



Module Descriptor

Title	Songwriting Workshop		
Session	2025/26	Status	
Code	MUSC11009	SCQF Level	11
Credit Points	20	ECTS (European Credit Transfer Scheme)	10
School	Business and Creative Industries		
Module Co-ordinator	Jo Collinson Scott		
Summary of Module			
Songwriting Workshop replicates the authentic environment of the professional ‘songhouse’ common within the music industries. Students will be supported to undertake an intensive series of songwriting workshops where they will work collaboratively as well as individually to meet daily briefs. The student-centred approach in this module allows flexible learning and centres around hybrid approaches to teaching. Students will: attend workshops; respond to a series of tasks designed to support the development of effective songwriting practice; collaborate within and across MA cohorts; produce a range of new song materials; engage in extensive and detailed critique sessions with tutors and peers; and reflect on their practice and their learning across the module. This will focus on (but not be limited to) developing: • Professional (collaborative) practice • Time-limited creativity • Revision and rewriting • Building professional portfolio • Reflective and critical practice Learning and teaching aligns to the principles set out in the UWS Curriculum Framework 2022. Module and programme design is therefore guided by a flexible, hybrid and student-centred approach. Module assessments are designed to be authentic both in terms of their academic rigour and in their relevance to the creative industries. The journey through your chosen programme of study is designed to be simple and coherent, developing a full range of academic, creative and conceptual skills required to develop exciting and sustainable careers in the creative industries.			

Module Delivery Method	On-Campus¹ ☒	Hybrid² ☐	Online³ ☐	Work -Based Learning⁴ ☐		
Campuses for Module Delivery	☒ Ayr ☐ Dumfries		☐ Lanarkshire ☐ London ☐ Paisley	☐ Online / Distance Learning ☒ Other (specify) 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	Demonstrate extensive, detailed and critical knowledge and understanding of songwriting practice, including collaborative songwriting practice.
L2	Use a range of specialised skills, techniques and practices (including lyrical, melodic and harmonic development) that are at the forefront of the discipline of songwriting.
L3	Apply critical analysis and evaluation to self-generated creative music works in the context of established collaborative arts practice and with reference to personal development and research.
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 11 • Students will gain comprehensive experience and understanding of collaborative songwriting practice. • Students will gain a critical understanding of specific theories, principles, concepts related to the skills of songwriting
Practice: Applied Knowledge and Understanding	SCQF 11 • Students will use a wide range of the principal skills, techniques and practices associated with collaborative songwriting practice

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

	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 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 collaborative songwriting practice.
Communication, ICT and Numeracy Skills	SCQF 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 other web-based technologies.
Autonomy, Accountability and Working with Others	SCQF 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 and collaborative songwriting practice, and the responsibilities and ethical issues associated with this.

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. The intensive songwriting workshop is an example of immersive practice as exemplified by professional 'songhouse' events that require songwriters to deliver work to order and in collaboration with a varied range of writers. The events will consist mainly of writing sessions but may be supplemented by a variety of lectures and master classes delivered by industry professionals and performing artists and resulting in the collation of a range of song outputs. Finally students will carry out a process of academic engagement with their practice which will form the basis of in-depth critical reflections on students' own songwriting work	
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	45

Tutorial / Synchronous Support Activity	4
Independent Study	151
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:

Bennett, J. (2011) 'Collaborative songwriting – The ontology of negotiated creativity in popular music studio practice', Journal on the Art of Record Production, 5. Available at: <https://www.arpjournal.com/asarpwp/collaborative-songwriting-%E2%80%93-the-ontology-of-negotiated-creativity-in-popular-music-studio-practice/> (Accessed: 28 Feb 2025).

Pattison, P. (2009) Writing better lyrics. 2nd Ed. London: Penguin Random House.

Perricone, J. (2018) Great songwriting techniques. Oxford: Oxford University Press.

Rubin, R. (2023) The creative act: A way of being. Edinburgh: Canongate.

Webb, J. (1998), Tunesmith: inside the art of songwriting. Hyperion: New York

West, R. (2016) The art of songwriting. New York: Bloomsbury.

Williams, K. & Williams, J. (ed.) (2017) The singer-songwriter handbook. New York: 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:

- Regular engagement with the Virtual Learning Environment (Aula in the case of this module) as evidence by an average of 3 engagements per intensive session and monitored via appropriate learner analytics within Aula.
- Attendance at 80% of live ('synchronous') class activities.
- Engagement and submission of all assessments (formative and summative) unless non-submission is supported by submission of an Extenuating Circumstances Statement (ECS).

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	Dr Clare Duffin
External Examiner	N McSweeney
Accreditation Details	JAMES
Module Appears in CPD catalogue	☐ Yes ☒ No
Changes / Version Number	1:07

Assessment (also refer to Assessment Outcomes Grids below)

Assessment 1

Portfolio of practical work (80%) - A portfolio of work formed of the results of songwriting briefs undertaken across the intensive 'songhouse' sessions, representing a body of student-centred, self-determined, original and inventive work. The work produced will be simply documented and submitted digitally. Marks will also be awarded for workshop practice and engagement with feedback sessions.

Assessment 2

Presentation (20%) - A short presentation to provide critical reflection on the production of the portfolio and associated learning.

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 of practical work	☒	☒	☐	☐	☐	80	57

Component 2

Assessment Type	LO1	LO2	LO3	LO4	LO5	Weighting of Assessment Element (%)	Timetabled Contact Hours
Presentation	☐	☐	☒	☐	☐	20	6

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