1. **Title of the module**

DRAM8180 (DR818) – Stand-Up Comedy: Open Mike Project

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, Spring and Summer

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 (original approaches to stand-up comedy, in material and performance);

8.4 Document, analyse and appraise their own work, with appropriate references to historical and theoretical context;

8.5 Engage with the professional world of stand-up comedy by performing in competitions and/or open mike spots in professional comedy clubs and/or setting up and performing their own 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;

9.4 Communicate and negotiate with a variety of agencies (inside the programme) developing interpersonal skills;

9.5 Reflect on their own learning, identifying strategies for development exploring strengths and weaknesses and developing autonomy in learning.

1. **A synopsis of the curriculum**

The students will arrange, perform and document a series of open microphone spots in professional comedy clubs and/or arrange and perform their own shows (in addition to running Monkeyshine in Spring term for DRAM8150). This module will run throughout the academic year. Normally, students will start doing open mike spots of arranging their own shows in the Autumn term and continue with these until early in the Summer term. The students will be assessed through a portfolio of performance recordings, evidence of the administration of the project, etc. The module will require them to show sound judgement, personal responsibility and initiative, in complex and unpredictable professional environments.

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

Chow, Broderick (2008). ‘Situations, Happenings, Gatherings, Laughter: Emergent British Stand-Up Comedy in Sociopolitical Context’, *Theatre Symposium*, vol. 16, no. 1, 121-133.

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

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

Lockyer, Sharon and Lynn Myers (2011). ‘“It's About Expecting the Unexpected”: Live Stand-up Comedy from the Audiences' Perspective’, *Participations*, vol. 8, no.2, 165-88.

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

Mintz, L.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: 36

Private Study Hours: 264

Total Study Hours: 300

1. **Assessment methods**
	1. Main assessment methods
* Portfolio (3,500 words) – 60%
* Recordings of Performances – 40%
	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)**

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| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Practical workshops | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |
| Portfolio |  |  |  | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Recordings | **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**

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) |
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| Revised FSO Jan 2018 |