

MODEL PROPOSAL FOR ENGL 5339 (DIRECTED STUDY)

ROBERT UREN

STAND-UP COMEDY: THEORY & TEXT
SUPERVISING FACULTY: DR. ROBERT DONAHOO
FALL 2010

RATIONALE FOR DIRECTED STUDY:

The purpose of this directed study is to create a structured, academic space in which I may pursue a familiarity with and participation in current trends in humor scholarship, with a specific focus on theoretical analyses of stand-up comedy texts. Pragmatically, the course will culminate in my producing an academic writing sample that will demonstrate my ability to function at a high level within the arena of graduate and professional critical studies; this demonstration is intended to facilitate my admittance into and success within a PhD program in the field of American Studies, Communications, or English. Less pragmatically, though perhaps more importantly, the course is designed to intensify and formalize my efforts to understand and critique intelligently to read and respond insightfully to popular comedic texts, an ambition that informs my scholarly, creative, and personal pursuits.

COURSE OBJECTIVES:

- x Increase understanding of academic literature concerning humor

ðurgekcnu.ö cpf vjg dtqcfecuv pgvyqtmu tgiwnrly feature performances. Finally, although we have seen the end of the stand ðdqo ö qh vjg gki jvkgu cpf gctn{ pkpgvkgu. eqogf{ enwdu cetquu vjg United States continue to host thousands of hours of stand acts each week. A broader conceptualization of jcv rgthqt o cpegu swcnkh{ cu ðuvcpf-wrö yqwnf kpetgcug vjg rtgugpeg qh vjg form exponentially, as it would comfortably include sketch comedy troupes and their ðvngxkuwcnö cpf hkn o rtqlgevu. nevg pkijv venm ujqy jquvu. cpf gxgp o cvgtkn eqpxgtvgf htq o traditional standup acts for situation comedies and films. Stand comedy is a cultural phenomenon in need of deep readings and thoughtful discourse. My work for this directed study will be done in the spirit of meeting that need, however partially it is to accomplish the broader aims.

EVALUATION:

READING RESPONSES ESSAYS (20% COLLECTIVELY)

To organize my experience with the readings, I will present Dr. Donahoo weekly with informal one to three cig ctiw o gpvu kp tgurqpug vq vjcv yggmøu dqquu. ctvkengu. cpflqt chapters. These papers will ensure some degree of comprehension and will, in some cases, grow into more substantial portions of the longer, more formal writings. These will not require formal evaluation beyond assessing their completion.

PRELIMINARY WRITINGS (30% COLLECTIVELY)

I will write two five-page essays in preparation for design the longer, more rigorous final paper. Each preliminary writing assignment will utilize a theoretical apparatus to read a stand r gthqt o cpeg. rgthqt o gt. qt rgthqt o gtøu ectggt)

FINAL PAPER (50%):

The course readings and discussions will ultimately form a publishable paper of twenty to twentyfive pages. The project will use critical works and original readings of primary texts to defend a clear thesis designed to enhance the existing theorization of stand comedy as a cultural artifact of consequence.

SEMESTER GRADING RUBRIC:

Reading Response Papers.....	20% Collectively
Preliminary Writings.....	30% Collectively
Final Paper.....	50%

WEEKLY SCHEDULE:

Dr. Donahoo and I will meet weekly to discuss readings and thoughts, according to the following schedule.

WEEK 1 HISTORY, HUMOR & STAND-UP:

Ecttgm. Co {0 ð Jkuvqtkecn Xkgyu qh Jwoqt0ö Tcumkp 525-32.
Zoglin, Richard. Comedy at the Edge
Knoedelseder, William. *Lo D{kpi Ur Hgtg.*
Tafoya, Eddie. Chapters 4 and 5. Tafoya 1988.

WEEK 2 PHILOSOPHY:

Oqttgcm. Lqjp0 ð Rjknquqr j { cpf Tgnkikqp0ö Tcumkp 433-242.
Vchq{c. Gf fkg0 ð Lqmg Vjgqtkgu0ö Vchq{c 93-84.

WEEK 3 LINGUISTICS:

Attardo, Ucnxcvqtg0 ð C Rtk ogt hqt Nkpiwkvkeu qh Jwoqt0ö Tcumkp 323-156.
Oqttgcm. Lqjp0 ð Xgt den Jwoqt ykvjqwv Uykejkpi Uetkrvu0ö

WEEKS 4 RHETORIC & DISCOURSE:

I tcdcp. Vctg| Uco tc0 ð Dg{qpf ÷ Ykv cpf Rgtuwcuqkp0ö Tcumkp 5 ; ; -448.
Wilson, Nathan Andrew. Was That Supposed To Be Funny?
I tggpdew o. Cpftgc0 ð Uvcpf-Wr Eqogf{ cu Tjgvqtkecn Ctiwo gpv0ö
Rgctuqp. M{tc0 ð Yqtfu Ujqwnf Fq vjg Yqtm qh Dqo du0ö

WEEK 5 CULTURE & FOLKLORE:

Okpv|. Ncygtgpeg G0 ð Jwoqt cpf Rqrwnct Ewnvwtg0ö Tcumkp 4:3-302.
---0 ð Uvcpf-up Comedy as qeken cpf Ewnvwtcn Ogfkcvkqp0ö
Qtkpi. Gnnqv0 ð Jwoqt kp Cpvjtrqni { cpf Hqnmnqtg0ö Tcumkp 3:5-210.
---0 ð Lqmgu cpf vjg Fkueqwtug qp Fkucuvgt0ö
Dundes, Alan. Selections from *Cracking Jokes*

WEEK 6 THE POSTMODERN:

Preliminary Essay 1 Due

Auslander. Rjknkr0 ð Eqogf{ cdqww vjg Hcknwtg qh Eqogf{0ö
Baudrillard, Jean. *From the Precession of Simulacra* 173-174.
Lcogup. Htgfgtke0 ð Rquv o qfgtpku o. qt. vjg Ewnvwtcn Nqike qh Ncvg Ecrkvenku o ö
Lyotard, Jean. *Htcepeku0ö Fghkpkpi vjg Rquv o qfgtp0ö Ngkvej 383-1615.*
Vchq{c. Gf fkg0 ð Uvgxgp Ytkijv cpf vjg Rquv o qfgtp Rkectguswg0ö Vchq{c 389-180.
Ywuvgt. Vtce{0 ð Eqogf{ Lqmg < Uvgxg Octvkv cpf vjg Nko kvu qh Uvcpf-Wr Eqogf{0ö

WEEK 7 PARODY, SATIRE, & IRONY:

Jwvjgqp. Nkpfcl ðVjg Rqnkveu qh Rctqf {0ö The Politicsof Postmodernisr 93-117.
I tc { . Lqpevjcp0 ðKpvgtygzvwenkv { cpf vjg Uvwf { qh Vgzvu0ö
Eqnngwc. Nkuc0 ðRqnkvecn Ucvktg cpf Rquv o qfgtp Ktqp {0ö
Tkvejkg. Fcxkf0 ðHtc o g-Ujkhvkpi kp Jwoqt cpf Ktqp {0ö
Ujwictv. Jngpgp C0 ðRquv o qfgtp Ktqp { cu Uwdxgtukxg Tjgvqtkecn Uvtcvgi {0ö

WEEK 8 SOCIOLOGY:

Mwkrgtu. Ikugnkpfg0 ðVjg Uqekqni { qh Jwoqt0ö Tcumkp 583-398.
Ujqwug. Gtke0 ðTqng qh Chhgev kp vjg Rgthqt o cpeg0ö
Rutter, Jason StandUp as Interaction 25-50.

WEEK 9 BLACKNESS:

Preliminary Essay 2 Due

Gates, Jr., Henry d wku0 ðVcnmkpi Dncem0ö Ngkvej 4646-32.
Uokvj. Dctdctc0 ðVqyctf c Dncem Hg okpkuv Etkvkeku o0ö Ngkvej 4524-15.
jqqmu. dgnn0 ðRquv o qfgtp Dncempguu0ö Ngkvej 469: -84.
Uejwn o cp. Pqto c0 ðVjg Jqwug vjcv Dncem Dwkvnö

WEEK 10 GENDER:

Ekzquw. Jngpgp0 ðVjg Ncwij qh vjg Ogfwuc0ö Ngkvej 425; -2056.
Butler, Judith. Fron Gender Trouble

WEEK

