1. **Title of the module**

DRAM9090 (DR909) – Stand-Up Comedy Archive

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)**

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 Demonstrate knowledge and understanding of theories of comedy and current debates about stand-up comedy performance;

8.2 Demonstrate knowledge and understanding of the history of stand-up comedy, particularly the development of British stand-up since the birth of alternative comedy in 1979;

8.3 Demonstrate knowledge and understanding of the profession of stand-up comedy, and how live comedy works as a business;

8.4 Employ advanced research methodology in order to undertake effective independent research using a range of sources, with a particular focus on working with archive materials in the British Stand-Up Comedy Archive (BSUCA);

8.5 Carry out negotiated projects with archive materials in BSUCA, including for example generating metadata for audio-visual recordings, writing blog posts about archive items, etc.

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

9.1 Exercise independent thinking and to demonstrate skills of problem-solving and project planning;

9.2 Source, organise, articulate and disseminate advanced ideas appropriately and effectively, in a way that advances knowledge and adds value;

9.3 Present complex thoughts, arguments, and data in coherent and lucid ways, both verbally and in writing, pitched appropriately to a range of audiences;

9.4 Identify, create, address and successfully execute complex tasks and problems to a professional level.

1. **A synopsis of the curriculum**

In a series of weekly seminars, the students will engage in debates about theories of comedy, current debates about stand-up performance, the history of stand-up (particularly recent British stand-up since the birth of alternative comedy in 1979), the profession of stand-up, and the way that the live comedy scene is organised. They will also have a regular timetabled slot in the Templeman library, in which they will work with materials from BSUCA, supervised by an archivist from Special Collections and Archives. They will work autonomously on negotiated archive projects, which might involve, for example, generating metadata on audio-visual recordings, writing blog posts on items from BSUCA, etc.

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

Brodie, Ian (2008) ‘Stand-up Comedy as a Genre of Intimacy’, *Ethnologies*, Vol. 30, No. 2, 153-80.

Carroll, Noel (2014), *Humour: A Very Short Introduction*, Oxford: OUP.

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

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.

Morreall, John (1987), *The Philosophy of Laughter and Humor*, Albany: SUNY Press.

Quirk, Sophie (2015) *Why Stand-Up Matters: How Comedians Manipulate and Influence*, London & New York: Bloomsbury.

1. **Learning and teaching methods**

Total Contact Hours: 36

Private Study Hours: 264

Total Study Hours: 300

1. **Assessment methods**
	1. Main assessment methods
* Essay (3,000 words) – 50%
* Portfolio (3,000 words) – 50%
	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* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |
| Archive Sessions |  |  |  | **x** | **x** | **x** | **x** | **x** | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |
| Essay | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** |
| Portfolio | **x** | **x** | **x** | **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**

Given that this module is partly built around the British Stand-Up Comedy Archive, there is a strong focus on the British stand-up scene. However, this module will incorporate internationalisation in a variety of ways. First of all, the British stand-up scene is increasingly cosmopolitan and international, including performers from many different nationalities and ethnicities. Secondly, the module will inevitably look at stand-up comedy more broadly, and stand-up is an increasingly international phenomenon, occurring in the UK, across Europe, in North America, the Nordic countries, the Middle East, India, Pakistan, etc. Thirdly, the reading list contains sources written by authors from a range of countries. Finally, 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 |