Module Descriptor

Title	Music Audiences and Participation		
Session	2026/27	**Status**	
Code	MUSC08020	**SCQF Level**	8
Credit Points	20	**ECTS (European Credit Transfer Scheme)**	10
School	**Business and Creative Industries**		
Module Co-ordinator	Dr Iain Taylor		

Summary of Module

Music: Audiences & Participation aims to help students understand and explore the relationship betweenmusic production and consumption from a range of theoretical (political, social, cultural, technological andeconomic) viewpoints.

It investigates a variety of musical genres, their associated audiences and the media landscape in which theyemerge and evolve. It also looks at audiences as active participants in relation to markets, practices oflistening, ideas related to taste and understandings of authorship.

Key concepts that the module will explore include:

- Genre
- Subculture
- Taste
- Authorship
- Listening practices

Module Delivery Method	**On-Campus[1]** ☒	**Hybrid[2]** ☐	**Online[3]** ☐	**Work -Based Learning[4]** ☐
Campuses for Module Delivery	☒ Ayr	☐ Lanarkshire	☐ Online / Distance Learning	

[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

	☐ Dumfries		☐ London ☐ Paisley		☒ Other (specify) Roma/Bari (TNE)	
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	Analyse a variety of music and media genres and their associated audiences as participants, applying key concepts from cultural theory around genre, subculture, cultural capital and taste.
L2	Evaluate the relationship between music production and consumption from a range of theoretical (political, social, cultural, technological and economic) viewpoints.
L3	Apply specific concepts relating to music production and consumption to descriptions of audiences and delivery: taste, markets, authorship and listening.
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 8** Demonstrating knowledge of the meaning of a range of key terms / key theoristsin cultural analysis within academic practice. Specialist knowledge in the relationship between music cultures, technology andaudiences in the digital age.
Practice: Applied Knowledge and Understanding	**SCQF 8** Retrieving, interpreting and manipulating primary and secondary information froma variety of sources including electronic sources. Applying specialist knowledge of the relationship between music cultures,technology and audiences to the analysis of case-study examples.
Generic Cognitive skills	**SCQF 8** Synthesising a range of information about, and undertaking critical analysis of genres/subgenres, and audience participatory practices. Using group work and individual scholarly research approaches to formulate and critically evaluate evidence-based responses to specific questions related to current audiences.
Communication, ICT and Numeracy Skills	**SCQF 8** Communicating complex information effectively and appropriately to both listening and reading audiences of experts and students. Making effective use of standard information retrieval systems and using IT applications to present documents or presentations in an appropriate form.

Autonomy, Accountability and Working with Others	**SCQF 8** Working effectively, together with others in groups or teams, taking a leadershiprole where appropriate and exercising managerial responsibility for the work ofothers within a defined group structure. Exercising autonomy and initiative in researching and applying research skills atan academic level appropriate to the discipline of cultural theory/popular musicstudies.

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.	
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
Independent Study	164
Please select	
Please select	
Please select	
Please select	
TOTAL	200 Hours Total

Indicative Resources
The following materials form essential underpinning for the module content and ultimately for the learning outcomes: Fabbri, F. (1982) 'A Theory of Music Genres: Two Applications'. In Philip Tagg and David Horn (eds) PopularMusic Perspectives. (Gothenburg and Exeter: International Association for the Study of Popular Music, 52-81.Accessed at http://www.tagg.org/xpdfs/ffabbri81a.pdf Gardner, A. (2023) Listening, Belonging, and Memory. New York: Bloomsbury Green, B. (2022) Peak Music Experiences: a new perspective on popular music, identity and scenes. New York: Routledge Raine, S. (2020) Authenticity and Belonging in the Northern Soul Scene: The role of history and identity in a multigenerational music culture. Cham: Palgrave Macmillan Raine, S., Blackman, S., McPherson, R., and Taylor, I. (2025) Popular Music Ethnographies: Practices, Places and Identities. Bristol: Intellect

(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 in-person sessions and online directed learning 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.
(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 & Media
Moderator	Rebecca Wallace
External Examiner	K Williams
Accreditation Details	JAMES, SMIA
Module Appears in CPD catalogue	☐ **Yes** ☒ **No**
Changes / Version Number	

Assessment (also refer to Assessment Outcomes Grids below)
Assessment 1
Presentation
Assessment 2
Written Assessment
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**
Presentation	☒	☒	☐	☐	☐	40	18

Component 2							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
Written Assessment	☒	☒	☒	☐	☐	60	18

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

Change Control

What	**When**	**Who**
Mode of delivery changed to 'on campus'	26/02/2025	I Taylor
Reading List updated	26/02/2025	I Taylor
Moderator Updated	26/02/2025	I Taylor
External Examiner updated	26/02/2025	I Taylor