Module Descriptor

Title	Advanced Songwriting And Performance		
Session	2026/27	**Status**	
Code	MUSC09019	**SCQF Level**	9
Credit Points	20	**ECTS (European Credit Transfer Scheme)**	10
School	**Business and Creative Industries**		
Module Co-ordinator	Rebecca Wallace		

Summary of Module

Advanced Songwriting and Performance is modeled on a range of professional songwriting practices, providing the student with an opportunity to explore and expand creative skills with a focus towards working as a professional writer / performer. The module is in two parts; first an intensive collaborative songwriting workshop that culminates in a live performance then a solo assignment in response to a set brief. In the course of the intensive songwriting week students will apply techniques demonstrated in areas of collaborative practice, melody writing, harmonic arrangement, and lyrical structure, moving towards the performance of newco-written songs in a performance event. Students will experience creative negotiation / positive compromise, working within tight professional deadlines to deliver finished work. They will also engage critically in extended feedback sessions. The solo songwriting brief will challenge students to reflect on techniques explored during the workshop and apply those to a new song along with a 300-word artist statement.

Key Content:

- Collaborative songwriting
- Time-limited working (professionalism)
- Building collaborative performances
- Writing to briefs
- Critical reflection

Module Delivery Method	On-Campus[1] ☒	Hybrid[2] ☐	Online[3] ☐	Work -Based Learning[4] ☐
Campuses for Module Delivery	☒ Ayr ☐ Dumfries	☐ Lanarkshire ☐ London ☐ Paisley	☐ Online / Distance Learning ☐ Other (specify)	

Terms for Module Delivery	Term 1	☐	Term 2	☒	Term 3	☐
Long-thin Delivery over more than one Term	Term 1 – Term 2	☐	Term 2 – Term 3	☐	Term 3 – Term 1	☐

Learning Outcomes	
L1	Demonstrate awareness of own and others' roles and responsibilities in the creation of collaborative musical works within professional time constraints.
L2	Use a range of the principal professional techniques and practices associated with the discipline of songwriting, a few of which are specialised
L3	Critically analyse the development of song material from stimulus to completion, evaluating personal strengths and areas for creative development.
L4	
L5	

Employability Skills and Personal Development Planning (PDP) Skills	
SCQF Headings	**During completion of this module, there will be an opportunity to achieve core skills in:**
Knowledge and Understanding (K and U)	**SCQF 9** An understanding of: The principles of melodic and harmonic creation, development and arrangement; the synthesis of language into poetic, lyricalexpression and the working practices of the professional songwriter / performer.The ability to: Develop materials into well-formed and coherent musicalstatements, develop performance strategies and critically analyse the process with reference to the market.
Practice: Applied Knowledge and Understanding	**SCQF 9** Use demonstrated principles of song creation, bringing those techniques and practices to bear on the creation of new song material. Demonstrate depth of research, analysing classic examples of

[1] Where contact hours are synchronous/ live and take place fully on campus. Campus-based learning is focused on providing an interactive learning experience supported by a range of digitally-enabled asynchronous learning opportunities including learning materials, resources, and opportunities provided via the virtual learning environment. On-campus contact hours will be clearly articulated to students.

[2] The module includes a combination of synchronous/ live on-campus and online learning events. These will be supported by a range of digitally-enabled asynchronous learning opportunities including learning materials, resources, and opportunities provided via the virtual learning environment. On-campus and online contact hours will be clearly articulated to students.

[3] Where all learning is solely delivered by web-based or internet-based technologies and the participants can engage in all learning activities through these means. All required contact hours will be clearly articulated to students.

[4] Learning activities where the main location for the learning experience is in the workplace. All required contact hours, whether online or on campus, will be clearly articulated to students

	songwriting and bringing that research to bear on personally produced material. The ability to practice in professional contexts, including creative collaboration, teamwork, conflict resolution and, in performance, to react positively to the challenges presented by an audience.
Generic Cognitive skills	**SCQF 9** Compare and evaluate sources in carrying out research for writing songs. Operate within professional time limits to deliver creative work.
Communication, ICT and Numeracy Skills	**SCQF 9** Use a range of recording equipment, including computer based DAW to support and enhance the production of professional standard work. Present finished work in a live performance context suitable to a music audience.
Autonomy, Accountability and Working with Others	**SCQF 9** Work in flexible, creative and independent ways, showing self-discipline, self-direction and self-reflection. Work effectively as part of a creative team, taking into account shared responsibility. Demonstrate creative autonomy, developing work independently at a professional level. Work under guidance with industry professionals.

Prerequisites	**Module Code**	**Module Title**
	Other	
Co-requisites	**Module Code**	**Module Title**

Learning and Teaching	
In line with current learning and teaching principles, a 20-credit module includes 200 learning hours, normally including a minimum of 36 contact hours and maximum of 48 contact hours. The delivery of the module will take place in one immersive workshop usually over the period of a week. Activities will include collaborative songwriting, master classes, critique sessions and rehearsals. Students will be expected to develop assessment material throughout the course of the module, utilising the studio spaces available on campus. A wide range of texts in the fields of songwriting, music production, studio technology and performance will be incorporated in the module. Study will also be supported by material on the Aula site. Advanced Songwriting & Performance is modelled on a professional practice workshop and students areas assessed day-to-day, therefore attendance is mandatory. However, in exceptional circumstances (e.g. certified illness) students will be offered the chance to make up for loss of marks through non-attendance with an equivalent task.	
Learning Activities During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	**Student Learning Hours** (Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture / Core Content Delivery	36
Asynchronous Class Activity	44
Independent Study	120

Please select	
Please select	
Please select	
TOTAL	200

Indicative Resources

The following materials form essential underpinning for the module content and ultimately for the learning outcomes:

Bennett, J (2011) [Online] Collaborative Songwriting – The Ontology Of Negotiated Creativity In Popular Music Studio Practice Available at https://www.arpjournal.com/asarpwp/collaborative-songwriting-%E2%80%93-the-ontology-of-negotiated-creativity-in-popular-music-studio-practice/

Perricone, J. (2018) Great songwriting techniques. Oxford: Oxford University Press.

Pattison, P (2012) Songwriting Without Boundaries. Cincinnati: Writer's Digest

Webb, J (1998) Tunesmith: inside the art of songwriting New York: Hyperion

West, R. (2016) The art of songwriting. New York: Bloomsbury.

Williams, K. & Williams, J. (ed.) (2017) The singer-songwriter handbook. New York: Bloomsbury.

Zollo, P. (2003) Songwriters on songwriting. Cambridge, Mass.: Da Capo.

(N.B. Although reading lists should include current publications, students are advised (particularly for material marked with an asterisk*) to wait until the start of session for confirmation of the most up-to-date material)

Attendance and Engagement Requirements

In line with the Student Attendance and Engagement Procedure, Students are academically engaged if they are regularly attending and participating in timetabled on-campus and online teaching sessions, asynchronous online learning activities, course-related learning resources, and complete assessments and submit these on time.

For the purposes of this module, academic engagement equates to the following:

Attendance for the intensive collaborative week is mandatory for engagement and assessment purposes.

Equality and Diversity

The University's Equality, Diversity and Human Rights Procedure can be accessed at the following link: UWS Equality, Diversity and Human Rights Code.

(N.B. Every effort will be made by the University to accommodate any equality and diversity issues brought to the attention of the School)

Supplemental Information

Divisional Programme Board	**Arts Media**
Overall Assessment Results	☐ **Pass / Fail** ☒ **Graded**
Module Eligible for Compensation	☐ **Yes** ☒ **No** **If this module is eligible for compensation, there may be cases where compensation is not permitted due to programme accreditation requirements. Please check the associated programme specification for details.**
School Assessment Board	Arts and Media
Moderator	Jo Collinson-Scott
External Examiner	Jonathan Crossley
Accreditation Details	JAMES, SMIA
Module Appears in CPD catalogue	☐ **Yes** ☒ **No**
Changes / Version Number	2.09

Assessment (also refer to Assessment Outcomes Grids below)
Assessment 1
Focuses on the collaborative creation of new musical compositions and performances. (60%)
Assessment 2
Submission of recorded song accompanied by an artist statement (40%)
Assessment 3
(N.B. (i) Assessment Outcomes Grids for the module (one for each component) can be found below which clearly demonstrate how the learning outcomes of the module will be assessed. (ii) An indicative schedule listing approximate times within the academic calendar when assessment is likely to feature will be provided within the Student Module Handbook.)

Component 1							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
Practical	☒	☒	☐	☐	☐	60	30

Component 2							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
Report	☐	☐	☒	☐	☐	40	6

Component 3							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
	☐	☐	☐	☐	☐		
Combined total for all components						100%	36 hours

Change Control

What	When	Who
Removed dual MC name added SMIA accreditation	March 2026	NMc