

University of the West of Scotland

Module Descriptor

Session: 23/24

Title of Module: Music, Audiences & Participation			
Code: MUSC08020	SCQF Level: 8 (Scottish Credit and Qualifications Framework)	Credit Points: 20	ECTS: 10 (European Credit Transfer Scheme)
School:	School of Business and Creative Industries		
Module Co-ordinator:	Iain Taylor		
Summary of Module			
<p>Music: Audiences & Participation aims to help students understand and explore the relationship between music production and consumption from a range of theoretical (political, social, cultural, technological and economic) viewpoints.</p> <p>It investigates a variety of musical genres, their associated audiences and the media landscape in which they emerge and evolve. It also looks at audiences as active participants in relation to markets, practices of listening, ideas related to taste and understandings of authorship.</p> <p>Key concepts that the module will explore include:</p> <ul style="list-style-type: none"> • Genre • Subculture • Taste • Authorship • Listening practices 			

Module Delivery Method					
Face-To-Face	Blended	Fully Online	HybridC	Hybrid 0	Work-Based Learning
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
See Guidance Note for details.					

Campus(es) for Module Delivery
The module will normally be offered on the following campuses / or by Distance/Online Learning: (Provided viable student numbers permit) (tick as appropriate)

[Click here to enter text.](#)

Paisley:	Ayr:	Dumfries:	Lanarkshire:	London:	Distance/Online Learning:	Other:
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Roma / Bari (TNE)

Term(s) for Module Delivery

(Provided viable student numbers permit).

Term 1	<input checked="" type="checkbox"/>	Term 2	<input type="checkbox"/>	Term 3	<input type="checkbox"/>
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Learning Outcomes: (maximum of 5 statements)

These should take cognisance of the SCQF level descriptors and be at the appropriate level for the module.

At the end of this module the student will be able to:

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.

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)	<p>SCQF Level 8</p> <p>Demonstrating knowledge of the meaning of a range of key terms / key theorists in cultural analysis within academic practice.</p> <p>Specialist knowledge in the relationship between music cultures, technology and audiences in the digital age.</p>
Practice: Applied Knowledge and Understanding	<p>SCQF Level 8</p> <p>Retrieving, interpreting and manipulating primary and secondary information from a variety of sources including electronic sources.</p> <p>Applying specialist knowledge of the relationship between music cultures, technology and audiences to the analysis of case-study examples.</p>

Generic Cognitive skills	<p>SCQF Level 8</p> <p>Synthesising a range of information about, and undertaking critical analysis of genres/subgenres, and audience participatory practices.</p> <p>Using group work and individual scholarly research approaches to formulate and critically evaluate evidence-based responses to specific questions related to current audiences.</p>	
Communication, ICT and Numeracy Skills	<p>SCQF Level 8</p> <p>Communicating complex information effectively and appropriately to both listening and reading audiences of experts and students.</p> <p>Making effective use of standard information retrieval systems and using IT applications to present documents or presentations in an appropriate form.</p>	
Autonomy, Accountability and Working with others	<p>SCQF Level 8</p> <p>Working effectively, together with others in groups or teams, taking a leadership role where appropriate and exercising managerial responsibility for the work of others within a defined group structure.</p> <p>Exercising autonomy and initiative in researching and applying research skills at an academic level appropriate to the discipline of cultural theory/popular music studies.</p>	
Pre-requisites:	Before undertaking this module the student should have undertaken the following:	
	Module Code:	Module Title:
	Other:	
Co-requisites	Module Code:	Module Title:

*Indicates that module descriptor is not published.

Learning and Teaching	
<p>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.</p>	
<p>Learning Activities</p> <p>During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:</p>	<p>Student Learning Hours (Normally totalling 200 hours): (Note: Learning hours include both contact hours and hours spent on other learning activities)</p>

[Click here to enter text.](#)

Lecture/Core Content Delivery	36
Independent Study	164
	200 Hours Total

****Indicative Resources: (eg. Core text, journals, internet access)**

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) *Popular Music Perspectives*. (Gothenburg and Exeter: International Association for the Study of Popular Music, 52-81. Accessed at <http://www.tagg.org/xpdfs/ffabbri81a.pdf>

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

Please ensure the list is kept short and current. Essential resources should be included, broader resources should be kept for module handbooks / Aula VLE.

Resources should be listed in Right Harvard referencing style or agreed professional body deviation and in alphabetical order.

(*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 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](#).

Please ensure any specific requirements are detailed in this section. Module Co-ordinators should consider the accessibility of their module for groups with protected characteristics..

(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
Assessment Results (Pass/Fail)	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
School Assessment Board	Arts & Media
Moderator	Kenneth Forbes
External Examiner	R Nowak
Accreditation Details	JAMES
Changes/Version Number	2

Assessment: (also refer to Assessment Outcomes Grids below)

This section should make transparent what assessment categories form part of this module (stating what % contributes to the final mark).
Maximum of 3 main assessment categories can be identified (which may comprise smaller elements of assessment).

NB: The 30% aggregate regulation (Reg. 3.9) (40% for PG) for each main category must be taken into account. When using PSMD, if all assessments are recorded in the one box, only one assessment grid will show and the 30% (40% at PG) aggregate regulation will not stand. For the aggregate regulation to stand, each component of assessment must be captured in a separate box.

Please provide brief information about the overall approach to assessment that is taken within the module. In order to be flexible with assessment delivery, be brief, but do state assessment type (e.g. written assignment rather than “essay” / presentation, etc) and keep the detail for the module handbook. [Click or tap here to enter text.](#)

Assessment 1 – **Presentation**

Assessment 2 – **Written Assessment**

(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

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when assessment is likely to feature will be provided within the Student Module Handbook.)

Assessment Outcome Grids (See Guidance Note)

Component 1					
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Weighting (%) of Assessment Element	Timetabled Contact Hours
Presentation	X	X		40	18

Component 2						
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Weighting (%) of Assessment Element	Timetabled Contact Hours	
Written Work	X	X	X	60	18	
Combined Total for All Components					100%	36 hours