1. **Title of the module**

DRAM8150 (DR815) – Stand-Up: Comedy Club

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 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 and Spring

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

None

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

Compulsory for MA Stand-Up Comedy

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

8.1 Deploy advanced skills in performing stand-up comedy;

8.2 Deploy advanced skills in writing and/or devising stand-up comedy material;

8.3 Demonstrate the development of an individual voice in their work, showing original approaches to stand-up comedy material and performance;

8.4 Deploy advanced skills in organising, publicising and running stand-up comedy shows.

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

9.1 Develop and manage practical and creative projects within specified resource constraints of time/ space/ budget thus developing problem solving skills;

9.2 Manage independent creative and practical projects developing autonomy, and self-management;

9.3 Identify health and safety issues and undertake risk assessments.

1. **A synopsis of the curriculum**

The module will provide a thorough exploration of stand-up comedy techniques at the forefront of the professional discipline. Students will create and perform short routines, which they will use in regular performances in the low-key public context of Monkeyshine, a weekly comedy club set up for this purpose. As well as giving them a good deal of stage experience and allowing them to build up a body of tried and tested material, this will also give them the space to experiment and develop an individual voice, showing original approaches to stand-up. They will also learn about how to organise, publicise and run a comedy club, taking on the management of Monkeyshine in Spring term.

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

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

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

Double, Oliver (1997). Stand-Up: On Being a Comedian, London: Methuen.

Double, Oliver (2014). *Getting the Joke: the Inner Workings of Stand-Up Comedy* (second edition), London: Bloomsbury, 2014.

Koestler, Arthur (1964). *The Act of Creation*, London: Hutchinson (Part One: The Jester).

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

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

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

Molineux, Christopher (2016). ‘Life memory archive translation performance memory archive life: textual self-documentation in stand-up comedy’, *Comedy Studies*, vol. 7, no. 1, 2-12.

Quirk, Sophie (2011). ‘Containing the Audience: the “Room” in Stand-up Comedy’, *Participations*, vol. 8, no.2, 219-38.

1. **Learning and teaching methods**

Total Contact Hours: 60

Private Study Hours: 240

Total Study Hours: 300

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

* Recordings of Performances – 80%
* Portfolio (1,500 words) – 20%
  1. 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* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |
| Private Study |  | **x** | **x** | **x** | **x** | **x** | **x** |
| Practical workshops | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |
| Recordings (with notes) | **x** | **x** | **x** |  | **x** | **x** |  |
| Portfolio |  |  |  | **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**

Stand-up comedy will incorporate internationalisation in a variety of ways. Stand-up comedy is an art form in which the performer builds an act out of the raw material of his or her identity. Students are encouraged to reflect their worldview, and thus it is very likely that they will reflect on their ethnic, national and/or regional identity in their acts, along with other facets of their personality. The British stand-up scene is increasingly cosmopolitan and international, including performers from many different nationalities and ethnicities. The teaching of stand-up comedy at Level 7 at Kent has attracted a number of international students, and the perspective they have brought to the material studied has enriched the learning experiences of all.

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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.**

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| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
| 13/02/17 | Major | September 2017 | 5-8, 10-13 | Yes |
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| Revised FSO Jan 2018 |