

Liverpool John Moores University

Title: CARNIVALESQUE AND COMEDY
Status: Definitive
Code: **6503MEDCUL** (115082)
Version Start Date: 01-08-2011

Owning School/Faculty: Humanities and Social Science
Teaching School/Faculty: St Helens College

Team	Leader
Clare Horrocks	Y

Academic Level: FHEQ6
Credit Value: 12.00
Total Delivered Hours: 46.50
Total Learning Hours: 120
Private Study: 73

Delivery Options

Course typically offered: Semester 1

Component	Contact Hours
Lecture	24.000
Seminar	18.000
Tutorial	3.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Exam	AS2	One 'seen' examination. (week 14).	70.0	1.50
Presentation	AS1	One group presentation of 20 minutes, (weeks 10-12), using media technology as required, analysing some aspect of comedy as political or cultural commentary. Working journal (1000 words) to support individual commitment.	30.0	

Aims

To introduce students to the anarchic qualities inherent in some types of comedy

To examine how festival has been central to shaping cultural identity
To evaluate cultural theory as a means of exploring discourses of regeneration and abnegation
To analyse arguments and issues relating to 'excess' in comedy

Learning Outcomes

After completing the module the student should be able to:

- 1 Critically discuss the foundation and implementation of the 'grotesque' and 'classical' body
- 2 Critically explain and evaluate the cultural significances of charivari and carnival
- 3 Demonstrate a high level of understanding of the revolutionary impact of satire and black comedy on state and community
- 4 Critically discuss gender issues and the implications of 'incorrect' comedy

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

EXAM	1	2	3	4
Group presentation of 20 mins	3			

Outline Syllabus

This module will explore ideas of festival, regeneration and abnegation in comic texts from Chaucer, Boccaccio and Rabelais, to Twelfth Night, the Jacobean and Swift, to the anarchic television comedies of today.

Charivari and carnival: Chaucerian and Rabelaisian grotesques, Bakhtin's classical and grotesques bodies

Regeneration and festival in Twelfth Night

Horrid Laughter: black comedy and the body in Jacobean drama: The White Devil, The Changeling; Satire: Wycherley's The Country Wife and Swift's A Modest Proposal

Comedy as Corrective: satire in Restoration drama (The Way of The World) and 'Alternative Comedy'.

Learning Activities

Lectures, group discussion, screenings, research exercises

References

Course Material	Book
Author	Bakhtin, M.
Publishing Year	1984
Title	Rabelais and His World
Subtitle	
Edition	
Publisher	Indiana University Press
ISBN	

Course Material	Book
Author	Ehrenreich, B.
Publishing Year	2008
Title	Dancing in the Streets
Subtitle	A History of Collective Joy
Edition	
Publisher	Granta Books
ISBN	

Course Material	Book
Author	Humphrey, C.
Publishing Year	2001
Title	The Politics of Carnival
Subtitle	Festive Misrule in Medieval England
Edition	
Publisher	Manchester University Press
ISBN	

Course Material	Book
Author	McMillin, S. Ed.
Publishing Year	1997
Title	Restoration and Eighteenth Century Comedy
Subtitle	
Edition	
Publisher	W.W. Norton
ISBN	

Course Material	Book
Author	Rabelais, S.
Publishing Year	2006
Title	Gargantua and Pantagruel
Subtitle	
Edition	
Publisher	Penguin
ISBN	

Course Material	Book
Author	Sawday, J.
Publishing Year	1996
Title	The Body Emblazoned
Subtitle	Dissection and the Human body in Renaissance Culture
Edition	
Publisher	Routledge
ISBN	

Course Material	Book
Author	Smith, W.
Publishing Year	2008
Title	Rabelais in his Writings
Subtitle	
Edition	
Publisher	New Leaf
ISBN	

Course Material	Book
Author	Wilmot, R.
Publishing Year	1982
Title	From Fringe to Flying Circus
Subtitle	Celebrating a Unique Generation of Comedy 1960 - 1980
Edition	
Publisher	Eyre Methuen
ISBN	

Notes

This module will explore ideas of festival, regeneration and abnegation in comic texts from Chaucer, Boccaccio and Rabelais, to Twelfth Night, the Jacobean and Swift, and to the anarchic television comedies of today. It will examine the implications of the liberating and revolutionary effects that comedy and festival can have in society and how these can impact on gender and sexuality.