability, gender identity, sexual orientation).
- **Sexual:** including unwanted touching, suggestive comments, explicit images, or pressure for intimacy. This can happen in person or online and may come from peers, staff, or third parties.

Even a single incident can amount to harassment if it causes harm.

Bullying

Bullying involves repeated behaviour that humiliates, intimidates, or undermines someone. It can take many forms—shouting, exclusion, manipulation, sarcasm, spreading rumours, or excessive criticism. Bullying can happen between peers, from mentors or supervisors, or between groups.

In line with the Worker Protection Act 2023, we have a legal duty to take reasonable steps to prevent harassment—especially sexual harassment. This includes behaviours by placement hosts and third parties. Failing to act can result in serious consequences for both the organisation and individuals involved. Upcoming legislation (expected 2026) will further expand obligations to take all reasonable steps to prevent such behaviour, and the [Office for Students \(OfS\) under condition E6](#), now requires universities to proactively address harassment and misconduct, with clear sanctions for non-compliance.

What to Do If Something Happens

We understand it can be difficult to speak up, but support is available.

Informal Options

If you feel able, you might:

- Speak to the person directly to let them know their behaviour is unwelcome.
- Talk to any of the course team including Course Leader or Mentor and Training Manager or your mentor for guidance.
- Access resources and confidential support from a designated advisor or student wellbeing contact through BCU [here](#).

Formal Reporting

If the issue can't be resolved informally—or if the behaviour is serious—you can:

- Make a formal written complaint to the MoC Course leader.
- Make a formal complaint through the [BCU Support + report](#) platform
- Be assured your complaint will be taken seriously and handled confidentially.
- Receive updates, support, and a fair process with a named contact person throughout.

Support and Safeguards

We commit to:

- Protecting students from retaliation or victimisation.
- Putting in place temporary support measures if needed.
- Offering access to wellbeing and mental health resources via [BCU Student Support Services](#).

If You Witness or Hear Something

Everyone can play a part in creating a safe learning space. If you witness bullying or harassment:

- Offer support to the person affected.
- Report your concerns to a member of the course team
- Consider being an active bystander—speaking up safely, where appropriate.



Beyond the programme

Graduates of Musicians of Change (PGCEi) will continue to represent and promote Music Masters' values wherever they are teaching. These are:

- Inclusive, child centred teaching approaches, which embrace and reflect the diversity of society
- A community-minded professional practice which prioritises building lasting and meaningful relationships with schools, families and students
- Continued commitment to their own development as professionals, ongoing self-reflection and discovery
- Engagement with current research and issues in music education and respect for the opinions and experience of others
- A pro-active role in making change and becoming part of the conversation for an accessible music education for all.

Following the completion of the programme, Musicians of Change (PGCEi) graduates will automatically become members of the Graduate Network. As a member you will:

- Be affiliated with Music Masters for a minimum of 5 years
- Actively embody Music Master values (see left) wherever you are, utilising your skills from the programme to make a positive contribution to the sector.
- Attend specially selected training and social events, talks and access other membership and industry offers. Together with your peers, continually reflect and refine your teaching in a safe and supportive environment.
- Help Music Masters demonstrate the impact of Musicians of Change (PGCEi) by keeping us up to date with who and where you are teaching, how this is going and what your aspirations are via yearly evaluation points. In return, we will continue to support you to keep music thriving wherever you are teaching and promote and celebrate your work.

“Our Whatsapp chat has been never ending with people offering each other support and giving out new ideas to try! It’s such a great community to be a part of”

Matt, Brighton, Trumpet

Programme Team

Music Masters

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“There are often so many demands on a musician that there is little time to stop and reflect. This programme is like an oasis for me.”

Helen, Bristol, Musicianship



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