1. **Title of the module**

DR903Theatre & Audiences

1. **School or partner institution which will be responsible for management of the module**

School of Arts

1. **The level of the module (e.g. Level 4, Level 5, Level 6 or Level 7)**

Level 7

1. **The number of credits and the ECTS value which the module represents**

30 Credits (15 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

MA Theatre-Making; MA Creative Producing; MA European Theatre (Canterbury and Paris); and any other MA in Drama.

1. **The intended subject specific learning outcomes.**  
   **On successfully completing the module students will be able to:**
   1. Present sophisticated views of theatre audiences in all their heterogeneity, individuality and unpredictability
   2. Articulate complex ideas about practices of spectating in Britain and Europe
   3. Discuss different ways in which theatre-makers have engaged and interacted with audiences throughout history in Britain and Europe
   4. Elaborate nuanced plans for identifying audiences, communicating with audiences and gathering audiences’ opinions through qualitative methods
   5. Confidently contextualise recent research approaches and developments of audience studies
   6. Apply historical and theoretical knowledge on theatre audiences to theatre-making
2. **The intended generic learning outcomes.**  
   **On successfully completing the module students will be able to:**
3. deal with complex issues both systematically and creatively, make sound judgements in the absence of complete data, and communicate their conclusions clearly to specialist and non-specialist audiences
4. demonstrate self-direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional or equivalent level
5. continue to advance their knowledge and understanding, and to develop new skills to a high level;
6. **A synopsis of the curriculum**

This team-taught module is intended to provide a basis of shared knowledge and understanding of theatre audiences to MA Drama students. The core subject of this module will be approached from various perspectives reflecting current available expertise in the Department. Lectures and seminar discussions on various theoretical and empirical approaches to audience research (including the study of audience responses as well as the identification of and marketing to an audience) will feature next to sessions about the histories of spectatorial practices and contemporary experimental theatre productions that engage audiences in particularly compelling ways (for example, participatory practices). Typically, there will be opportunities to discuss what audiences do, how they feel, and how their brain and body responds to theatre from various perspectives. Activities such as devising audience questionnaires to gather feedback from spectators in response to a specific production, and the reading of audience reviews in newspapers, blogs and social media will enable the cohort to question the supposed homogeneity of theatre audiences and to begin to think as theatre-makers about audiences in a nuanced, sophisticated way.

1. **Reading List (Indicative list, current at time of publication. Reading lists will be published annually)**

Bennett, Susan (1997; 2013), *Theatre Audiences: A Theory of Production and Reception*. London; New York: Routledge.

Freshwater, Helen (2009), *Theatre & Audiences*. Basingstoke; New York: Palgrave Macmillan.

Heim, Caroline (2016), *Audience as Performer: The Changing Role of Theatre Audiences in the Twenty-First Century*. London; New York: Routledge.

Hurley, Erin, (2010) *Theatre & Feeling*. Basingstoke; New York: Palgrave Macmillan.

Kattwinkel, Susan (2003), *Audience Participation: Essays on Inclusion in Performance*. Westport: Praeger.

White, Gareth, (2013) *Audience Participation in Theatre: Aesthetics of the Invitation*. Basingstoke; New York: Palgrave Macmillan.

1. **Learning and Teaching methods**

Contact hours: 36

Private Study hours: 264

Total hours: 300

1. **Assessment methods.**

13.1 Main Assessment Methods

Research Essay 4,000 words (60%)

Group presentation on audience research (40%)

13.2 Reassessment methods

100% Coursework

1. ***Map of Module Learning Outcomes (sections 8 & 9) to Learning and Teaching Methods (section12) and methods of Assessment (section 13)***

|  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *8.6* | *9.1* | *9.2* | *9.3* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |
| *Private Study* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| *Lecture/Seminars* | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| *Essay* | **x** | **x** | **x** |  | **x** |  | **x** | **x** | **x** |
| *Presentation* | **x** | **x** | **x** | x |  | **x** |  |  | **x** |

1. **Inclusive Module Design**

The School/ recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or Centre(s) where module will be delivered:**

Canterbury

1. **Internationalisation**

Students on the module will benefit from the international network of practitioners brought to Kent through the SoA European Theatre Research Network.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs( Q6&7 cover sheet) |
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