



Module Descriptor

Title	Soundscapes		
Session	2025/26	Status	
Code	MUSC11023	SCQF Level	11
Credit Points	20	ECTS (European Credit Transfer Scheme)	10
School	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	On-Campus¹ ☒	Hybrid² ☐	Online³ ☐	Work -Based Learning⁴ ☐
Campuses for Module Delivery	☒ Ayr ☐ Dumfries	☐ Lanarkshire ☐ London	☐ 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

		☐ Paisley	☐ 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	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	
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 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 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 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	Please select SCQF Level 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 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.
---	---

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	16
Tutorial / Synchronous Support Activity	18
Independent Study	166
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: 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.

(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	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	Lauren Gilmour
External Examiner	N McSweeney
Accreditation Details	JAMES
Module Appears in CPD catalogue	☐ Yes ☒ No
Changes / Version Number	

Assessment (also refer to Assessment Outcomes Grids below)

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.)

Component 1

Assessment Type	LO1	LO2	LO3	LO4	LO5	Weighting of Assessment Element (%)	Timetabled Contact Hours
	☒	☒	☐	☐	☐	80	

Component 2

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