

## General Education Foundations of Arts and Humanities (AH) Course Information Sheet

**Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.**

Department, Course Number, and Title \_\_\_\_\_

### The aim of the GE AH course offerings is:

*To provide students with the perspectives and intellectual skills necessary to comprehend and think critically about our situation in the world as human beings. In particular, these courses provide students with the basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances. These courses will introduce students to the historical development and fundamental intellectual and ethical issues associated with the arts and humanities and may also investigate the complex relations between artistic and humanistic expression and other facets of society and culture.*

**General Education AH Student Goals:** Courses fulfilling the GE AH will provide a minimum of five units and should align with some (not necessarily all) of the following four general goals:

1. Students will gain knowledge in the Arts and Humanities.
2. Students will engage in complex analysis and reasoning.
3. Students will demonstrate media and information literacy.
4. Students will communicate effectively.

**General Education AH Student Learning Outcomes:** Each course should have student learning outcomes listed in the syllabus. These outcomes may be tied to a specific discipline but should be associated with the four broad categories listed above (please see **Appendix I: Arts and Humanities Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

### General Guidelines for GE AH Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Arts & Humanities foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Arts and Humanities are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Literary Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice.

Briefly describe the rationale for assignment to AH foundation area and subgroup(s) chosen.

Indicate when the department anticipates offering this course in 2019-21 and give anticipated enrollment:

2019-20 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____	2020-21 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input checked="" type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____
--	---

Please provide information on estimated weekly hours for the class.

A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

Activity	Number of hours per week
Lecture	
Discussion Section	
Labs	
Experiential (Community-engagement, internships, other)	
Field Trips	
A) TOTAL student contact per week	

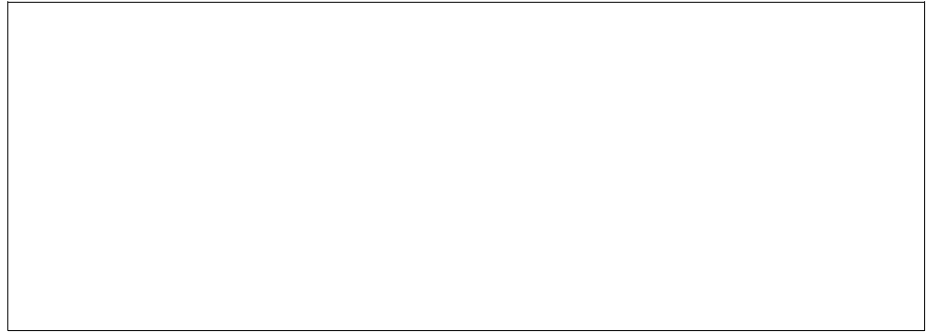
B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

Activity	Number of hours per week
General Review and Preparation	
Reading	
Group Projects	
Preparation for Quizzes & Exams	
Information Literacy Exercises	
Written Assignments	
Research Activity	
B) TOTAL Out-of-class time per week	

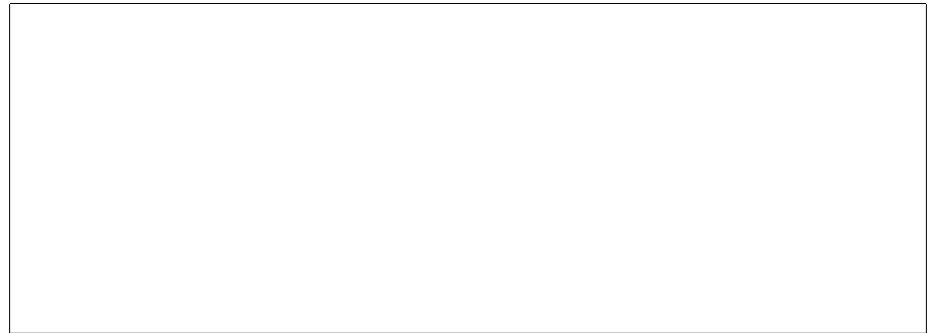
GRAND TOTAL (A) + (B) must equal at least 15 hours/week: \_\_\_\_\_ (hours)

Please present a concise explanation for the following:

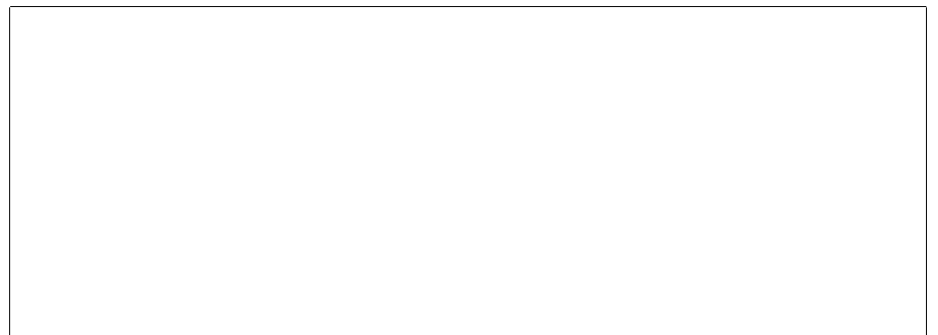
Which of the four student learning goals listed on page 1 are you addressing in your course?



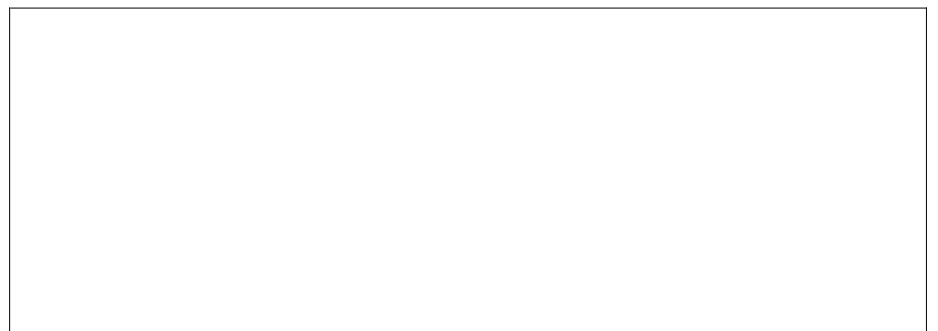
For each course goal listed above, what are the student learning outcomes you will list in your syllabus? In addition, what types of assignments will be given to determine whether students achieve the learning outcomes? (Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment)



What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?



If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?



## APPENDIX I

### Student Learning Goals with Nested Learning Outcomes for All General Education (GE) Foundations in Arts and Humanities (AH) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE AH” courses:

- 1. Students will gain knowledge in the Arts and Humanities.**
    - a. Students will recognize the varying historical, social, political, and economic conditions that shape human action.
    - b. Students will identify how individuals relate to or diverge from particular social norms through the creation of artistic and expressive forms.
    - c. Students will examine “texts” in any language or structure, and/or art forms in one or more media.
    - d. Students will account for how different worldviews and challenges are expressed in the arts and humanities as a product of interaction among diverse groups.
  
  - 2. Students will engage in complex analysis and reasoning.**
    - a. Students will analyze works in the context of an aesthetic movement, critical theory, philosophy, rhetoric, or languages/linguistics.
    - b. Students will articulate perspectives and priorities found in expressive forms.
    - c. Students will describe how insight can inform constructive change and ethical action.
    - d. Students will develop and evaluate an argument informed by evidence.
  
  - 3. Students will demonstrate media and information literacy.**
    - a. Students will locate appropriate resources to support an argument.
    - b. Students will evaluate resources for their reliability and significance.
    - c. Students will use resources effectively and ethically.
  
  - 4. Students will communicate effectively.**
    - a. Students will make arguments and express perspectives through a wide range of media or performance (i.e. written, digital, storytelling, visual arts).
    - b. Students will learn how to collaborate with others to express perspectives in diverse media.
    - c. Students will tailor communication to their perspective audiences.
-

# Stand-up Comedy & Social Change

## Spring 2021

**Instructor:** Amy E. Alterman

**Office hours:** By appointment, book [here](#)

**Class Time:** Thursdays 12:00- 2:50 p.m.

**Email:** [amyalterman@ucla.edu](mailto:amyalterman@ucla.edu)

**Office:** Kaufman 130A

**Class Location:** Kaufman 153

“Comedy doesn’t just make people laugh and think but makes them laugh and change.”

--Sam Kinison

### **Course Description:**

This course explores how comics employ the performance form of stand-up comedy for social change. From Michelle Wolf’s abortion jokes at the White House Correspondents’ Association dinner to Negin Farsad and Dean Obeidallah’s *The Muslims are Coming* comedy tour, and from Saturday Night Live’s skewering of the Trump administration to the Abortion AF abortion rights comedy show, stand-up performers have emerged as frontline changemakers, especially in the U.S. Through the case studies of this course, we will learn about the theory, history, and strategies of stand-up comedy, as well as the ways in which scholars analyze its form and impact. We will also investigate how stand-up comics engage with social justice topics and work for social change, both on and off the stage.

Beginning with the premise that stand-up comedy is a generative site for the study of culture, we will examine the role of cultural knowledge and cultural literacy when it comes to humor. Simultaneously, we will examine the ways in which stand-up comics employ rhetorical and gestural strategies to highlight social justice issues and potentially mobilize their audiences to participate in social change. Sigmund Freud’s book-length essay on jokes and the unconscious is a perfect place to begin, along with the substantial body of literature that takes Freud as its jumping-off point. But for this investigation we will also turn to current recorded examples, allowing us to use a methodology that incorporates both close description and performance analysis.

Over the course of ten weeks, we will examine several interdisciplinary texts, primarily from the disciplines of performance studies and humor studies. Weekly sessions are organized around a key concept from stand-up scholarship with accompanying examples of live stand-up set clips by comics such as Lizz Winsteadt, Margaret Cho, Judy Gold, Joyelle Johnson, Mehran Khaghani, and Maysoun Ziad—to name a few. Through reading responses, joke journals, and discussion activities, students will develop the skills to critically analyze stand-up performances in the context of cultural debates, as well as contemporary social justice issues.

Be prepared to dive in: For the midterm, each student will conduct a performance analysis of a virtual stand-up event.\* For the final, students will be encouraged to develop their own stand-up routines—don’t worry, this is optional—informed by course concepts.

*\*Most stand-up comedy venues host Zoom comedy shows. Additionally, many individual comics host their own synchronous Zoom events.*

**Course Objectives:**

1. Understand humor theory, key stand-up comedy concepts, and the ways in which comics embody these ideas including identifying various joke genres and stand-up comedy styles.
2. Gain a familiarity with stand-up comics working for social change today, and the strategies they employ for public impact.
3. Learn and practice performance analysis of stand-up comedy sets, critically analyzing joke material and gestural choices of stand-up comics.
4. Refine communication and facilitation skills through discussion/debate and presentation of course reading key concepts (and their applications).
5. Demonstrate the fundamental skills to analyze and (optionally) perform a stand-up comedy set which spotlights a social justice issue.

**Course Requirements:**

Active Classroom Engagement	<b><u>30%</u></b>
Reading Responses (3)	<b><u>15%</u></b>
Joke Journal	<b><u>10%</u></b>
Discussion Facilitation	<b><u>10%</u></b>
Performance Analysis (Midterm)	<b><u>20%</u></b>
Choose your own Comedic Adventure Project (Final)	<b><u>20%</u></b>

**Course Materials:**

Required texts and media for this class are available on the CCLE. Books can also be easily acquired from online retailers. I recommend printing your articles and making notes in the margins etc. Free printing is available for students at multiple locations on campus (<https://uclatips.tumblr.com/post/89585382727/where-to-print-for-free>).

If you like to read hard copies, I recommend purchasing our primary text below.

- Meier, Matthew R., and Casey R. Schmitt, eds. 2017. *Standing up, Speaking Out: Stand-Up Comedy and the Rhetoric of Social Change*. London & New York: Routledge.

**Course Assignments:**

*Rubrics for the following assignments will be provided and reviewed during class.*

***Active Classroom Engagement (30%)***

*Required for every session, one absence permitted without penalty*

- Each session involves unique in-class experiences that are impossible to simulate or recreate. To receive full credit for participation in class activities, you must actually be present in the class—arriving on-time and staying for the entirety of

the class with your video on (unless extenuating circumstances approved by professor). If you are more than fifteen minutes late for class or leave before class ends, you will lose participation points for that day. You are permitted one absence without penalty. If absent, it is your responsibility to get class notes and updates from a classmate. If you must miss more than one class, please inform the instructor before the second absence when possible.

- Active classroom engagement in the context of this class means that you come to class prepared and ready to discuss the readings and other assigned materials in-depth. You should be familiar with the authors' main points and arguments. You should also come with your own notes or questions. If you are shy or have language or other barriers, please let me know and we will make arrangements for you to demonstrate participation in other ways. Please note: merely talking in class does not constitute active participation: I am expecting you to attempt to make connections between the readings, my lectures and your peers' in-class and discussion board comments, as well as to stand-up and/or comedy you see outside of class. This is a learned skill that requires practice, and you are not expected to do this perfectly from the beginning, but rather to do your best to improve over the course of ten weeks.
- Active classroom engagement in the context of this class also means you come to class willing to take part in solitary and partner exercises with your full capacity. These exercises require familiarity with the assigned readings as well as an ability to think creatively and spontaneously about the course themes.
- Active classroom engagement also includes practicing **techno-mindfulness**.
  - This means that you respect your own learning process as well as that of your peers by forgoing electronic entertainment or communication not expressly provided or permitted by instructor (e.g. Skype, IM, chat, Facebook, Twitter, texting, gaming, surfing the internet, talking on the phone). Studies show that although useful for some learners in particular settings, laptop use in classrooms tends to hinder student's learning (Sana, Faria et al. 2013; May, Kaitlyn E. and Anastasia D. Elder 2018).
  - Consider this class a brief break from being "plugged in" and write your notes on paper in a notebook. If this is not possible for you, please speak with me and we can make arrangements to best support your learning.
  - Should you find yourself unable to ignore your email/cell phone/social media sites during our class sessions, you will be marked as "absent" for that day's class, and you will not receive participation points for the day.

*\*Students' participation will be graded every class (3 potential points per class for 10 classes). Criteria points should be considered in an and/or relationship.*

Grade	Criteria
0 Does not actively engage	<ul style="list-style-type: none"> <li>• Student is absent (&gt;1), more than 15 minutes late, or leaves more than 15 minutes early</li> <li>• Student displays no understanding of readings and/or course materials</li> <li>• Student demonstrates little or infrequent involvement</li> <li>• Zoom camera is off for entire class or frequently</li> </ul>
1 Active engagement in development	<ul style="list-style-type: none"> <li>• Present and on time (or no more than 15 minutes late)</li> <li>• Displays a basic understanding of the readings and/or course materials (i.e., knows basic context or facts, but does not show evidence of trying to interpret or analyze them)</li> <li>• Student demonstrates little, infrequent, and/or problematic involvement (e.g., talks too much, interrupts instructor and others, and/or speaks off-topic at length)</li> </ul>
2 Good Active Engagement	<ul style="list-style-type: none"> <li>• Present and on time</li> <li>• Displays a good understanding of the readings and/or course materials (i.e., articulates the content or facts of the material and has also thought through the implications)</li> <li>• Offers interpretations, analysis, and/or critical questions about course materials to class</li> <li>• Shows an interest in and respect for others' contributions</li> <li>• Student demonstrates consistent involvement</li> </ul>
3 Excellent Active Engagement	<ul style="list-style-type: none"> <li>• Present and on time</li> <li>• Displays an exceptional understanding of reading and/or course materials (i.e., relates material to other readings, discussions, experiences, etc.)</li> <li>• Offers analysis, synthesis, critical questions, and/or evaluation of course material (e.g., puts together pieces of the discussion to develop new approaches that take the class further)</li> <li>• Responds very thoughtfully to other students' comments, contributes to the cooperative argument-building</li> <li>• Student demonstrates ongoing and very active involvement</li> </ul>

### ***Reading Response Posts (15%)***

*2 Postings due week 2 & week 4, upload to CCLE*

- Students are responsible for a total of 2 reading responses (due week 2 & week 4). Although the posts are due on these weeks, they can be responses to any set of readings for the quarter (e.g. if a student wants to write about week 8 readings, she may submit a response for those readings as one of her reading responses on one of the listed due dates).
- These postings should be 500-800 words.
- For each original post, students must also upload at least 1 response to a peer's original post. (Instructor will provide appropriate reading response and peer posting format on the first day of class.)



- All original posts must be uploaded to the CCLE at least 24 hours before class—12:00 pm on Wednesday. All peer response posts must be uploaded before class time—11:59 on Thursday. Students should review all posts before each class to prepare for a discussion activity.

### ***Joke Journal (10%)***

*Weekly submissions due before each class (weeks 2-8), upload to Google Docs Joke Gallery*

- All students are asked to keep a joke journal. This can be a physical journal or an online journal where you write at least one humorous event (or attempt at a humorous event) you participated in or witnessed.
- Each week students will select one of the entries to share with the class, or one that suits the readings for this week and upload to the Google Docs Joke Gallery (if you'd like to hand write your entry, you may do so and upload a photo of your writing). We will engage with select entries every class in a joke-and-tell activity.
- Remember: when recounting a joke's telling, or when writing an account of a humorous event, you should try and remember as much of the context of the event as possible: who said what to whom, where, and when; what happened prior to and after the telling; who laughed; who didn't; what kind of laughter did the event elicit; and anything else that strikes you as important to the telling/event. The instance of humor should be "live" for these journals, i.e. not a list of jokes you downloaded from the internet, or a joke from a sitcom (unless this provided the trigger for a "live" incident among a particular viewing audience). These journal entries may prove useful and provide the raw material for students' final projects.

### ***Discussion Facilitation (10%)***

*One class presentation per student/group*

- Discussion Facilitations are 15-20-minute discussion sessions prepared and facilitated by students focusing on the weekly readings. Successful discussion leaders will give a brief overview of the readings, indicate the author's argument, connect the readings to the theme of the seminar, and pose questions to the group designed to spark discussion. Students may optionally include comedy clips as part of their presentation if it supports their summary and discussion questions. If you take this option, please be sure to include 1-3 critical questions about the selected clip related to the readings. (Tips on finding stand-up sets on the internet will be covered during week 1 class).
- We will have one student/group presentation per class. Students will sign-up for their discussion facilitation week on the first day of class.

### ***Performance Analysis (Midterm, 20%)***

*Due week 5 or week 6 (student preference), submitted via CCLE*

- 5-7 pgs. not including bibliography. Double-spaced. Chicago or APA style. Photos or video clips encouraged in appendix.
- By week 2, students will select a stand-up comedy set to observe with the help of the instructor (students can research their own virtual comedy event or attend a virtual even hosted by a comedy venue/producer listed in syllabus).
- During week 4, instructor conducts a performance analysis writing workshop to prepare students for their midterm.
- According to their own schedules, students will observe a virtual stand-up comedy set and write a performance analysis, focusing on 5 specific minutes of the set and contextualizing their analysis in the context of the host/producer, line-up, comic background, ticket price, and joke material.

***Choose your own Comedic Adventure Paper + Presentation (Final Project, 20%)***

*Final project proposal due week 7*

*Written components due Thursday of finals week, submitted via CCLE*

*In-class presentations will be given week 9 or week 10*

- Students may choose from three different options for their final projects. Students should choose the option which best meets their interests and academic development. Instructor is available to discuss options with students one-on-one during office hours.
- Final project options: (A) Research paper, (B) Mini ethnography, or (C) Virtual Performance. Please note that each option includes both a written component and a presentation component and is described in detail below.
  - **(A) Research Paper.** Students conduct a research project that builds on material covered during the course of the semester, for which they will need to identify and read at least three new textual sources. This could be a great option for students interested in taking a deeper dive into a specific concept or topic explored in the course.
    - *Written component:* Papers should be size 12 font, 8-10 pages (not including bibliography), double-spaced, and using Chicago or APA citational systems. Photos or video clips encouraged in appendix.
    - *Presentation component:* Students will prepare an 6-8-minute presentation about their research during week 9 or week 10. We will review specific guidelines for the presentations in class. Presentations can be Zoom-live, or video recorded.
  - **(B) Mini Ethnography.** Students conduct online ethnographic research of a Zoom comedy event. I request students choosing this option meet with me to discuss their planned methodology. This may be a good option for students looking to conduct another performance analysis at a different comedic event. Students should use the feedback from their midterms to guide their process of this option.
    - *Written component:* Papers should be size 12 font, 8-10 pages (not including bibliography), double-spaced, and using Chicago or APA citational systems. Photos or video clips encouraged in appendix.

- *Presentation component:* Students will prepare an 6-8-minute presentation about their research during week 9 or week 10. Students are encouraged to share photos and images from their ethnographies as part of their presentations. We will review specific guidelines for the presentations in class. Presentations can be Zoom-live, or video recorded.
  - **(C) Virtual Performance.** Students create a Zoom-live stand-up performance that utilizes at least three ideas discussed in the course. This could be an exciting option for students interested in a hands-on experience applying the concepts of the course while simultaneously experimenting with their own stand-up set.
    - *Written components:* (1) A written statement to Prof. Alterman about the performance and the concepts applied. Papers should be size 12 font, 2-3 pages (not including bibliography), double-spaced, and using Chicago or APA citational systems. (2) An outline of their presentation as a handout to accompany their performance for the class week 9 or week 10.
    - *Presentation component:* Students perform 10-minute Zoom-live sets during week 9 or week 10.
- ALL students are required to submit a final project proposal to Professor Alterman no later than the Monday of week 8. Proposals may be informal, but must include final project option, objectives, working thesis, timeline, and bibliography. This step will support student success completing the final and will include feedback and support from peers and instructor.
- *Rubrics for all final project options will be distributed and reviewed in class. Below I have included a sample rubric for final project option (C) – Virtual Performance Rubric to provide my general guidelines for assessment.*

Final Project Option (C) - Virtual Performance Rubric

**Written Component: (1) Stand-up Set Statement, 10pts**

3	The stand-up comedy statement clearly explains their joke/performance material to their social change/justice values.
3	Student clearly describes at least 3 concepts from the course and the ways in which they connect to/inform their joke/performance material (describing specific examples from the set). When explaining course concepts, student cites appropriate course material.
2	Paying attention to their positionality, student demonstrates self-reflexivity by describing the way they developed their material, and the ways in which their positionality shapes the presentation of their joke material.
1	Paper is clear, well-organized, and cites appropriately and consistently.
.5	Student utilizes a proper writing tone throughout: correct grammar, spelling and sentence construction; Note: up to 3 small errors (that don't change meaning) will be overlooked without deduction, more than three small errors will result in a deduction, as will larger grammatical errors that change meaning.

.5	Paper is submitted on time and meets all submission requirements (size 12 font, 2-3 pages (not including bibliography), double-spaced, and using Chicago or APA citational systems).
----	--

**Written Component: (2) Outline of Presentation/Set , 1 pt**

1	Student provides a clear outline document and/or visual to accompany their performance. Student distributes to the class before presentation.
---	---

**Presentation Component: Zoom-live Stand-up Performance, 9pts**

3	Student demonstrates an understanding of at least 3 course concepts through their performance. This can be quite literal such as a joke about a theoretical concept or it can be more meta such as a methodological joke-writing approach which informs their comedic and/or presentation choices. It may also be an understanding of a specific history or comedy genre which informs their material or approach.
2	Student can communicate a point of view that can translate to performance.
1	Student uses physical/gestural and vocal choices to communicate deep emotional commitment to the story and character.
1	Student displays originality and unique style (i.e., their content was original/unique to their point of view and their jokes employed several of the techniques discussed in class for telling a joke).
1	Student displays understanding of joke structure. For example, they correctly use the premise and punch lines structure or one-liner joke formation effectively.
.5	Stand-up set is well-rehearsed, with minimal awkward pauses and hesitancy (unless a comedic choice of course!)
.5	Set is 10 minutes (a minute above or below is fine). Like in an actual live comedy show, we will give you the signal when you have a minute left, and then at time.

<b>Total</b>	<b>/20 pts</b>
--------------	----------------

**Grading Scale:**

A+ 99—100	B+ 87—89	C+ 77—79	D+ 67—69
A 93—98	B 83—86	C 73—76	D 63—66
A- 90—92	B- 80—82	C- 70—72	D- 60—62

**Contact:**

***In-person Communications/Office Hours***

<https://calendly.com/bookwithamyalterman/office-hours>

Please use my Calendly link above to book office hours. Time slots are currently set at 15-minutes, but you are welcome to book more than one slot if needed. As instructed, please indicate the subject of the meeting so I may adequately prepare. Additionally, please indicate whether you would like to meet in-person or via Zoom. If you are unable to come during my office hours, you may email me to make an appointment. I enthusiastically invite you to book office hours to discuss assignments, readings and course themes, questions you may have about class, and general academic concerns, etc.

### ***Email Communications***

[amyalterman@ucla.edu](mailto:amyalterman@ucla.edu)

Please email me with questions or concerns that you feel cannot be answered in class or office hours. Please consider general professional courtesy when waiting for a response to email communications (~ 2-3 business days). I will do my best to respond to any e-mails I receive Monday-Friday within 2 days. Any e-mails sent after 5:00pm on Friday may not be answered until Monday. If, however, your email is about an urgent matter, then please make that clear in the subject line of the email, and I will respond as soon as I am able. Please also keep in mind that emails require the same conventions as other formal correspondence, namely, a salutation, a conclusion, and attention to spelling and grammar. \* *I will not respond to emails asking about information that is available in this syllabus.*

### **Stand-up Comedy Research Resources:**

#### ***Stand-up Comedy Venues in LA***

*These are venues dedicated exclusively to stand-up comedy or improv theatre.*

- The Comedy Store
- The Laugh Factory
- The Hollywood Improv
- Flappers
- The Comedy Union
- Groundlings
- IO West
- The Second City Hollywood
- The Upright Citizens Brigade (Franklin and Sunset locations)
- Westside Comedy Theatre
- Comedy Central Stage
- The Comedy and Magic Club
- LA School of Comedy
- The Pack Theatre
- Haha Comedy Club
- LA Connection Comedy Theatre
- Largo
- Dynasty Typewriter
- Lyric Hyperion

#### ***Stand-up Comedy Events/Featured Nights in LA***

*These are organized shows which happen regularly— weekly, monthly, bimonthly etc. They often happen in venues that are not typical comedy clubs or theatres. I've listed the event and location.*

- *Hot Tub @ The Virgil*
- *The Business @ Little Joy*
- *Women Crush Wednesdays @ The Hollywood Improv*
- *Gays R Us @The Hollywood Improv*
- *Drunk on Stage @ Akbar*
- *Weirdo Night @ Zebulon*
- *Better Half and Jetpack Comedy @ Bar Lubitsch*
- *Squat Melt @ TBD*
- *The Clubhouse @ Steve Allen Theatre*
- *Tuesdays @ Best Fish Taco on Ensenada*
- *Uncabaret @ Rockwell Theatre and Stage*
- *And more....*

### ***Stand-up Comedy Archives & Video Clip Links***

*You can find clips of some of your favorite comics by simply visiting their websites. The links below may be helpful too.*

- The Laugh Button- <https://thelaughbutton.com/>
- Netflix Comedy Specials- <https://www.netflix.com/browse/genre/11559>
- Hulu Comedy Specials- <https://www.hulu.com/genre/stand-up-31f474f4-a19e-4e0c-8ecc-14fca93dba2c>
- Amazon Prime Comedy Specials- <https://www.amazon.com/Specials-Comedy-Central-Stand-Up/dp/B001024T4A>
- Comedy Special Streaming Guide- <https://www.eonline.com/news/1146013/the-20-best-stand-up-special-available-for-comedy-fans-to-stream-now>
- Saturday Night Live Archives- <http://snlarchives.net/Seasons/>
- Saturday Night Live Youtube Channel - <https://www.youtube.com/user/SaturdayNightLive>
- The Daily Show with Trevor Noah Youtube Channel- [https://www.youtube.com/channel/UCwWhs\\_6x42TyRM4Wstoaq8HA](https://www.youtube.com/channel/UCwWhs_6x42TyRM4Wstoaq8HA)
- Full Frontal with Samantha Bee Youtube Channel - [https://www.youtube.com/channel/UC18vz5hUUqxbGvym9ghtX\\_w](https://www.youtube.com/channel/UC18vz5hUUqxbGvym9ghtX_w)
- Rolling Stone Best Comics- <https://www.rollingstone.com/culture/culture-lists/50-best-stand-up-comics-of-all-time-126359/daniel-kitson-128982/>

### **General Research & Writing Resources:**

#### ***UCLA Undergraduate Writing Center***

<https://wp.ucla.edu/wc/resources/handouts-for-students/>

Handouts for every step of the writing process including guides for specific document types.

#### ***Harvard College Writing Center Strategies for Essays***

<https://writingcenter.fas.harvard.edu/pages/strategies-essay-writing>

Resources for each step of the writing process including developing a thesis, outlining, and grammar.

### ***University of North Carolina Writing Tips & Tools***

<https://writingcenter.unc.edu/tips-and-tools/>

Includes handouts and videos to guide you through various steps of the writing process. Also has field-specific guidelines and criteria.

### ***Purdue Online Writing Lab***

<http://owl.english.purdue.edu/owl/>

This is a great website for any questions you might have about the nuts and bolts of paper writing, as well as citation style guides.

### ***The UCLA Libraries and Library Website***

<http://www.library.ucla.edu/>

One can find numerous helpful resources here including access to multiple online journals and archives. Additionally, UCLA Librarians are extremely knowledgeable and willing to help you with your research questions.

### **UCLA Policy & Assistance Resources:**

#### ***UCLA Policy on Absences***

According to university policy, there are extenuating circumstances that define excused absences in cases such as severe injury, loss of a family member, religious holidays, etc. If the student feels that she/he has missed/will miss a class that falls into this category, the student should immediately meet with the instructor to arrange completion of missed assignments. Students can review university absence policy. Additionally, it is the student's responsibility to inform the instructor in a timely manner of any missed class due to the observance of a major religious holiday and arrange completion of missed assignments.

#### ***Academic Integrity***

<http://www.deanofstudents.ucla.edu/Academic-Integrity>.

Students must conform to the UCLA's rules on Academic Integrity and will be held responsible for transgressions of the policy. Please familiarize yourself with the *Student Guide to Academic Integrity* on the Dean of Students' website listed above.

#### ***Center for Accessible Education***

[www.cae.ucla.edu](http://www.cae.ucla.edu)

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310) 825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit website listed above.

#### ***The Student Writing Center***

Call 310-206-1320, email [wcenter@ucla.edu](mailto:wcenter@ucla.edu) /, or drop in

A valuable resource for you while you're working on papers! It is staffed by peer learning facilitators and offers UCLA undergraduates one-on-one tutoring sessions at any stage in the writing process. Make an appointment by visiting [www.wp.ucla.edu](http://www.wp.ucla.edu) and clicking on "Student Writing Center/Make an Appointment."

### ***UCLA Counseling and Psychological Services (CAPS)***

<https://www.counseling.ucla.edu/>

CAPS is the student mental health center for the UCLA campus. They offer an array of free services including individual counseling. If you have concerns about your emotional and/or psychological health, you can make an appointment at John Wooden Center West, facing Drake Stadium, second floor, 310-825-0768, or at [www.caps.edu/](http://www.caps.edu/) There is a counselor available by phone 24 hours a day. UCLA CARE (Campus Assault Resources & Education) is also housed in the CAPS building and can be reached by the CAPS phone number. If you or someone you know is suffering/has suffered from stalking, sexual assault, or domestic violence, CARE is your first resource.

### **Schedule of Classes:**

*Assignments are to be read in preparation for the day they are listed.*

*I also have a list of guests who visits are TBD. Once I confirm with each guest, I will add them to the schedule.*

## **Week One – Herstories of Stand-up & Social Change**

In-class: Discussion of Stand-up histories in the United States; instructor introduces the course and assignments including the CCLE page, Google Docs Joke Gallery, Joke Journals, and discussion facilitation sign-up

### Read:

- Syllabus posted on CCLE
- Nesterhoff, Kliph. 2015. *The Comedians: Drunks, Thieves, Scoundrels and the History of American Comedy*. New York, New York: Grove Press.
  - Pgs. TBD
- Kohen, Yael 2014. *We Killed: The Rise of Women in American Comedy*. New York, New York: Picador.
  - Pgs. TBD

## **Week Two - Humor Theory**

Due: By Wednesday at 12:00 PM, reading response #1  
By class time, your response to at least 1 peer's posting  
Joke Journal Posting  
Select Event for Midterm



In-class: Discussion of humor theory classics covering the following topics: “superiority,” “relief,” “incongruity,” and laughter; discussion of comedic genres (i.e. slapstick, farce, satire, etc...), joke work, catharsis; joke-and-tell

Read:

- 1986. *The Philosophy of Laughter and Humor*. Edited by John Morreall: SUNY Press.
  - “Introduction” and excerpts on Plato (p.10-13), Aristotle (p. 14-16), Hobbes (p.19-20), Spencer (p. 99-110), Bergson (117-126).
- Freud, Sigmund. 2003 (1905). *The joke and its relation to the unconscious*, Penguin classics. New York: Penguin Books.
  - Chapter 3, “The Purpose of Jokes”
- Dundes, Alan. 1987. *Cracking Jokes: 8 Studies of Sick Humor Cycles and Stereotypes*. New Orleans: Quid Pro Books.
  - Pgs. TBD
- Seizer, Susan. 2017. "Dialogic catharsis in standup comedy: Stewart Huff plays a bigot." *Humor* 30 (2). doi: 10.1515/humor-2016-0026.

**Week Three – Stand-up & Stigma: What’s So Funny About Abortion?**

Due: Joke Journal Posting

In-class: Discussion of stigma theory & humor, humor & healing; case study: Abortion Access Front, combating abortion stigma and supporting independent providers; joke-and-tell

Read:

- Goffman, Erving. 1963. *Stigma; notes on the management of spoiled identity*, Spectrum book. Englewood Cliffs, N.J.: Prentice-Hall.
  - Pgs. TBD
- Brodie, Ian. 2014. "Chapter 4: Who is the Stand-up Comedian: The Performance of Self." In *A Vulgar Art: A New Approach to Stand-Up Comedy*, 90-129. Jackson, Mississippi. University Press of Mississippi.
- Azor, Solange. 2018. Lady Parts Justice League Fights Anti-Abortion Stigma With Humor. *Teen Vogue*. <https://www.teenvogue.com/story/lady-parts-justice-league-fights-anti-abortion-stigma-with-humor>
- Merrill, Lisa. 1988. "Feminist humor: Rebellious and self-affirming." *Women's Studies* 15 (1-3):271-280. doi: 10.1080/00497878.1988.9978732.
- Pelle, Susan. 2010. "The “Grotesque” Pussy: “Transformational Shame” in Margaret Cho's Stand-up Performances." *Text and Performance Quarterly* 30 (1):21-37. doi: 10.1080/10462930903366977.

Watch:

- Review AAF’s website and imbedded videos: <https://www.aafont.org/>

## Week Four – Researching Stand-up: Performance Analysis

Due: By Wednesday at 12:00 PM, reading response #2  
By class time, your response to at least 1 peer's posting  
Joke Journal Posting

In-class: Discussion of stand-up comedy approaches and research methodologies; performance analysis writing workshop; joke-and-tell

Read:

- Seizer, Susan. 2011. "On the Uses of Obscenity in Live Stand-Up Comedy." *Anthropological Quarterly* 84 (1):209-234. doi: 10.1353/anq.2011.0001.
- Goltz, Dustin Bradley. 2017. *Comic Performativities: Identity, Internet Outrage, and the Aesthetics of Communication*. London & New York Routledge.
  - Pgs. TBD

## Week Five – Stand-up & Sexuality: GAYS R US

Due: Joke Journal Posting  
Midterm (Student Preference)

In-class: Discussion of “performing marginality”; case study: Gays R US, coming out and combatting homophobia on the comedy stage; joke-and-tell

Read:

- Gilbert, Joanne R. 2004. "The Politics of Performing Marginality." In *Performing Marginality: Humor, Gender, and Cultural Critique*, 137-169. Detroit, Michigan: Wayne State University Press.
- Gilbert, Joanne R. 2004. "Female Comics: Walking the Walk." In *Performing Marginality: Humor, Gender, and Cultural Critique*, 95-137. Detroit, Michigan: Wayne State University Press.
- Lockyer, Sharon. 2011. "From toothpick legs to dropping vaginas: Gender and sexuality in Joan Rivers' stand-up comedy performance." *Comedy Studies* 2 (2):113-123. doi: 10.1386/cost.2.2.113\_1.
- Auslander, Philip. 1993. "Brought to you by Fem-Rage: Stand-up comedy and the politics of gender." In *Acting Out: Feminist Performances*, edited by Lynda Hart and Peggy Phelan. Ann Arbor University of Michigan Press.

## Week Six – Stand-up & Race: Amanda Seales, Showing up As Smart, Funny, and Black (Tour)

Due: Joke Journal Posting  
Midterm (Student Preference)

In-class: Discussion of performing race (including whiteness) and cultural education through jokes; case study: Smart, Funny, and Black Comedy Tour, combatting racism from the comedy stage; joke-and-tell

Read:

- Meier, Matthew R., and Casey R. Schmitt, eds. 2017. *Standing up, Speaking Out: Stand-Up Comedy and the Rhetoric of Social Change*. London & New York Routledge.
  - Read pp. 92- 111, “Would you Want Your Sister to Marry One of Them?” Whiteness, Stand-up, and Lenny Bruce” by Matthew R. Meier and Chad M. Nelson
  - Read pp. 125-133, “From Insult to Reflection: Stand-up Comedy and Cultural Pedagogy” by Alberto Gonzalez
  - Read pp. 3-20, "You Gotta Get Chinky with It!": Margaret Cho's Rhetorical Use of Humor to Communicate Cultural Identity" by Lacy Lowrey and Valerie R. Renegar
  - Read pp. 40-57, "No Damn Mammy, Moms!: Rhetorical Re-invention in the Stand-up Comedy of Jackie "Moms" Mabley" by Abbey Morgan

<b>Week Seven –Stand-up &amp; Political Satire: Skipping Cable News for SNL and the Comedy Club</b>
---

Due: Joke Journal Posting  
Final Project Proposal

In-class: Discussion of the comic as public intellectual, political comedy and satire; case study: Saturday Night Live; joke-and-tell; student peer-editing activity

Read:

- Meier, Matthew R., and Casey R. Schmitt, eds. 2017. *Standing up, Speaking Out: Stand-Up Comedy and the Rhetoric of Social Change*. London & New York Routledge.
  - Read pp. 135- 152, “The Comedic Prince: The Organic Intellectualism of Bill Hicks” by Aaron Duncan and Jonathan Carter
  - Read pp. 185- 193, “Wise Fools: The Politics of Comedic Audiences” by Mary Stuckey
  - Read pp. 168- 185, “Live from DC, It’s Nerd Prom”: Political Humor at the White House Correspondents’ Association Dinner” by Jonathan P. Rossing

<b>Week Eight – Stand-up &amp; Public Impact: Does Comedy Really Contribute to Social Change? How Do We Measure the Impact of Comedy?</b>
---

Due: Joke Journal Posting

In-class: Discussion of comedy and health (can comedy save lives?) and, humor and equity; joke-and-tell

Read:

- Gordon, Robert, and David Gere. 2016. "Sex Squad: engaging humour to reinvigorate sexual health education." *Sex Education* 16 (3):324-336. doi: 10.1080/14681811.2015.1120193.
- Moran, Meghan Bridgid, Sheila T. Murphy, Lauren Frank, and Lourdes Baezconde-Garbanati. 2013. "The Ability of Narrative Communication to Address Health-related Social Norms." *International Review of Social Research* 3 (2):131-149.
- Uys, Pieter-Dirk. 2002. *Elections & Erections: a memoir of fear and fun*. Cape Town: Zebra.
  - Pgs. TBD
- Chattoo, Caty Borum. 2017. *The Laughter Effect: The Serious Role of Comedy in Social Change* Washington DC: American University's Center for Media & Social Impact.

<b>Week Nine – Stand-up and Share</b>
---------------------------------------

Due: Presentation component of final

In-class: Final Student Presentations

<b>Week Ten – Stand-up and <i>Stand-up</i></b>
--

Due: Presentation component of final

In-class: Final Student Presentations

<b>Finals Week</b>
--------------------

Due: Written component of final

No class ☺



## New Course Proposal

### Dance 98TA Stand Up Comedy and Social Change

**Course Number** Dance 98TA

**Title** Stand Up Comedy and Social Change

**Short Title** COMEDY&SOCIAL CHNGE

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

**Course Description** Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. This course explores how comics employ the performance form of stand-up comedy for social change. Through analysis of case studies, students learn about the theory, history, and strategies of stand-up, as well as how scholars analyze its form and impact.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows

**Syllabus** File [Syllabus Alterman.docx](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Instructor (Amy E. Alterman-Paradiso) UID: 104410880

Professor David Gere is the faculty mentor for this course. UID: 901290650

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 13, 2020

**Grading Structure** Active Classroom Engagement 30% Reading Responses (3) 15% Joke Journal 10% Discussion Facilitation 10% Performance Analysis (Midterm) 20% Choose your own Comedic Adventure Project (Final) 20%

**Effective Date** Winter 2021

**Discontinue Date** Summer 1 2021

<b><u>Instructor</u></b> Name	Title
Amy E. Alterman	Teaching Fellow

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** World Arts and Cultures/Dance

<b><u>Contact</u></b> Name	E-mail
ALISON FEDYNA	afedyna@teaching.ucla.edu

**Routing Help**

### ROUTING STATUS

**Role:** Registrar's Publications Office

**Status:** Pending Action

**Role:** Registrar's Scheduling Office - Latimer, Tiara Brejae (tlatimer@registrar.ucla.edu) - 310/825-1441

**Status:** Added to SRS on 9/8/2020 1:14:41 PM

**Changes:** Short Title

**Comments:** added short title. Discontinue date 211.

**Role:** L&S FEC Coordinator - Corrado, Leah Marcos (lcorrado@college.ucla.edu) - 310/825-1021

**Status:** Approved on 8/24/2020 1:05:12 PM

**Changes:** No Changes Made

**Comments:** No changes. Approved on behalf of Jeff Lewis, Chr, College FEC, per e-mail dated, August 21, 2020."

**Role:** Department/School Coordinator - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149

**Status:** Approved on 8/21/2020 3:06:22 PM

**Changes:** Supplemental Info

**Comments:** on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

**Role:** L&S FEC Coordinator - Corrado, Leah Marcos (lcorrado@college.ucla.edu) - 310/825-1021

**Status:** Returned for Additional Info on 8/21/2020 2:40:19 PM

**Changes:** No Changes Made

**Comments:** In Supplemental Information field:  
"Syllabus has been approved by CUTF Faculty Advisory Committee on MM/DD/YYYY"

**Role:** CUTF Coordinator - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149

**Status:** Approved on 8/21/2020 1:24:39 PM

**Changes:** No Changes Made

**Comments:** on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

**Role:** Initiator/Submitter - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149

**Status:** Submitted on 8/21/2020 1:22:17 PM

**Comments:** Initiated a New Course Proposal

[Back to Course List](#)

---

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)  
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at  
[publications@registrar.ucla.edu](mailto:publications@registrar.ucla.edu) or (310) 825-6704