Module Descriptor

Title	Music, Film And Sound Aesthetic		
Session	2026/27	**Status**	
Code	MUSC10013	**SCQF Level**	10
Credit Points	20	**ECTS (European Credit Transfer Scheme)**	10
School	**Business and Creative Industries**		
Module Co-ordinator	Lauren Gilmour		

Summary of Module

Students will extend their knowledge and understanding of key concepts from a range of theoretical approaches in cultural, communication and media studies. Students will acquire a critical terminology which can be applied to the study of literature, media and popular culture, and analyse within the fields of literature, media and popular culture with its accent on Film and Music studies. Students will examine historical and current approaches to embedding sound, music and film and will be required to utilise skills from previous modules (or equivalent for progressing level 9 direct entrants) to produce a piece of audiovisual material which includes: planning, resource allocation, skills sourcing, recording original dialogue, sounds and music and compiling them into a professional standard artefact to add to their PDP portfolio.

The module is open to technicians as well as non-technicians. Students work in 'production teams working towards replacing all soundtrack elements of a given 10-minute film including: Foley, Score, SFX and ADR. Assessment includes the final artifact, a portfolio (making of) and a personal essay on a composer/sound design/genre of their choice. Introduction of students to the academic study of film music analysis in the first few weeks of the module and practical postproduction techniques as the module develops.

Module Delivery Method	**On-Campus[1]**	**Hybrid[2]**	**Online[3]**	**Work -Based Learning[4]**
	☒	☐	☐	☐

[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

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	Knowledge that covers and integrates most of the principal areas, features, boundaries, terminology and conventions of film sound and music subject/discipline
L2	A range of software to create an original underscore, audio soundtrack and Foley to a prescribed piece of film
L3	Identify and offer professional solutions to professional problems in the field of aesthetic and production audio/visual processes
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 10** Students will embark on a detailed analysis from an academic and practical perspective of film sound and music by examining current and historical theories and concepts of approaches to film sound and music Students will be able to demonstrate and/or work with: knowledge that covers and integrates most of the principal areas, features, boundaries, terminology and conventions of film sound and music subject/discipline a critical understanding of the principal theories, concepts and principles behind the reading of both audio and visual stimuli
Practice: Applied Knowledge and Understanding	**SCQF 10** Students will use a range of the principal skills of audio post production at a level advanced from pre requisites at level 9.Practising in a range of professional level contexts in the area of surround sound, sound effect creation and audio visual mixing students will work within timescales and constraints comparable and informed by the business environment
Generic Cognitive skills	**SCQF 10** General Cognitive skills are developed both at an administrative/operational and technical production level. Students working in production teams will face professional problems and be

	expected to offer professional solutions on both aesthetic production and technical issues.
Communication, ICT and Numeracy Skills	**SCQF 10** Through workshops and lectures (guest professionals as well as academic staff) team tutorials and feedback sessions, students will be expected to communicate and enquire with peers, senior colleagues and specialists at a professional level. Through studying historical practices and developments in film sound and music students will develop suitable skills to examine and challenge existing practices as well as apply new methods. Technical students will use a range of suitable software at an advanced level while non-technical students will develop organisational and administrative skills to reflect the demands of a professional environment at this level and above.
Autonomy, Accountability and Working with Others	**SCQF 10** Students will be expected to acknowledge good industry practice through organising their initiatives in the form of clear and concise planning thus greatly enhancing their employability status. Through displaying and taking significant responsibility for cataloguing and crediting all participants and their roles within the project students will greatly enhance their personal development planning by reflecting on their relevant strengths and weaknesses. It is hoped that through doing this that the student will greater appreciate how their transferable skills can best be utilised in a professional as well as academic scenario Students will develop these skills under guidance in a peer relationship with qualified practitioners

Prerequisites	**Module Code** MUSC09010	**Module Title** Recording for Media 3 (or relevant technical experience on DAW)
	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	12
Tutorial / Synchronous Support Activity	24
Independent Study	164
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: Beck, J. and Grajeda, T. (2008) Lowering The Boom: Critical Studies In Film Sound. Chicago: University of Illinois Press. Chion, M. (2009) Film: A Sound Art. Translated by C. Gorbman. New York: Columbia University Press. Cooke, M. (2008) A History of Film Music. Cambridge: Cambridge University Press. Davis, R (2010) Complete guide to film scoring: the art and business of writing music for movies and TV. London: Berklee Press Harper, G., et. al (2009). Sound and Music in Film and Visual Media. London: Bloomsbury. Reay, P (2004) Music in film : soundtracks and synergy Short cuts London: Wallflower Roads, C. (2015) Composing Electronic Music: A New Aesthetic. Oxford: Oxford Scholarship Online Tieber, C. and Windisch, A.K. (eds.) (2014) The Sounds of Silent Films: New Perspectives on History, Theory and Practice. New York: Palgrave Macmillan.
(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 in-person and independent 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	**Please select**
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	Paul McGeechan
External Examiner	Jonathan Crossley
Accreditation Details	JAMES **& SMIA**
Module Appears in CPD catalogue	☐ **Yes** ☒ **No**
Changes / Version Number	3.02

Assessment (also refer to Assessment Outcomes Grids below)
Assessment 1
Artefact (50%) Students are provided with a short 7-minute film and asked to replace the musical score, foley, SFX and ADR. This is a shared group grade.
Assessment 2
Development Portfolio (20%) Students will accompany the artefact with an electronic portfolio describing the processes involved with reference to how samples/music/ADR were created demonstrating managerial responsibility for the work of themselves and others using a range of resources. This is a shared group grade.
Assessment 3
Personal reflective essay (30%) This written work encourages students to critically reflect and anaylse their experience within the collaborative project and key theoretical principles of the module. This is an individual grade.
(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**
GROUP - Group Practical	☒	☒	☐	☐	☐	50	15

Component 2

Assessment Type	LO1	LO2	LO3	LO4	LO5	Weighting of Assessment Element (%)	Timetabled Contact Hours
Portfolio of Written Work	☒	☒	☒	☐	☐	20	0

Component 3							
Assessment Type	**LO1**	**LO2**	**LO3**	**LO4**	**LO5**	**Weighting of Assessment Element (%)**	**Timetabled Contact Hours**
Essay	☐	☐	☒	☐	☐	30	0
Combined total for all components						100%	18 hours

Change Control

What	When	Who
Wording of assessment components , moderator updated	7.03.25	L Gilmour
Updated indicative resources list	7.03.25	L Gilmour
Updated assessment description	March 2026	NMc