

## General Education Submission Form

Electronic submissions are preferred.

- A. GE component for which course is being proposed:  
Working Artistically
- B. Submitted by \_\_\_\_\_ Paul Delaney \_\_\_\_\_
- C. Ideally, submissions should be discussed by the entire department prior to submittal.  
 **Chair has reviewed and approved the course.**
- D. Course being proposed (please attach syllabus):  
ENG-006 Studies in Literature
- E. This course
- |                                     |   |
|-------------------------------------|---|
| <input type="checkbox"/>            | Has not been modified, but is being submitted to check its suitability        |
| <input type="checkbox"/>            | Has had its syllabus rewritten to communicate the course's contribution to GE |
| <input checked="" type="checkbox"/> | Has had its contents modified to address the relevant GE issues               |
| <input type="checkbox"/>            | Is a new course designed to fulfill the GE requirement                        |
- F. This course is being submitted as \_\_\_\_\_
- |                                     |   |
|-------------------------------------|---|
| <input type="checkbox"/>            | <b>A Template.</b> Applicable to courses with multiple sections which require only general training in the discipline. The submission should come from the department chair and should clearly identify what course content and what elements of the syllabus the department has agreed will common to all sections. Upon approval by the GE Committee, any course whose syllabus is determined by the department to meet the specifications of the template is approved to satisfy this area requirement. A copy of each syllabus should be forwarded to the G.E. committee for record keeping purposes. |
| <input checked="" type="checkbox"/> | <b>An Individual Course.</b> Applicable to courses requiring specialized training in the discipline or are typically offered by a particular instructor. The course should be resubmitted and reassessed in the event of a change in staffing or syllabus.  |
- G. **Statement of rationale:**  
(Include a list of the area objectives. After each objective, list several course activities (lectures, readings, assignments, etc.) that address it. If it is not completely obvious, explain how the activities relate to the objective. Please attach a copy of the syllabus which has been annotated to identify the corresponding activities. Electronic annotations are preferred. Please use the comment feature in Word to annotate electronic copies. )
- Please see the attached course syllabus.

Commented [\*1]: This is a comment

**Students effectively demonstrate creative and interpretive processes.**

Students in ENG-006 will engage in creative and interpretive processes by

- Participating in discussion about the nature of dramatic literature and how it differs from other forms of imaginative literature by being fully realized only in theatrical performance
- Having the opportunity to attend at least five or six live theatre performances during the semester
- Reading and discussing the scripts of at least three of those plays prior to seeing them in performance
- Getting on their feet to offer reader's theatre performances of scenes from those plays, paying attention to the ways that physical location, intonation, facial expression, and physical movement affect the presentation and significance of the scene
- Writing play reviews of at least three live performances focusing on such performative aspects as acting; blocking; and set, costume, lighting, and sound design. A detailed explanation of play review expectations is offered in the syllabus.

**Students will make or perform works of art.**

Students in ENG-006 will plan, prepare, and rehearse scenes which will then be performed for other members of the class in accordance with the following explanation and guidelines in the syllabus:

**WORKING ARTISTICALLY AS A MODE OF INQUIRY:** As a class we will attend five or more live theatre productions which we will discuss in class. In writing performance reviews on three of those productions you will have ample opportunity to hone your interpretive skills in assessing live performance. In class we will not only discuss criteria for interpreting live performance and reflect on the principles that undergird live performance, we will also get on our feet to take part in readers' theatre explorations of how intonation, facial expression, or body movement can alter the effect created by live performance. Through such exercises you will participate directly in the processes of enactment that characterize the art of the theatre. Your engagement in this aspect of the course will culminate in participating with one to four of your classmates in performing a scene from one of the plays we study.

**SCENE PERFORMANCE:** If your performance group of two to five students perform a scene from a Shakespeare play, each actor should have 25-35 full-length lines. If you want to stage a longer scene and learn more lines, feel free. If you perform a non-Shakespearean scene, it should be of at least 10 minutes' duration with each actor having at least 200-300 words to speak. Again, if you want to go longer, feel free. All actors are to have their lines memorized and each scene is to be rehearsed at least four times for an hour each. In presenting your scene to the rest of the class, you may either perform in the classroom or you may choose some other location on campus. However, any place you choose must not pose a risk of injury to performers or to college property nor a risk of disrupting some other class. Members of your group should be appropriately costumed and provided with props if called for by the scene. By preparing and performing this scene you will be making theatre by participating in the very processes of enactment that characterize the art of the theatre.