

CMDMC1 DEVISING FOR PERFORMANCE

MATERIAL CREATION

In this dynamic unit, students are introduced to the foundations of devising material for performance through improvisation, exploring sources of creative inspiration and responding to stimuli such as an image, a storyline, a theme, a character, or historical documents. In a studio environment, students devise material considering the style, form, content and purpose of the work, exploring different forms of devising for performance.

SHAF ACTING FOUNDATIONS

PERFORMANCE

In this unit, students are introduced to the foundations of acting. Delivered in a studio environment, students are introduced to the idea of the body being the actor's instrument as they explore fundamental relaxation, movement and vocal techniques. Students encounter different approaches to acting practice and have the opportunity to develop an awareness of spontaneity and cooperation.

CMDTH1 THEORIES OF HUMOUR

THEORY

In this unit, students are introduced to the foundations of comedy, becoming familiar with principal theories of humour such as Relief Theory, Superiority Theory, and Incongruity Theory. Students examine the relationship of humour to emotion and cognition and explore the ethical questions that arise around the creation of humour and its meaning in contemporary society.

CREATIVE FOUNDATIONS

INDUSTRY PRODUCTION

Creativity is more than just inspiration; it is a skill, a discipline, and an essential tool for navigating the complexities of the modern world. In this unit, you will explore creativity's role across diverse disciplines and communities, gaining valuable insight into the ethical and cultural values that shape creative practice. You will develop critical skills to evaluate information, articulate ideas, and confidently reflect on creative work. By engaging with a dynamic community of students from across Collarts, you will have the opportunity to explore your creative potential and establish a strong foundation for your studies and future career in the creative industries.

CMDMC2 WRITING COMEDY FOR LIVE SOLO PERFORMANCE

MATERIAL CREATION

In this unit, students learn how to write comedy for live solo performances. They are introduced to the comic monologue through an examination of historical and contemporary examples. They apply this practically by writing and developing their own comic monologue or stand-up set through in-class workshops.

CMDMC2 CREATING A CHARACTER

PERFORMANCE

In this unit, students can create a character who is different from themselves. In a studio environment, they explore different ways of creating original characterisations – from external expression through physicality, costume, and movement, and then applying this knowledge practically, bringing the characters to life.

CMDTH2 INTERCULTURAL HISTORY OF COMEDY

THEORY

In this unit students explore the historical and cultural contexts that lead to the development and execution of specific styles of humour. By examining the methods through which comedy has been created and expressed over time around the globe, we will delve into the methodologies that inform both specific cultural humour styles, and the way those methods inform our contemporary comedy culture. Students also explore various global historic theatrical traditions of humour.

CMDIP2 THE SELF-PRODUCING ARTIST

INDUSTRY PRODUCTION

In this unit, students are presented with a broad survey of the comedy industry, exploring the business, creative and personal skills required to succeed in the comedy industry, both locally and internationally. Students are engaged to critically examine industry roles and practices, are introduced to industry professionals and learn how to produce their own live comedy show. Students have the opportunity to develop procedures for working as a professional based on current and emerging industry practice. This comprehensive industry overview is intended to assist students in producing a live show as a comedy professional, and culminates in a group live production.

CMDMC3 WRITING COMEDY FOR LIVE ENSEMBLE PERFORMANCE

MATERIAL CREATION

In this unit, students explore various techniques for writing comedy for live ensemble performance. Students are introduced to sketch form and the comedic scene through historical and contemporary examples. Students will write their own material which they'll continually develop through class workshops, culminating with an ensemble sketch performance.

CMDPF3 LIVE COMEDIC PERFORMANCE

PERFORMANCE

In this unit, students have the opportunity to focus on their live comedic performance styles. Students are introduced to the minutiae of comedic performance such as timing, voice, movement, and working with comic text. Students will also further develop their clowning and mime knowledge, and develop various storytelling techniques in performance.

CMDTH3 COMEDY GENRES

THEORY

In this unit, students are introduced to the concept of genre in comedy. They learn how comedy genres emerge from the source of humour as well as medium and context. Students will study genres such as anecdotal, black, character-based, improvisational, musical, physical, slapstick, wit, satire, farce, sketch, surreal, romantic, tragi-comedy, spoof, sitcom and vaudeville.

CMDIP3 PUBLICITY & PROMOTIONS

INDUSTRY PROMOTION

In this unit, students gain an understanding of core promotional activities and develop their written and verbal communication skills. They learn the ethical and regulatory issues associated with promotion and publicity and learn to develop creative media campaign strategies.

CMDMC4 WRITING COMEDY FOR AUDIO

MATERIAL CREATION

In this unit, students develop their writing skills with a particular focus on radio plays, podcasts, and voiceover. Through the development and pitching of an original concept, students learn how the role of writer as story-artist contributes to the development of scenarios. This covers traditional narrative structure, such as the three-act structure, as well as non-linear narrative, character development, writing for an aural medium, point of view, and aural literacy, including editing.

CMDPF4 DIRECTING COMEDY

PERFORMANCE

In this unit, students focus on the development of the director's artistic vision. Students are guided through the directorial process from the pre-production stage, and script analysis, dramaturgy, through to rehearsals, and production of a live performance. Students learn effective communication styles, particularly the development of leadership knowledge and skills, to realise live comedic performances and work with production crew.

CMDTH4 PROGRESSIVE COMEDY

THEORY

In this unit, students learn the way comedy is used to explore contemporary issues, challenge hegemony and promote positive change. Students analyse the relationship between comedy, politics, religion, identity, liberty, feminism, gender, queer theory and various challenging contemporary issues. They also learn how to create their own progressive works using techniques such as role reversals, inversions, exaggeration, altered perspectives and anthropomorphism which aim to expose truths and affect audience mental models.

CMDIP4 LIVE PRODUCTION

INDUSTRY PRODUCTION

In this unit, students are introduced to the live production elements of a comedy performance. Students explore scripted requirements to inform costume, props, stage design, lighting design, and sound design and are introduced to the various roles within the creative and professional theatrical environment. Students will develop their own live comedy show.

CMDMC5 WRITING COMEDY FOR SCREEN

MATERIAL CREATION

In this unit, students are introduced to the methods of screenwriting for comedy. Through the development and pitching of an original concept, students learn how the role of the writer as a story-artist contributes to the development of scenarios. Students will create a screenplay for a comedic production such as a web series, sitcom or short-film.

CMDPF5 COMEDIC PERFORMANCE FOR SCREEN

PERFORMANCE

In this unit, students build upon previous theoretical and practical foundations and have the opportunity to focus closely on their comedic screen performance. Students are introduced to comedic performance techniques such as timing, voice, working with comic text, physicality and eye line. Students practice techniques in solo, duo and group filmed scene work.

CMDTH5 SCREEN COMEDY

THEORY

In this unit, students are introduced to comedy on screen. They will analyse film genres, comedy developed for television, webseries and streaming services. Students will learn the characteristics, content, and production values so they can make sophisticated judgements about screen comedies, and practice writing in various screen styles.

CMDIP5 SCREEN PRODUCTION

INDUSTRY PRODUCTION

In this unit, students are introduced to the planning and shooting elements of production from lighting, camera placement to editing processes. Students will explore the creative methods used to develop a comedic film scene as they collaboratively design a production using lighting, props, costumes, sound design, and music.

CMDTH6 CAPSTONE CREATIVE PROJECT

UNIT DESCRIPTION

In this unit, students will complete the production of a final creative project – a live performance, screen or audio production. Students will produce, devise, and develop a comedic project, in which they may perform. Students will develop the scope of working in a professional environment, whether on a solo project or as a member of a collaborative team.

CMDCAB CREATIVE ARTS BUSINESS

UNIT DESCRIPTION

In this unit, students explore the business, creative and personal skills required to succeed in the comedy industry. Students will research leading comedy practices to aid personal career development as they have the chance to network with industry professionals to further refine their career direction and vision. They will learn the skills required to maintain relationships with industry professionals and suppliers while applying business and marketing practices to support their success in the industry.