Module Descriptor

Title	Music In Every Day Life		
Session	2026/27	**Status**	
Code	MUSC09023	**SCQF Level**	9
Credit Points	20	**ECTS (European Credit Transfer Scheme)**	10
School	**Business and Creative Industries**		
Module Co-ordinator	R WALLACE		

Summary of Module

As a module Music in Everyday Life (MiEL) focuses on the capacity of popular music to enhance our wellbeing, social structure, daily routines, and aesthetic dimensions. As a developing research field, which is framed within the field of Popular Music Studies and the realm of cultural-creative production and reception, MiEL seeks to introduce students to this evolving environment by exploring the inherent powers of music to impact on our day-to-day actions and, as an extension of this process, the manner in which music enriches our lives. Conversely, the module also recognizes that, given its overall potency, music also possesses the capacity to promote aggression and violence within other contexts.

By exploring the meanings, functions, and practices of music as they are applied in our everyday routines, the module explores the many uses of music which help to shape our identities, emotions, motivations, behaviour, and memories. MiEL also serves to critically and practically engage students in how we research and practice music-related social and cultural identity and provide context for an examination of the key stages of socio-cultural phenomena. Such focus aligns with the research-based modules that follow in the second trimester of this academic year (Music Research Practice), and in fourth year (Creative Research).

Music and Identity: How music shapes individuals

Music as Therapy: The capacity of music to improve our health and well-being

Music and Sports/Exercise: Music and an inspirational and motivational tool

Music and Retail/Branding: Music influencing consumption

Community Music Practice: Music activity as social inclusion

Film Music Aesthetics: The emotive power of music within film media

Music and Violence/Politics: The negative impact of music, and its capacity for appropriation

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) Italy-MAST: Bari/Rome	

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	Analyze and describe the key concepts within Music In Everyday Life, in relation to personal identity and everyday routines
L2	Demonstrate creative and critical engagement with key concepts, issues and relevant areas of theory encapsulated by Music In Everyday Life, as applied within an example that focuses on real-life environment.
L3	
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** Understand theoretical and aesthetic systems involved in the creation, delivery and critique of creative texts and products and relate this knowledge to their own and others' practice. Understand the ways in which forms of media and cultural consumption are embedded in everyday life.
Practice: Applied Knowledge and Understanding	**SCQF 9** Use a range of the skills, practices and/or materials associated with the

[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

	design, production and delivery of music-related and/or business texts and product Deliver work to a given length, format, brief and deadline, properly referencing sources and ideas.
Generic Cognitive skills	**SCQF 9** Demonstrate creative engagement with key concepts and issues informing and underpinning the music and creative/cultural industries.
Communication, ICT and Numeracy Skills	**SCQF 9** Make formal presentations about specialised topics to informed audiences. Communicate with professional-level peers, senior colleagues and specialists.
Autonomy, Accountability and Working with Others	**SCQF 9** Offer professional level insights, interpretations and solutions to problems and issues

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	40
Tutorial / Synchronous Support Activity	160
Independent Study	
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: Ansdell, G. (2016) How music helps in music therapy and everyday life. New York: Routledge.

DeNora, T. (2000) Music in everyday life. Cambridge: Cambridge University Press.

DeNora, T. (2003) After Adorno: rethinking music sociology. Cambridge: Cambridge University Press

Higgins, L. (2012) Community music: In theory and in practice. Oxford: Oxford University Press.

Johnson, B. and Cloonan, M. (2013) Dark side of the tune: Popular music and violence. Maidstone: Ashgate Publishing, Ltd.

Juslin, P.N., and Sloboda, J. (eds.) (2011) Handbook of music and emotion: Theory, research, applications.

Oxford: Oxford University Press.

Klein, B. (2010) As Heard On TV: Popular Music in Advertising. London and New York: Routledge.

McLeod, K. (2016) We are the champions: The politics of sports and popular music. London and New York: Routledge

Neumeyer, D. (2013) The Oxford handbook of film music studies. Oxford: Oxford University Press

North, A. and Hargreaves, D. (2008) The social and applied psychology of music. Oxford: Oxford University Press.

Trotta, F. (2020) Annoying music in everyday life. London: Bloomsbury

(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.
(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	I Taylor
External Examiner	K Williams
Accreditation Details	JAMES, SMIA
Module Appears in CPD catalogue	☐ **Yes** ☒ **No**
Changes / Version Number	1

Assessment (also refer to Assessment Outcomes Grids below)
Assessment 1
(20%) focuses on the interaction between the subjective and social elements of the Music in Everyday Life research field (options: 500-word essay or 5-minute presentation)
Assessment 2
(80%) focuses on a case study for one of the following module-related topics – Music Therapy, Film Music, Music & Sport/Exercise, Community Music Practice, Music & Consumer Choice, Music & Politics/Violence (options: 2,500 word essay, 15 minute presentation, or song (3-4 minutes) & written contextualization (1,200 words)
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**
Portfolio	☐	☒	☐	☐	☐	20	12

Component 2							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
Case study	☒	☐	☐	☐	☐	80	24

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
Added SMIA accreditation	March 2026	R Wallace