

## University of the West of Scotland

## Module Descriptor

Session: 202425

<b>Title of Module: Music in Everyday Life</b>			
<b>Code: MUSC09023</b>	<b>SCQF Level: 9 (Scottish Credit and Qualifications Framework)</b>	<b>Credit Points: 20</b>	<b>ECTS: 10 (European Credit Transfer Scheme)</b>
<b>School:</b>	School of Business & Creative Industries		
<b>Module Co-ordinator:</b>	Kenneth Forbes		
<b>Summary of Module</b>			
<p>As a module Music in Everyday Life (MiEL) focuses on the capacity of popular music to enhance our well-being, 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</p>			

<b>Module Delivery Method</b>					
<b>Face-To-Face</b>	<b>Blended</b>	<b>Fully Online</b>	<b>HybridC</b>	<b>Hybrid 0</b>	<b>Work-Based Learning</b>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>See Guidance Note for details.</b> Blended A mode of delivery of a module or a programme that involves online and face-to-face delivery of learning, teaching and assessment activities, student support and feedback. A programme may be considered					

“blended” if it includes a combination of face-to-face, online and blended modules. If an online programme has any compulsory face-to-face and campus elements it must be described as blended with clearly articulated delivery information to manage student expectations

### 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)

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"/>	Italy Bari

### Term(s) for Module Delivery

(Provided viable student numbers permit).

Term 1	Term 2	Term 3
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### 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	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

<b>SCQF Headings</b>	During completion of this module, there will be an opportunity to achieve core skills in:
Knowledge and Understanding (K and U)	SCQF Level <b>9</b> 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. Understand the ways

	in which forms of media and cultural consumption are embedded in everyday life	
Practice: Applied Knowledge and Understanding	<p>SCQF Level <b>9</b></p> <p>Use a range of the skills, practices and/or materials associated with the design, production and delivery of music-related and/or business texts and product .</p> <p>Deliver work to a given length, format, brief and deadline, properly referencing sources and ideas</p>	
Generic Cognitive skills	<p>SCQF Level <b>9</b></p> <p>Demonstrate creative engagement with key concepts and issues informing and underpinning the music and creative/cultural industries.</p>	
Communication, ICT and Numeracy Skills	<p>SCQF Level <b>9</b></p> <p>Make formal presentations about specialised topics to informed audiences.</p> <p>Communicate with professional-level peers, senior colleagues and specialists</p>	
Autonomy, Accountability and Working with others	<p>SCQF Level <b>9</b></p> <p>Offer professional-level insights, interpretations and solutions to problems and issues</p>	
<b>Pre-requisites:</b>	Before undertaking this module the student should have undertaken the following:	
	<b>Module Code:</b>	<b>Module Title:</b>
	<b>Other:</b>	
<b>Co-requisites</b>	<b>Module Code:</b>	<b>Module Title:</b>

\*Indicates that module descriptor is not published.

<b>Learning and Teaching</b>	
<p><b>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.</b></p> <p>The module introduces relevant material in a series of lectures with class discussion and seminars</p>	
<b>Learning Activities</b> During completion of this module, the learning activities	<b>Student Learning Hours</b> (Normally totalling 200 hours):

undertaken to achieve the module learning outcomes are stated below:	(Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture/Core Content Delivery	40
Independent Study	160
Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
Choose an item.	
	Hours Total 200

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

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.

**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

<b>Divisional Programme Board</b>	Arts & Media
<b>Assessment Results (Pass/Fail)</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
<b>School Assessment Board</b>	Arts & Media
<b>Moderator</b>	REbecca Wallace
<b>External Examiner</b>	R Nowak
<b>Accreditation Details</b>	JAMES
<b>Changes/Version Number</b>	1.03

#### 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 (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.)

**Assessment Outcome Grids (See Guidance Note)**

Component 1							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
Essay		√				80	30

Component 2							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
Presentation	√					20	10

Component 3							
Assessment Type (Footnote B.)	Learning Outcome (1)	Learning Outcome (2)	Learning Outcome (3)	Learning Outcome (4)	Learning Outcome (5)	Weighting (%) of Assessment Element	Timetabled Contact Hours
<b>Combined Total for All Components</b>						<b>100%</b>	<b>40 hours</b>

**Change Control:**

What	When	Who
Further guidance on aggregate regulation and application when completing template	16/01/2020	H McLean
Updated contact hours	14/09/21	H McLean

Updated Student Attendance and Engagement Procedure	19/10/2023	C Winter
Updated UWS Equality, Diversity and Human Rights Code	19/10/2023	C Winter
Guidance Note 23-24 provided	12/12/23	D Taylor
General housekeeping to text across sections.	12/12/23	D Taylor

**Version Number: MD Template 1 (2023-24)**