University of the West of Scotland

Module Descriptor

Session: 23/24

Title of Module: Analysing Creativity			
Code: MUSC11022	**SCQF Level: 11 (Scottish Credit and Qualifications Framework)**	**Credit Points: 20**	**ECTS: 10 (European Credit Transfer Scheme)**
School:	School of Business and Creative Industries		
Module Co-ordinator:	Iain Taylor		

Summary of Module
"Analysing Creativity" supports students in their development of knowledge and understanding relating to the notion of creativity, and its critical and practical applications. This understanding will be supported and developed through student-centred reflection upon their own creative practice – and that of others –underpinned by a broader engagement with critical and conceptual framings of creativity and creative practice.   Students will be encouraged to consider the notion of creativity in relation to a range of methodologies and interdisciplinary work used in the field, that encapsulate creative approaches adopted by artists towards songwriting, performance, and production. In doing so, they will be supported in using these explorations to consider what an authentic, inclusive, and sustainable creative practice looks like in relation to their work.

Module Delivery Method					
Face-To-Face	**Blended**	**Fully Online**	**HybridC**	**Hybrid 0**	**Work-Based Learning**
☐	☒	☐	☐	☐	☐
See Guidance Note for details.					

Campus(es) for Module Delivery
The module will **normally** be offered on the following campuses / or by Distance/Online Learning: (Provided viable student numbers permit) (tick as appropriate)

Paisley:	Ayr:	Dumfries:	Lanarkshire:	London:	Distance/Online Learning:	Other:

☐	☒	☐	☐	☐	☐	Add name

Term(s) for Module Delivery					
(Provided viable student numbers permit).					
Term 1	☒	Term 2	☐	Term 3	☐

Learning Outcomes: (maximum of 5 statements) **These should take cognisance of the SCQF level descriptors and be at the appropriate level for the module.** At the end of this module the student will be able to:	
L1	Demonstrate comprehensive knowledge and understanding of the range of historical methods for analysing creativities (with a focus on the most recent and advanced scholarly methods in musical creativities research), via critical evaluation of these methods and associated ideologies
L2	Apply or utilise one or more of these methods in detailed and rigorous critical evaluation of a chosen creative output
L3	Apply, and reflect upon, relevant theories of creativity and creative practice in the production of a new piece of creative work.

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 Level **11** Extensive knowledge and understanding of the ways in which musical creativity/creativities can be evaluated and understood including a range of research methods and methodologies and extending this knowledge through analysis of your own creative practices (and those of peers).Ability to critically evaluate current and historical academic practices in analysis, including advanced scholarship in the discipline.
Practice: Applied Knowledge and Understanding	SCQF Level 11 Ability to apply a number of specialised research theories and methods around creativities to musical creative products (including your own) and generating creative critical responses. Planning and executing a significant project of research and completion of own analyses of chosen material. Professional competence in skills of a chosen music-creative field (e.g. production, songwriting, performance) and application of these in the light of broad analytical and historical understandings of creative practices in context

Generic Cognitive skills	SCQF Level **11** Ability to critically review, consolidate and practically expand upon complex practices and highly abstract thinking in creativities research practice. Preparation of original and creative responses to issues and problems that have been identified through research.
Communication, ICT and Numeracy Skills	SCQF Level **11** Communicate with peers and more senior colleagues on a highly competent and professional level. Demonstrate a range of communication skills including verbal, visual and musical forms. The use of a range of music software and hardware at an advanced level in support of the presentation of creative outputs as an analytical response.
Autonomy, Accountability and Working with others	SCQF Level **11** Exercise substantial autonomy and initiative in research preparation for seminars and in preparing and presenting creative outputs (alone and/or in conjunction with other performers or musicians). Responsibility for one's own work prepared in conjunction with others involved in student-led seminar sessions. Demonstration of leadership skills in chairing seminar sessions

Pre-requisites:	Before undertaking this module the student should have undertaken the following:	
	Module Code:	**Module Title:**
	Other:	
Co-requisites	**Module Code:**	**Module Title:**

*Indicates that module descriptor is not published.

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.	
Learning Activities During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:	**Student Learning Hours** (Normally totalling 200 hours): (Note: Learning hours include both contact hours

	and hours spent on other learning activities)
Lecture/Core Content Delivery	30
Tutorial/Synchronous Support Activity	10
Independent Study	160
Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
	200 Hours Total

**Indicative Resources: (eg. Core text, journals, internet access)
The following materials form essential underpinning for the module content and ultimately for the learning outcomes: Boden, M. (1992) The Creative Mind: Myths and Mechanisms, London: Abacus Burnard, P. (2012) Musical Creativities in Practice, Oxford: Oxford University Press. Csikszentmihalyi, M. (1988), 'Society, Culture and Person: A Systems View of Creativity', in R. Sternberg (ed.)The Nature of Creativity: Contemporary Psychological Perspectives, Cambridge: Cambridge University Press,pp.325-339 K.Thomas and J. Chan (Eds) (2013) Handbook of Research on Creativity Cheltenham: Edward Elgar. Toynbee, J. (2000) Making Popular Music London: Arnold. Kaufman, J. C. and Sternberg, R. J. (2021) Creativity: An Introduction. Cambridge: Cambridge University Press   Please ensure the list is kept short and current. Essential resources should be included, broader resources should be kept for module handbooks / Aula VLE. Resources should be listed in Right Harvard referencing style or agreed professional body deviation and in alphabetical order.
(**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 and engagement with all scheduled classes, along with completion of directed study activities

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.](#) Please ensure any specific requirements are detailed in this section. Module Co-ordinators should consider the accessibility of their module for groups with protected characteristics..
(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
Assessment Results (Pass/Fail)	Yes ☐ No ☒
School Assessment Board	Arts & Media
Moderator	Kenneth Forbes
External Examiner	N. McSweeny
Accreditation Details	JAMES
Changes/Version Number	1

Assessment: (also refer to Assessment Outcomes Grids below)
This section should make transparent what assessment categories form part of this module (stating what % contributes to the final mark). Maximum of 3 main assessment categories can be identified (which may comprise smaller elements of assessment).

NB: The 30% aggregate regulation (Reg. 3.9) (40% for PG) for each main category must be taken into account. When using PSMD, if all assessments are recorded in the one box, only one assessment grid will show and the 30% (40% at PG) aggregate regulation will not stand. For the aggregate regulation to stand, each component of assessment must be captured in a separate box. Please provide brief information about the overall approach to assessment that is taken within the module. In order to be flexible with assessment delivery, be brief, but do state assessment type (e.g. written assignment rather than "essay" / presentation, etc) and keep the detail for the module handbook. Click or tap here to enter text.

Assessment 1 – Presentation 50%

Assessment 2 – Portfolio 50%

(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.)

Assessment Outcome Grids (See Guidance Note)

Component 1							
Assessme nt Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetable d Contact Hours
Presentatio n	X	X	X			<u>50</u>	20

Component 2							
Assessme nt Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetable d Contact Hours
Portfolio	X	X	X			50	20

Combined Total for All Components	**100%**	**40 hours**

Change Control:

What	When	Who
Further guidance on aggregate regulation and application when completing template	16/01/2020	H McLean
Updated contact hours	14/09/21	H McLean
Updated Student Attendance and Engagement Procedure	19/10/2023	C Winter
Updated UWS Equality, Diversity and Human Rights Code	19/10/2023	C Winter
Guidance Note 23-24 provided	12/12/23	D Taylor
General housekeeping to text across sections. .	12/12/23	D Taylor

Version Number: MD Template 1 (2023-24)