1. **Title of the module**

DRAM6760 (DR676) Stand-Up Comedy

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

School of Arts

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

Level 6

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 or Spring

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

None

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

BA Drama and Theatre and associated programmes

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**

8.1 Analyse the work of individual comedians, relating them to their historical context and comic tradition, and applying relevant theory.

8.2 Carry out research, showing the ability to access and interpret a range of sources.

8.3 Write original stand-up comedy material.

8.4 Perform stand-up comedy, demonstrating appropriate skills.

1. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

9.1 Manage workloads to meet deadlines, and sustain focus for extended periods working on independent creative projects, developing autonomy and self-management.

9.2 Use information retrieval skills, involving the ability to use information resources and technology, gathering and critically evaluating material.

9.3 Apply critical and creative skills in diverse forms of discourse and media.

9.4 Communicate effectively, to a professional standard, coherent arguments and propositions in a variety of media, verbally and in writing, using appropriate communication and presentation technologies.

1. **A synopsis of the curriculum**

This module will introduce students to practical and theoretical aspects of stand-up comedy. Initially, they will analyse the work of individual comedians, exploring such issues as comic theory, traditions of stand-up, and historical context. Later, they will work on creating their own short stand-up acts, generating original material and developing key performance skills such as developing persona, working an audience, improvisation, and characterisation.

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

Allen, Tony, *Attitude: Wanna Make Something Of It?*, Glastonbury: Gothic Image, 2002

Barker, C., ‘The “Image” in Show Business’, *Theatre Quarterly,* Vol. VIII, No. 29, Spring 1978, pp.7-11

Carr, Jimmy and Greeves, Lucy, *The Naked Jape: Uncovering the Hidden World of Jokes*, London: Michael Joseph, 2006

Cook, W., *The Comedy Store: the Club that Changed British Comedy*, London: Little, Brown, 2001

Double, O., *Stand-Up: On Being a Comedian*, London: Methuen, 1997

Double, O., *Getting the Joke: The Inner Workings of Stand-Up Comedy*, London: Methuen, 2005

Lee, Stewart, *How I Escaped my Certain Fate: The Life and Deaths of a Stand-Up Comedian*, London: Faber & Faber, 2010

Martin, Steve, *Born Standing Up*, London: Simon & Schuster, 2007

Mintz, L.E., ‘Standup Comedy as Social and Cultural Mediation’, *American Quarterly,* Vol. 37, No. 1, Spring 1985, pp.71-80

1. **Learning and teaching methods**

Total contact hours: 47

Private study hours: 253

Total study hours: 300

1. **Assessment methods**
	1. Main assessment methods

Performance (60%)

Essay (3000 words) (40%)

13.2 Reassessment methods

Like for Like

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* | *9.1* | *9.2* | *9.3* | *9.4* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |
| **Private Study** | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| Lecture | **X** | **X** | **X** | **X** |  | **X** | **X** |  |
| Seminars/ Workshops | **X** | **X** | **X** | **X** | **X** | **X** | **X** | **X** |
| **Assessment method** |  |  |  |  |  |  |  |  |
| *Performance* |  |  | **X** | **X** | **X** |  | **X** | **X** |
| *Essay* | **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**

The comedians discussed on this module represent a diversity of nationalities and ethnicities. In terms of the creative component of the module, the students are actively encouraged to base their material on their own identity and experiences, and this may well include focusing on the culture of the country in which they grew up.

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**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) |
| 21/02/19 | Minor | September 2019 | 1 | No |
|  |  |  |  |  |

Revised FSO Jan 2018