



Module Descriptor

Title	Contemporary Performance In Context		
Session	2025/26	Status	
Code	PERF09011	SCQF Level	Level: 9 (Scottish Credit and Qualifications Framework)
Credit Points		ECTS (European Credit Transfer Scheme)	ECTS: 10 (European Credit Transfer Scheme)
School	Business and Creative Industries		
Module Co-ordinator	Dr Eve Katsouraki		
Summary of Module			
Contemporary Performance in Context builds on students’ knowledge of 20th century cultural movements and progresses their understanding to include movements from the late 20th Century and early 21st Century. The module facilitates student-led investigation into the philosophical, political, social and material dynamics that produced cultural movements and the performance that emerged from them. These may include: Live Art Postmodernism/Postdramatic performance Immersive/durational/site-specific practices Walking as performance Through short interactive lectures, subject specific tutorials and VLE activity in which students are introduced to practitioners and cultural outputs, students will analyse the contexts in which the works were created and consumed and consider their legacy.			

Module Delivery Method	On-Campus¹ ☒	Hybrid² ☐	Online³ ☐	Work -Based Learning⁴ ☐
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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		☐ Lanarkshire		☐ Online / Distance Learning	
	☐ Dumfries		☐ London		☐ Other (specify)	
Terms for Module Delivery	Term 1	☐	Term 2	☒	Term 3	☐
	Term 1 – Term 2	☐	Term 2 – Term 3	☐	Term 3 – Term 1	☐

Learning Outcomes	
L1	Demonstrate critical knowledge and understanding of the interplay between performances and the conditions in which they were created.
L2	Apply discerning knowledge of material, cultural and policy conditions to the interpretation and consumption of performance.
L3	Research and examine information, materials and experience to inform analysis.
L4	Convey complex ideas and arguments using appropriate academic conventions.
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 9
Practice: Applied Knowledge and Understanding	SCQF 9
Generic Cognitive skills	SCQF 9
Communication, ICT and Numeracy Skills	SCQF 9
Autonomy, Accountability and Working with Others	SCQF 9

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 teaching and learning processes on Contemporary Performance in Context are designed to enhance students' understanding and appreciation of major performance and cultural theories and movements, how theatre and/or performance artists operate within the constraints of their time and the legacy of these movements on contemporary arts practice. Through developing students' appreciation of advanced cultural movements, this module provides progression to the SCQF level 10 Performance Research Project.

Learning Activities	Student Learning Hours
During completion of this module, the learning activities 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	12
Tutorial / Synchronous Support Activity	24
Independent Study	164
Please select	
Please select	
Please select	
TOTAL	200 hours

Indicative Resources

The following materials form essential underpinning for the module content and ultimately for the learning outcomes:

Core:

Krasner, David and Saltz, David (2006), *Staging Philosophy: Intersections of Theater, Performance and Philosophy*, Michigan University Press.

Read, Alan (2014) *Theatre in the Expanded Field, Seven Approaches to Performance*, London: Bloomsbury.

Schulze, Daniel (2018), *Authenticity in Contemporary Theatre and Performance: Make it Real*, Methuen Drama Engage.

Stern, Tom (2014) *Philosophy and Theatre*, London: Routledge.

Recommended:

Agamben, G (1998) *Homo Sacer, Sovereign Power and Bare Life* Stanford University Press

Bataille, G (1997) *Bataille Reader*, ed Fred Botting & Scott Wilson, Wiley Blackwell Readers

Badiou, A. (2001) *Ethics: An Essay on the Understanding of Evil*, London: Verso.

Badiou, A. (2005) *Handbook of Inaesthetics*, Stanford: Stanford University Press.

Badiou, A (2005) *Metapolitics*, London: Verso.

Benjamin, W. (1996) *Selected Writings Vols. 1-4*, Cambridge: Harvard University Press.

Blackburn, S. (2001) *Being Good, A Short Introduction to Ethics*, Oxford: Oxford University Press.

Butler, J. (1997) *Excitable Speech*, London: Routledge.

Davies, David, (2011) *Philosophy of the Performing Arts*, Oxford: Wiley-Blackwell

Deleuze, G., Guattari, F. (2004) *Anti-Oedipus*, London: Continuum.

Foucault, M. (1977) *Discipline and Punish*, London: Penguin.

Heidegger, M. (1977) *The Question Concerning Technology*, New York: Harper and Row.

Kelleher, J. (2009) *Theatre & Politics*, Houndmills: Palgrave.

Kristeva, J. (1982), *Powers of Horror*, New York: Columbia University Press.

Laclau, E. (2005) *On Populist Reason*, London: Verso.

Latour, B. (2005) *Reassembling the Social*, Oxford: Oxford University Press.

Murray, T. (ed.) (1997) *Mimesis, Masochism, and Mime*, Michigan: Michigan University Press.

Merleau-Ponty, M. (2003) *Nature*, Evanston: Northwestern University Press.

Nancy, J. L. (1993) *The Birth To Presence*, Stanford: Stanford University Press.

Nietzsche, F. (1996) *Human, All Too Human*, Cambridge: Cambridge University Press.

Phelan, P. (1993) *Unmarked: the Politics of Performance*, London: Routledge.

Ranciere, J. (2005) *The Politics of Aesthetics*, London: Continuum.

Ranciere, J. (2003) *The Philosopher and his Poor*, Durham: Duke University Press.

Read, A. (1993/1995) *Theatre & Everyday Life. An Ethics of Performance*. London: Routledge.

Read, A. (2008) *Theatre, Intimacy & Engagement. The Last Human Venue*, Houndmills: Palgrave.

Ridout, N. (2009) *Theatre & Ethics*, Houndmills: Palgrave.

Schelling, F. (1995) *Ideas for a Philosophy of Nature*, Cambridge: Cambridge University Press.

Schmitt, C. (1996) *The Concept of the Political*, Chicago: Chicago University Press.

Seel, M. (2005) *Aesthetics of Appearing*, Stanford: Stanford University Press.

Spinoza. (2003) *Ethics*, Oxford: Oxford University Press.

Weil, S (2002) *Gravity and Grace*, Routledge

Whitehead, A. N. (1978) *Process and Reality*, NewYork: The Free Press.

(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:

Please refer to the Academic Engagement and Attendance Procedure at the following link:
[Academic Engagement and Attendance Procedure](#)

For the purposes of this module, academic engagement equates to the following:
Engagement with Aula.

Attendance at online lectures and other 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	Arts Media
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	James Layton
External Examiner	TBC
Accreditation Details	
Module Appears in CPD catalogue	☐ Yes ☐ No
Changes / Version Number	

Assessment (also refer to Assessment Outcomes Grids below)

Assessment 1

Students will undertake a 3000 word (or equivalent) analysis of a selected cultural artefact and/or practitioner (100%)

Assessment 2

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 Written Work	☒	☒	☒	☒	☒	100	0

Component 2							
Assessment Type	LO1	LO2	LO3	LO4	LO5	Weighting of Assessment Element (%)	Timetabled Contact Hours
	☐	☐	☐	☐	☐		

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