

University of the West of Scotland

Module Descriptor

Session: 2023/24

Title of Module: Performance Contexts: Creative Processes			
Code: PERF08002	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:	Eve Katsouraki		
Summary of Module			
<p>Performance Context: Creative Processes is the second of three modules which students on the Performance programme undertake in order to be able to develop original or derived contexts necessary for the explorations of concepts in performance-making. This module focuses on creative processes; the previous module on production aesthetics and the follow-on module on testing ideas. The student will carry out collaborative research on the creative processes developed by a twentieth or twenty-first century theatre director/company or film director/company or performance-maker, analysing the aesthetics and appropriate contexts for the processes identified. The student will rely on scholarly publications, published interviews in appropriate platforms and artists' websites for this research. As part of a group s/he will present this collaborative research to the rest of the class. Students will be required to demonstrate knowledge, understanding and applications of modernism, postmodernism, post-dramatic and aesthetics appropriate to their interrogations of the creative processes of the chosen artist/s. The knowledge, understanding and applications acquired will be deepened when the student works on an essay comparing the creative processes of her/his chosen artist/s with that of a different artist/s chosen by her/his peer. This module is characterised by a considered engagement with:</p> <p>Modernism, Postmodernism, Post-dramatic, Aesthetics, Collaborative research, Autonomous research</p> <p>To encourage students to research the processes of a wide range of theatre and film artists</p> <p>To encourage students to research in depth the processes of two theatre/film artists</p> <p>To develop critical thinkers for analysing creative processes for theatre and film making</p> <p>To nurture articulate critiques of theatre and film processes</p> <p>To signpost the relationship between process and product</p> <p>To develop collaborative and autonomous research skills</p> <p>To support students in developing reflective practice</p>			

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Module Delivery Method					
Face-To-Face	Blended	Fully Online	HybridC	Hybrid 0	Work-Based Learning
<input checked="" type="checkbox"/>	<input 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)						
Paisley:	Ayr:	Dumfries:	Lanarkshire:	London:	Distance/Online Learning:	Other:
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Add name

Term(s) for Module Delivery					
(Provided viable student numbers permit).					
Term 1		Term 2		Term 3	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input 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	Demonstrate detailed knowledge and understanding of the processes of contemporary performance.
L2	Apply a detailed knowledge and understanding of the processes and practices of contemporary performance.
L3	Analyse and interpret contemporary performance practice.
L4	Explain and develop conceptual choices within the context of performance practice.

L5	Discuss opinions from a range of specialist practitioners/publications.	
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 Level 8 Demonstrate detailed knowledge and understanding of the ethics and aesthetics of artistic processes of contemporary performance-making.	
Practice: Applied Knowledge and Understanding	SCQF Level 8 Apply a detailed knowledge and understanding of the aesthetics of the artistic processes of contemporary performance-making.	
Generic Cognitive skills	SCQF Level 8 Analyse and interpret artistic processes for contemporary performance practice.	
Communication, ICT and Numeracy Skills	SCQF Level 8 Explain and develop artistic choices within the context of performance-making.	
Autonomy, Accountability and Working with others	SCQF Level 8 Discuss views on artistic processes from a range of specialist practitioners/publications.	
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

Inquiry based and blended are at the heart of the teaching and learning strategies used on this module. Through lectures, questions on the artistic processes used by a selection of contemporary performance artists will be raised and addressed. These will be explored further in seminars via discussions on the students' developing research on the artistic processes of their chosen artist/s. Students will be challenged to locate the work of their chosen company in the context of artistic movements. VLE will be used to encourage discussion on contexts and artistic processes out with the seminar and virtual consumption of artistic processes. Workshops with professional theatre/film artists will provide the students with an opportunity for embodied experience of the artistic processes of professionals. This in turn will support the students in their academic research of their chosen professional artist/s. The opportunity to compare the collaborative research of one student group with that of another promotes active listening for the range of artistic processes discussed by all the student groups thereby increasing knowledge leading to autonomous further research, reflection and analysis as the students undertake the writing of the comparative essay.

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 (Normally totalling 200 hours): (Note: Learning hours include both contact hours and hours spent on other learning activities)
Lecture/Core Content Delivery	12
Tutorial/Synchronous Support Activity	12
Laboratory/Practical Demonstration/Workshop	12
Independent Study	164
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:

Matthews, J. (2011) *Training for performance A meta-disciplinary account*, London, Methuen Drama

Mitter, S. and Shevtsova, M. (eds.) (2005) *Fifty Key Theatre Directors*, Oxon, Routledge

Radosavljevic, D (ed.) (2013) *The Contemporary Ensemble: Interviews with Theatre-Makers*, London, Routledge

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 is compulsory and students are expected to engage fully with the lectures, seminars and practical work.

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..

Aligned with the overall commitment to equality and diversity stated in the Programme Specifications, the module supports equality of opportunity for students from all backgrounds and with different learning needs. Using Moodle, learning materials will be presented electronically in formats that allow flexible access and manipulation of content. The module complies with University regulations and guidance on inclusive learning and teaching practice. Specialist assistive equipment, support provision and adjustment to assessment practice will be made in accordance with UWS policy and regulations. The University's Equality, Diversity and Human Rights Policy can be accessed at the following link: <http://www.uws.ac.uk/equality/>

Our partners are fully committed to the principles and practice of inclusiveness and our modules are designed to be accessible to all. Where this module is delivered overseas, local equivalent support for students and appropriate legislation applies.

[UWS Equality and Diversity Policy](#)

(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	Henry Bell
External Examiner	Format: First initial + Surname. No titles. Please only enter if examiner has been approved for this module.
Accreditation Details	e.g. ACCA Click or tap here to enter text.
Changes/Version Number	

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 The summative assessment will take the form of the presentation of collaborative research and an essay on the comparative analysis of the artistic processes of the chosen artist/s with that of another artist/s researched and presented by peers in another group. The formative assessment will take the form of group tutorials.

Group Presentation of collaborative research on chosen artist/s (notional 5 minutes per student) – group/individual mark awarded (50%)

Assessment 2 Essay comparing the creative processes of two artists (circa 1500 words) – individual mark awarded – (50%)

Tutorials - Formative assessment - the tutor will give feedback during group tutorials where students will be discuss research angles on the artist/s they are studying.

Assessment 3 – Free Text

(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
Practical	Presentation	v	v	v	v	50	6

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
Assignment	Essay	v	v	v	v	50	0

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
Combined Total for All Components						100%	6 hours

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)