University of the West of Scotland

Module Descriptor

Session: 2425

Title of Module: Soundscapes			
Code: MUSC11023	**SCQF Level: 11** Choose an item. **(Scottish Credit and Qualifications Framework)**	**Credit Points: 20**	**ECTS: 10 (European Credit Transfer Scheme)**
School:	School of Business and Creative Industries		
Module Co-ordinator:	Paul McGeechan		

Summary of Module
"Soundscapes" will explore the creative and technical aspects of audio in sound production, sound design, the manipulation of field recordings and electronic sound textures. The module is primarily production- based allowing for an immersive and focused practical student-centred experience. Students will critically evaluate the relationships between sound and music to devise and create examples of audio media to a professional standard, developing a rich understanding of digital sound design creation for contemporary output. The module allows students to focus on production-orientated work, informing and developing practice-led study for an in depth understanding of the creative process.

Students will first identify specific stimulus material and work up an Authentic Project Brief for a Creative Audio Project supported by tutor supervision. Project Briefs will display thematic development and establish a clear framework and direction for all aspects of the production.
Key Content:

Professional practice
Time-limited creativity
Creative solutions.

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 audio production practice via a series of practical tasks.
L2	Practice the skills and techniques of sound production (including recording, editing, manipulation, mixing and mastering) at a high level of accomplishment and with reference to other practice at the forefront of the discipline.
L3	Apply critical analysis and evaluation to self-generated creative sound production works in the context of established arts practice and with reference to personal development and research.
L4	Click or tap here to enter text.
L5	Click or tap here to enter text.

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** Students will gain comprehensive experience and understanding of the processes of audio production practice. Students will gain a critical understanding of specific theories, principles,concepts related to the skills of audio production.
Practice: Applied Knowledge and Understanding	SCQF Level **11** Students will use a wide range of the principal skills, techniques and practices associated with audio production. Students will practice in a wide variety of professional contexts including working to briefs and collaborating and negotiating within creative partnerships
Generic Cognitive skills	SCQF Level **11** The range of assessment tools and taught experiences will enable students to develop original and professional responses to creative issues and problems, making informed judgements and exercising autonomy. Students will critically review self-generated creative music work in a

	series of writings, consolidating and extending knowledge in the discipline of audio production practice.
Communication, ICT and Numeracy Skills	SCQF Level **11** Communication will be a central theme of the module and all assessment parts will demand and facilitate professional-level communication with collaborators and supervisors. Students will use a range of software to support creative work, including recording software and computer-based technologies.
Autonomy, Accountability and Working with others	SCQF Level **11** Students will exercise substantial autonomy and initiative at a high level of professionalism in terms of self-directed work and through peer collaboration. The written work in the module will give students the opportunity to draw on critical reflection on personal practice, and the responsibilities and ethical issues associated with this.

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	16
Tutorial/Synchronous Support Activity	18
Independent Study	166
Choose an item.	
Choose an item.	

Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
	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:

Licht A. (2019). Sound Art Revisited. Bloomsbury Academic

LaBelle, B. (2015) Background Noise: Perspectives on Sound Art. 2nd Ed. London: Bloomsbury Academic.

Katz, B. (2013). Mastering Audio: The Art and the Science. 3rd Ed. London: Focal Press.

Tozzol R. (2011). Pro Tools Surround Sound Mixing. 2nd Ed. Hal Leonard Corporation.

Voegelin S. (2010). Listening to Noise and Silence: Towards A Philosophy Of Sound Art: Continuum

Schafer Murray R. (1994). Our Sonic Environment and the Tuning of the World.

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:

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 and Media
Assessment Results (Pass/Fail)	Yes ☐No ☒
School Assessment Board	Arts and Media
Moderator	Lauren Gilmour
External Examiner	N McSweeney
Accreditation Details	JAMES
Changes/Version Number	1.01

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 – Practical artifact (80%). Sound production project, a large-scale, self-determined, original and inventive project,this will be based on several areas explored in the taught stage of the course. The work produced will be simply documented and submitted digitally.
Assessment 2 – Presentation (20%). 10-minute contextualisation of 2 pieces from portfolio

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.)

Assessment Outcome Grids (See Guidance Note)

Component 1							
Assessment Type (Footnote B.)	**Learning Outcome (1)**	**Learning Outcome (2)**	**Learning Outcome (3)**	**Learning Outcome (4)**	**Learning Outcome (5)**	**Weighting (%) of Assessment Element**	**Timetabled Contact Hours**
Portfolio of Practical	x	x				80	0

Component 2							
Assessment Type (Footnote B.)	**Learning Outcome (1)**	**Learning Outcome (2)**	**Learning Outcome (3)**	**Learning Outcome (4)**	**Learning Outcome (5)**	**Weighting (%) of Assessment Element**	**Timetabled Contact Hours**
Presentation			x			20	1

Component 3							
Assessment Type (Footnote B.)	**Learning Outcome (1)**	**Learning Outcome (2)**	**Learning Outcome (3)**	**Learning Outcome (4)**	**Learning Outcome (5)**	**Weighting (%) of Assessment Element**	**Timetabled Contact Hours**
Combined Total for All Components						**100%**	**1 hour**

Change Control:

What	When	Who
Assessments changed from 90/10 to 80/20 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 (2024-25)