

LEARNING MODULE DESCRIPTION (SYLLABUS)

I. General information

1. Module title: Audience reception and performance
2. Module code – 15-OPP-TD-11
3. Module type – compulsory
4. Programme title – Theatre and Drama in English
5. Cycle of studies (1st or 2nd cycle of studies or full master's programme) – 1st
6. Year of studies (where relevant) – 2nd
7. Terms in which taught (summer/winter term) – summer term
8. Type of classes and the number of contact hours (e.g. lectures: 15 hours; practical classes: 30 hours) – 30 hours of practical classes.
9. Number of ECTS credits – 3 points
10. Name, surname, academic degree/title of the module lecturer/other teaching staff: Dagmara Krzyżaniak, PhD, dagmara@wa.amu.edu.pl
11. Language of classes – English
12. Online learning - yes (partially / fully) / no : No.

II. Detailed information

1. Module aim (aims)

A1	Passing on the knowledge of the most important developments in studies in spectator response.
A2	Presentation of the most important perspectives in audience reception and performance
A3	Presentation of the most important methodologies, research techniques and approaches in studies in audience reception and performance
A4	Developing skills in applying a cognitive approach to drama, theatre and performance research
A5	Developing and learning proper terminology in English.
A6	Using terminology of studies in spectator response in practice in English.
A7	Developing skills in the use of secondary sources.

2. Pre-requisites in terms of knowledge, skills and social competences (where relevant):

The most basic criterion is a sufficiently high level of language skills in English (at least B2 or C1) as well as basic knowledge on theatre and drama (secondary school level).

3. Module learning outcomes in terms of knowledge, skills and social competences and their reference to programme learning outcomes

Learning outcomes symbol*	Upon completion of the course, the student will:	Reference to programme learning outcomes#
15-OPP-TD-11_1	Characterize various trends in the development of studies in audience reception as an academic discipline.	K_W01, K_W02, K_W03, K_W04, K_W05, K_W06, K_W10

15-OPP-TD-11_2	Describe, connect and investigate key disciplines that contribute to the development of the studies in audience reception.	K_W01, K_W02, K_W03, K_W04, K_W05, K_W06, K_W10
15-OPP-TD-11_3	Understand the role of applied theatre and dramatherapy within the field of studies in spectator response.	K_U08, K_K03, K_W01, K_W02, K_W03, K_W04, K_W05, K_W06, K_W10
15-OPP-TD-11_4	Characterize and evaluate the contributions of the most important theatre practitioners and researchers to the field.	K_W01, K_W02, K_W03, K_W04, K_W05, K_W06, K_W10
15-OPP-TD-11_5	Understand the interdisciplinary character of the field of audience reception.	K_U02, K_U04,
15-OPP-TD-11_6	Utilise secondary sources in English.	K_U06, K_K06
15-OPP-TD-11_7	Properly use basic terminology in the field.	K_U09, K_K06

* module code, e.g. KHT_01 (KHT – module code in USOS; stands for Polish “Kataliza Heterogeniczna” /Heterogeneous Catalysis/)

programme learning outcomes (e.g. K_W01, K_U01, ...); first K stands for programme title symbol in Polish, W for “wiedza” (knowledge) in Polish, U – for “umiejętności” (skills) in Polish, K – for “kompetencje społeczne” (social competences) in Polish
01, 02... - learning outcome number

4. Learning content

Module title		
Learning content symbol*	Learning content description	Reference to module learning outcomes #
TK_1	1. The introduction to the field of audience reception and performance, a brief survey of key theoretical works in the field and the development of new trends.	15-OPP-TD-11_1, 15-OPP-TD-11_2, 15-OPP-TD-11_3, 15-OPP-TD-11_4
TK_2	2. Introduction of the interdisciplinary approach to the field; introducing key disciplines contributing to spectator response research	15-OPP-TD-11_1, 15-OPP-TD-11_2, 15-OPP-TD-11_3, 15-OPP-TD-11_4
TK_3	3. Applied theatre and dramatherapy	15-OPP-TD-11_1, 15-OPP-TD-11_2, 15-OPP-TD-11_3, 15-OPP-TD-11_4
TK_4	4. The cognitive approach to drama, theatre and performance research	15-OPP-TD-11_1, 15-OPP-TD-11_2, 15-OPP-TD-11_3, 15-OPP-TD-11_4



TK_5	5. The role of dramatic text in audience reception and performance	15-OPP-TD-11_4, 15-OPP-TD-11_5, 15-OPP-TD-11_6, 15-OPP-TD-11_7
TK_6	6. Cognitive approaches to spectating	15-OPP-TD-11_4, 15-OPP-TD-11_5, 15-OPP-TD-11_6, 15-OPP-TD-11_7
TK_7	7. The role of emotions and empathy in the theatrical experience	15-OPP-TD-11_4, 15-OPP-TD-11_5, 15-OPP-TD-11_6, 15-OPP-TD-11_7
TK_8	8. Emotion and cognition in the reception of theatrical performance	15-OPP-TD-11_4, 15-OPP-TD-11_5, 15-OPP-TD-11_6, 15-OPP-TD-11_7
TK_9	9. Intersubjectivity and autopoietic feedback loop	15-OPP-TD-11_4, 15-OPP-TD-11_5, 15-OPP-TD-11_6, 15-OPP-TD-11_7
TK_10	10. Theatre and therapy	15-OPP-TD-11_4, 15-OPP-TD-11_5, 15-OPP-TD-11_6, 15-OPP-TD-11_7
TK_11	11. Transformative potential of performance	15-OPP-TD-11_4, 15-OPP-TD-11_5, 15-OPP-TD-11_6, 15-OPP-TD-11_7
TK_12	12. Dramatic and theatrical strategies with transformative potential: case study 1	15-OPP-TD-11_4, 15-OPP-TD-11_5, 15-OPP-TD-11_6, 15-OPP-TD-11_7
TK_13	13. Dramatic and theatrical strategies with transformative potential: case study 2	15-OPP-TD-11_4, 15-OPP-TD-11_5, 15-OPP-TD-11_6, 15-OPP-TD-11_7
TK_14	14. Final test and revision of the whole material.	15-OPP-TD-11_1 do 15-OPP-TD-11_7
TK_15	15. Interwoven minds, interwoven cultures	15-OPP-TD-11_4, 15-OPP-TD-11_5, 15-OPP-TD-11_6, 15-OPP-TD-11_7

* e.g. TK_01, TK_02, ... (TK stands for "treści kształcenia" /learning content/ in Polish)

e.g. KHT_01 – module code as in Table in II.3

5. Reading list

Boerner, Sabine, and Johanna Jobst. 2013. "Enjoying Theater: The Role of Visitor's Response to the Performance." *Psychology of Aesthetics, Creativity, and the Arts* 7 (4): 391–408.

Coplan, Amy, and Peter Goldie, eds. 2009. *Empathy. Philosophical and Psychological Perspectives*. Oxford: Oxford University Press.

Damasio, Antonio. 1994. *Descartes' Error: Emotion, Reason, and the Human Brain*. New York: Avon

Books.

Fischer-Lichte, Erika. 2008. *The Transformative Power of Performance. A New Aesthetics*. London: Routledge.

Fischer, Lichte, Erika. 2014. "Introduction. Interweaving Performance Cultures - Rethinking 'Intercultural Theatre': Toward an Experience and Theory of Performance beyond Postcolonialism." In *The Politics of Interweaving Performance Cultures. Beyond Postcolonialism*, edited by Erika Fischer-Lichte, Torsten Jost, and Saskya Iris Jain, 1–24. New York.

Frijda, Nico H., Anthony S.R. Manstead, and Sacha Bem, eds. 2000. *Emotions and Beliefs. How Feelings Influence Thoughts*. Cambridge: Cambridge University Press.

Hatfield, Elaine, John T. Cacioppo, and Richard L. Rapson. 1994. *Emotional Contagion*. Cambridge: Cambridge University Press.

Hurley, Erin. 2000. *Theatre and Feeling*. New York: Palgrave Macmillan.

Jones, Phil. 2007. *Drama as Therapy. Theory, Practice, Research*. London: Routledge.

Kögler, Hans Herbert, and Karsten R. Steuber, eds. 2000. *Empathy and Agency. The Problem of Understanding in the Human Sciences*. Oxford: Westview Press.

McConachie, Bruce. 2008. *Engaging Audiences. A Cognitive Approach to Spectating in the Theatre*. New York: Palgrave Macmillan.

McConachie, Bruce. 2013. *Theatre & Mind*. New York: Palgrave Macmillan.

McConachie, Bruce, and F. Elizabeth Hart, eds. 2006. *Performance and Cognition. Theatre Studies and the Cognitive Turn*. London and New York: Routledge.

Meyer-Dinkgräfe, Daniel. 2005. *Theatre and Consciousness. Explanatory Scope and Future Potential*. Bristol: Intellect.

Robinson, Jenefer. 2005. *Deeper Than Reason. Emotion and Its Role in Literature, Music, and Art*. Oxford: Clarendon Press.

Shaughnessy, Nicola, ed. 2013. *Affective Performance and Cognitive Science. Body, Brain and Being*. London: Bloomsbury.

Thompson, James. 2009. *Performance Affects. Applied Theatre and the End of Effect*. New York: Palgrave Macmillan.

6. Information on the use of blended-learning (if relevant)

Most of the class materials as well as some exercises are uploaded onto the Moodle Platform.

7. Information on where to find course materials

Materials for the class can be found on Moodle.

III. Additional information

1. Reference of learning outcomes and learning content to teaching and learning methods and assessment methods

Teaching and learning methods	✓
Lecture with multimedia presenting parts of the material.	✓
Conversational lecture	✓
Problem lecture	
Discussion	✓
Work on the text	✓
Case study analysis	✓
Problem-based learning	
Didactic/ stimulation game	✓
Exercises (e.g.: calculating, artistic, practical)	
Exercise-based method	
Laboratory method	
Research method	✓
Workshop method	✓
Project method	
Presentation and observation	✓
Sound and video demonstrations	✓
Activation methods (brainstorming, SWOT analysis, decision-tree method, snowball method, mind-maps)	✓
Group-work	✓
Other – performance with a discussion	✓

It is advisable to include assessment tasks (questions).

2. Student workload (ECTS credits)

Evaluation methods	EK Symbols for the module/course					
Written exam						
Oral exam						
Open-book exam						
Final written test	15- OPP -TD- 11_ 1	15- OPP -TD- 11_ 2	15- OPP -TD- 11_ 3	15- OPP -TD- 11_ 4		
Oral test						

Test						
Project						
Essay						
Report						
Multimedia presentation						
Practical exam (observation of performance)						
Portfolio						
Other – performance with a presentation/discussion	15- OPP -TD- 11_ 4	15- OPP -TD- 11_ 5	15- OPP -TD- 11_ 6	15- OPP -TD- 11_ 7		
...						

Module title: Elizabethan and Jacobean drama and theatre	
Activity types	Mean number of hours* spent on each activity type
Contact hours with the teacher as specified in the programme	30 h
Independent study 1	30 h
Independent study 2 (preparation for the test)	5 h
Independent study 3 (preparation of the performance and presentation)	5 h
Independent study 4 (reading of literature)	20 h
Total hours	90 h
Total ECTS credits for the module	3 points

* Class hours – 1 hour means 45 minutes

#Independent study – examples of activity types: (1) preparation for classes, (2) data analysis, (3) library-based work, (4) writing a class report, (5) exam preparation, etc.

3. Assessment criteria

very good (bardzo dobry, bdb; 5,0): excellent knowledge in the field of audience reception and performance studies

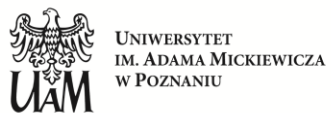
good plus (dobry plus, +db; 4,5): very good knowledge in the field of audience reception and performance studies.

good (dobry, db; 4,0): good knowledge in the field of audience reception and performance studies.

satisfactory plus (dostateczny plus, +dst; 3,5): satisfactory knowledge in the field of audience reception and performance studies.

satisfactory (dostateczny, dst; 3,0): satisfactory knowledge in the field of audience reception and performance studies.

unsatisfactory (niedostateczny, ndst; 2,0): unsatisfactory knowledge in the field of audience reception and performance studies.



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