

**New York City College of Technology
Interdisciplinary Committee**

Criteria for an Interdisciplinary Course

I. Interdisciplinary Studies Definition

Interdisciplinary studies involve two or more academic disciplines or fields of study organized around synthesizing distinct perspectives, knowledge, and skills. Interdisciplinary study focuses on questions, problems, and topics too complex or too broad for a single discipline or field to encompass adequately; such studies thrive on drawing connections between seemingly exclusive domains. Usually theme-based, interdisciplinary courses intentionally address issues that require meaningful engagement of multiple academic disciplines. Pedagogical strategies focus on, but are not limited to, inquiry or problem-based learning.

Although many academic disciplines, such as African American Studies and Engineering, are inherently interdisciplinary, to be considered an interdisciplinary course at City Tech the course must be team-taught¹ by more than one faculty member from two or more departments² in the College. An interdisciplinary course, by definition, has an interdisciplinary theme as its nucleus. In its essence, such a course brings the analytic methods of two or more academic disciplines to bear on a specific problem or question. Thus, a course in Music History is not likely to be considered interdisciplinary, but a course in Music History from an economist's perspective might very well lead to such a course. The application of different methods and concepts is the key to assessing whether a course is or is not interdisciplinary. The term interdisciplinary is occasionally used to identify individual projects or assignments, but these, though possibly commendable, fall short in the necessary scope for learning experiences that demand in-depth exposure to the methodologies of distinct intellectual disciplines, and the creative application of these methodologies to specific problems.

Studies show that interdisciplinary courses improve student learning (Elrod & Roth, 2012; Klein, 2010; Lattuca, 2001; Lattuca, Voigt, & Fath, 2004; Project Kaleidoscope, 2011). To foster interdisciplinary learning, the Interdisciplinary Committee has identified goals and outcomes that students taking interdisciplinary courses should be able to achieve.

Learning Outcomes of Interdisciplinary Courses

Students will be able to:

- Purposefully connect and integrate across-discipline knowledge and skills to solve problems
- Synthesize and transfer knowledge across disciplinary boundaries
- Comprehend factors inherent in complex problems
- Apply integrative thinking to problem-solving in ethically and socially responsible ways
- Recognize varied perspectives
- Gain comfort with complexity and uncertainty
- Think critically, communicate effectively, and work collaboratively
- Become flexible thinkers

¹ See “Application for Interdisciplinary Course Designation” section 04 for team-teaching criteria.

**New York City College of Technology
Interdisciplinary Committee**

Application for Interdisciplinary Course Designation

Date: Oct 25th, 2016

Submitted by: Piruz Alemi, PhD

Department(s): Social Science (History, Sociology, Psychology, Politics, Philosophy, Economics), Motion Picture, Mass Media Communication, Arts.

II. Proposal to Offer an Interdisciplinary Course

1. Identify the course type and title:

An existing course: SBS2000 Research Methods

A new course _____

A course under development _____

2. Provide a course description: This course

An introduction to the research methodologies utilized in the social and behavioral sciences, beginning with the fundamentals of research design, through data collection, analysis, interpretation, and the final reporting of results. Both quantitative and qualitative designs are examined using software to aid in inquiry and analysis.

3. How many credits will the course comprise? *3 credits*. How many hours? *3 hours per week*

4. What prerequisite(s) would students need to complete before registering for the course? Co-requisite(s)?

Any introductory ANTH, ECON, GEOG, GOV, HIS, PSY, SOC, or, any AFR or LTAM 1400 series course, or AFR 1501, 1502, 2402 or 3000, or COMM 2402, or 3401 and MAT 1180 or higher; COMD students will also need the prerequisite of PSY 3407."

5. Explain briefly why this is an interdisciplinary course.

This course both utilizes and synthesizes across the boundaries of the following disciplines: Philosophy, Economics, Politics, Sociology, Law, History, Psychology, Mass Media Communication, and Motion Picture.

This is a multidisciplinary course, as the method of approach of different disciplines³ is different.⁴ Not only this holds true across disciplines like Cinema vs. Economics, but the method through each discipline has changed. The Language of Cinema has been in a constant flux from content to form, encompassing the entire history of Theater, Painting and History of Art prior to Cinema's silent film⁵ invention. The Film-maker is no longer the competitor of the painter and the playwright, he is, at last, the equal of the novelist as the vanguard in politics.

In addition, this is an interdisciplinary course in both theory and applied sense. Thus, just as we may use SPSS or SAS as technical tools towards an empirical analysis of a topic of interest, we may use Camera towards production and analytics of emotional aspects of same topic of interest. In other words, the inter-disciplines may reinforce or deconstruct each other, not just in theory, but applied.

6. What is the proposed theme of the course? What complex central problem or question will it address? What disciplinary methods will be evoked and applied?

This course recognizes varied specialization, perspectives and conformities. It synthesizes and transfers knowledge across specialized disciplines, like Politics and Film, Economics & Politics, Perceptions and Predictions for better understanding of complexity and uncertainty to bring about a given result.

This is a course in the Philosophy of Praxis. A course in Thought and Action, in a range of research methods applied to such areas as: Race⁶, Class & Gender analysis, Health Systems, Politics, Economics, Psychology, History and Documentary/ Fiction Film making.

Film can be used as a method of documentation as well as a method of propaganda (Politics). Film is Language. We ask: in what ways do films interact? We are interested in the relation of image and ideology. We are interested in how reality is (re)presented? and questions of meaning in contemporary culture?

How race⁷ and ethnicity is played in film or in the reality of life itself? How stereotypes may be (de)constructed? How stories in various fields told? What are different forms of cinematic / political engagement? How film can or cannot be used as evidence? How film itself perpetrates violence?

How meaning is constructed? How our stories and narratives can challenge a dominant common sense or ideology? A major theme of the course is Film as Politics, thus the course can address any material that relates to politics. Everything can be and is politics. Religion as politics. Economics as Political Economy.

³ See Federico Chabod, *Machiavelli and Renaissance*, Translated by David Moore, Chapter on: *Machiavelli's Method and Style*.

⁴ See Andre Bazin *What is Cinema?* Vol 1. Foreword by Jean Renoir, as compared to say Marx on Method, in his *Paris Philosophical Manuscripts*.

⁵ See David Bordwell, *On the History of Film Style*.

⁶ Cornell West, *Race Matters*. On Film, see Krin Gabbart, *Black Magic, White Hollywood and African American Culture*. See also Malcolm X, *On African American History*. Howard McGary, *Race and Social Justice. Martin Luther King, Jr., with foreword by Coretta Scott King, Where do we go from here?* See also Bin Sedran, *Black Talk*, for the position of the Arts (Jazz) in Politics. For a literary method see Toni Morrison, *The Beloved & Jazz*, winner of the Nobel Prize in Literature.

⁷ *Racism, A Short History* by George M. Fredrickson. may not hold!

We will not only study different methods of film making but also different methods of applying film in various disciplines of Social science. For example – character studies are psychological as well as social studies. The development of a [e.g. Fascist] Character and his/her transformation be it in film or real life is another key theme of the course. Another major theme and complex problem the course addresses is how identification is established? And a Final more complex theme of the course is how we move from Individuality to Universalities, be it Human Rights issues or Individual - Collective Wills, Virtu/Fortune⁸, Virtu and Vice as exemplified in “the Prince”, Political Parties, States⁹ and other associations? How we understand and define structure(s)? How we move from Structures into Complex of Super Structures. Be it in film or State-Civil Society relations/structures? How Hegemony / Power relations are historically established?

Finally the course opens itself to students and asks what complex problem or question they would like to address? so the course may show through a dual-perspective¹⁰ what methods a problem can be identified, resolved or approached?

7. Which general learning outcomes of an interdisciplinary course does this course address?
Please explain how the course will fulfill the bolded mandatory learning outcome below. In addition, select and explain at least three additional outcomes.

□ Purposefully connect and integrate across-discipline knowledge and skills to solve problems

In this course, our Philosophy of Praxis presupposes all of our cultural past – The Renaissance, the Reformation, German Philosophy, French Revolution, American Revolution, Racism, Calvinism, English classical economics, laic liberalism, Gender, Class and Historicism as the base of our entire modern conception of life.

We capture such a Philosophy of Praxis¹¹ on film, through thought and action, through discussion and production, through critical thinking and analysis, field work and students focus group projects across a matrix of social science issues and fields.

⁸ Felix Gilbert, Machiavelli and Guicciardini 191-200, Fortune, Necessity, Virtu.

⁹ Ernst Cassirer, The Myth of State, Chapter 12.

¹⁰ On the concept of Dual-Perspective, See A. Gramsci, *Selections From Prison Note Books. On Machiavelli's concept of Centaur and his dyads of Virtu/Fortune*, see Harvey C. Mansfield, *Machiavelli's Virtue*. And J.G. A. Pocock, *The Machiavellian Moment*.

¹¹ Philosophy of Praxis consists of 4 historical components: 1. Philosophy 2. Economics 3. Politics 4. Linguistic. A second approach in philosophy of praxis pertains to Marx's Thesis on Feurbach "The Philosophers have always interpreted the world. The point however is to change it". For a more elaborate explanation of this dyad of Thought/Action see A. Gramsci, *Selections from Prison Note Books*.

The matrix of topics that students can focus and apply “a method” may be covered as follows:

- *Class and Gender*¹² *Issues*¹³
- *Race and Class Issues*¹⁴
- *State and Civil Society Relations*¹⁵
- *Hegemony*¹⁶ / *Power*¹⁷
- *Violence*¹⁸ / *Civility*
- *Political Economy*¹⁹ and *Cultural Transformations*
- *International*²⁰ *Politics*²¹ & *Economics*
- *Art*²² and *Social Science*
- *The Art of Story Telling*²³ in *Documentary or Fiction*²⁴ *Film*²⁵
- *And any topic a Student brings to class*

¹² Michele Foucault, *The History of Sexuality*

¹³ Angela Davis, *Women, Culture & Politics*, See also Alison Bechdel, *Fun Home – A Family Tragicomic*

¹⁴ Malcolm-X on *Afro American History*. pp. 1-99. Cornel West, *Race Matters*. W.E. Dubois, *The Souls of Black Folk*, Howard McGary, *Race and Social Justice*. Martin Luther King, Jr., with foreword by Coretta Scott King, *Where do we go from here?* See also Bin Sedran, *Black Talk*, for the position of the Arts (Jazz) in Politics. For a literary method see Toni Morrison, *The Beloved & Jazz*, winner of the Nobel Prize in Literature For a Musical approach to same topic see: Duke Ellington, *Music is My Mistress*, by Edward Kennedy Ellington. David Margolick “Strange Fruit”, *The Biography of a song*. John Coltrane by Bill Cole, *Thelonious Monk, His Life and Music* by Thomas Fitterling, Nina Simone, *Break Down and Ket it all out* by Sylvia Hampton with David Nathan. Miles, *The Autobiography*, Miles Davis with Quincy Troupe, *The National Best Seller*.

¹⁵ A. Gramsci, *Selections from Prison Note Books*. *State and Civil Society*. pp. 206-276 and *The Modern Prince* 125-206.

¹⁶ Benedetto Fontana, *Hegemony & Power, On the Relation between Gramsci and Machiavelli*

¹⁷ As an example see Bernard Bailyn, *The Ideological Origins of the American Revolution*. Winner of the Pulitzer Prize and the Bancroft Prize.

¹⁸ See *Basic Writings of Nietzsche*, *The Birth of Tragedy* 1-145, *Beyond Good and Evil* 179-437, *On the Genealogy of Morals* 437-601, Introduction by Peter Gay, Translated and Edited by Walter Kaufman. See also *Are Prisons Obsolete*, by Angela Davis

¹⁹ See *Kant Political Writings*, edited by Hans Reiss, as opposed to Hegel or Marx.

²⁰ *International Human Rights Movement, A History* by Aryeh Neier., See also *Revolution and War* by Stephen M. Walt. *Truth and Untruth* by Neitzche, *Neitzche* by M. Heideger Vol 1&2, *Nietzsche & Philosophy* by Deluze.

²¹ Quentin Skinner, *Regarding Method*, Vol I, *The Practice of History and the cult of the fact* 8-26, *Interpretation, Rationality and Truth* 27-56, *Meaning and Understanding in the history of Ideas* 57-89, *The idea of cultural Lexicons* 158-174. Vol II *Renaissance Virtu*. Margaret E. Keck and Kathryn Sikkink, **Activists beyond Borders**. Winner of Grawmeyer World Order Award <http://web.stanford.edu/class/polisci243b/readings/v0002555.pdf>

²² For a Literary approach see: Terry Eagleton, *Literary Theory, Phenomenology, Hermenutics, Reception Theory* 47-78, *Structuralism and Semiotics* 79-109, *Post-Structuralism* 110-130, *Psychoanalysis* 131-169. *Political Criticism* 169-190.

For a Film approach: See Robert Ray, *How a Film Theory Got Lost & Other Mysteries in Cultural Studies*.

<https://filmadaptation.qwriting.qc.cuny.edu/files/2012/08/Ray-How-a-Film-Theory-Got-Lost.pdf>

For other linguistic approaches see: https://monoskop.org/images/9/90/Foucault_Michel_Archaeology_of_Knowledge.pdf

²³ See *Theatre / Theory / Theater*, *The major critical texts from Aristotle and Zeami to Soyinka and Havel*, edited with introductions by Daniel Gerould. In particular the following: Aristotle: *The Poetics* (4th B.C.) 43-68, Zeami: *On the Art of No Drama* (15th c.) 96-108, F. Hegel: *The Philosophy of Fine Art* (1835) 314-327, Antonim Artaud: *The Theater and Its Double* (1938) 433-333, Bertolt Brecht: *The Modern Theater is the Epic Theater* (1930), Augusto Boal: *Theater of the Oppressed* (1974), Wole Soyinka: *Drama and the African World-View* (1976), Vaclav Havel: *Writing for the Stage* (1986) 483-491

²⁴ See Fellini *On Fellini* “Like a Puppet-Mater who falls in love with his puppets. The Cinema is very much like the circus...But the way of being plunged into the action itself: That’s what the circus is”.

²⁵ For an excellent material on this see: Lajos Egri & Gilbert Miller “*The Art of Dramatic Writing,*” *Its Basis in the Creative Interpretation of Human Motives*.

□ **Synthesize and transfer knowledge across disciplinary boundaries**

The Synthesize and Transfer of this knowledge and its boundaries is done through both Documentary and Fiction Film, applied to / extracted from Social Science Disciplines.

Condensation provides symbols, icons, archetypes, stereotypes, and heroes who often stand for collectives and issues. Displacement shifts the emphasis from conflicts at the heart of the body politic to issues that seem more localized and particular. However in interpretation of genre films, viewers cannot treat the worlds produced by unconscious thought processes like condensation, displacement or storytelling itself as objective fact. These worlds may contain facts as well as fabrications or fiction, but they are always seen / produced from distinct perspectives and conformities. That is why we speak of representations of the world and perspective on social issues rather than facts.

We can also reverse this process, borrowing from social science (Gramsci) and introduce our concept of “Perspective” in film. The Dual Perspective can present itself on various levels, from the most elementary to the most complex. These levels in turn can all be reduced to two fundamental levels, corresponding to the dual nature of Machiavelli’s Centaur – ½ animal and ½ human. They are the levels of Force and Consent, Authority and Hegemony, Violence and Civilization, of Individual moments and of Universal moment (Church and State), of Agitation and of Propaganda, of Tactics and Strategy.

Thus it is not just the topic but the method of approach to any topic that is central to this multi-disciplinary course. A topic of the course may be “The Prince”²⁶. Such a Prince may be a protagonist in the historical drama, be it in the past in the form of a characters (eg. Cesar, Napoleon, Khomeini) Or political forces or associations in the present (KKK, Fascist party, Black Lives Matter, Civil Rights Movement, ISIS, and so on).

At issue is not simply a topic on the dyads of Violence/Civility, Individual / Universality, Thought / Action, Politics/Economics, Politics/Film, Hegemony/Violence, Virtu/Fortune and so on. At issue is by what effective method a “Prince” can be a Democratic Philosopher?

Perhaps the following passage by Bakhtin and Medvedev is applicable to the tasks of this multi-disciplinary course, when they set the Objective, Tasks and Methods of Literary History in the following way “The genuine concrete historical study of the artistic work is only possible when all these conditions are observed. Not one of the links of this complete chain in the conception of the ideological phenomenon can be omitted, and there can be no stopping at one link without going on to the next. It is completely inadmissible to study the literary work directly and exclusively as an element of the ideological environment, as if it were the only example of literature instead of an immediate element of the literary world in all its variety”²⁷

Similarly, we may extend the links to all other disciplines, in all its multiplicities. This is not eclecticism nor naïve substitution. In real fact, its [student or teacher or the discipline itself] individuality can only be completely discovered and defined in this process of interaction.

²⁶ Machiavelli, “The Prince”, edited and translated by David Wooton, See also The Prince by Niccolo Machiavelli, Translated and edited by Robert, M. Adams.

²⁷ M.M. Bakhtin, P.N. Medvedev, The Formal Method in Literary Scholarship. Translated by Albert J. Wehrle

To make same point using a different (P. Pasolini²⁸) method: A picture can say a 1000 words. But each subsequent picture redefines the meaning of the prior picture, just as in real life. We understand the meaning of the first shot by the last shot. What holds for literature holds for film, but the international dictionary of film (image) exceeds that of words.

The difficulty of such a multi-disciplinary course, is that we will not be simply consumers of these images, but we are also its producers. In the words of Pasolini:

*“Why did I switch over from Literature to the Cinema?
This is, among the questions to be expected in an interview,
An inevitable question, and so it was.
I always answered that it was just to change technique,
That I needed a new technique to say something new,
Or, on the contrary, that I was always saying the same thing, and so
I needed to change technique: according to the variations of my obsessions.
But I was only partly sincere in giving this answer.
The truth of it lay in what I’ve done up until then.
Then I realized
That it wasn’t a question of a literary technique,
Belonging to the same language in which one writes:
But it was in itself a language...
...Since cinema is not only a linguistic experience,
but also, precisely because it is linguistic research, it is
a philosophical experience”²⁹*

□ **Comprehend factors inherent in complex problems**

This course also teaches methods of (de)construction, in the language of disciplines covered. One element under analysis is how meaning simple or complex is constructed?

The question for us is: Of what historical types is the conformism, the mass of humanity to which one belongs? This strange composite which contains elements of stone age and elements of advance science! To criticize one’s own conception to reach its most advanced thought, means criticism of all previous philosophies.

How is it possible to consider present without its past? How strangely are we composites?! These are issues that in this multi-disciplinary course we (re)constructs through applied methods of motion picture and other social science disciplines and methods³⁰.

Positivism and empirical research and approach is a fraction of the different methods we

²⁸ Pier Paolo Pasolini, “A Future Life”

²⁹ *ibid* page 9.

³⁰ *Art History and its Methods*, A Critical Anthology, Selections and Commentary by Eric Femie, Iconography, Style, Marxism, Feminism, Post Structuralism, Quality, Connoisseurship, Canon, Semiotics, Patronage. See “A History of Methods” in *Art History and Methods*. Pages 1-21.

intend to introduce in this unique and critical class. For example Students may complete a research project on the subject of “Violence” or say the 2008 Financial Crisis. For such a project Students will access the necessary historical data, and run their analysis using the Statistical Package for For Social Scientists (SPSS) in the course’s lab session.

- Apply integrative thinking to problem solving in ethically and socially responsible ways
This Integrative thinking is captured through actual team production, with full credits to every participant in the project, of which the faculties and students in class are only a part.
- Recognize varied perspectives
The value of the projects both within and across teams is to build beyond, one’s own conformities – be it perspectives, values, traditions or our creative selves or any other criteria considered.
- Gain comfort with complexity and uncertainty

The gaining comfort with complexity – is through its opposite: simplicity.

We will tend towards simplicity, clarity, exactitude, lightness, transparency and multiplicity over say complexity and uncertainty, because these Dyads define a variable boundary or may have no boundaries after all.

Since this is an applied course, for a given project we may start with the basics of Camera covering simple but very key topics as noted by Ansel Adams on Lenses, Shutters, ISOs, Depth of Field, to achieve clarity and exactitude. Next we will approach the Camera as an emotional tool. Finally we will combine the “emotional-technique” of camera to the social “Story-telling” which is the subject matter of each student or group project.

Such a method, may reinforce or debunk or delegitimize a positivist or numeric analysis of a social “fact”.

Gaining comfort starts with the first step. As the first step is as important as the last step. This holds true in dance, music, film, and thus in political analysis.

An area which we anticipate complication, is the art of visual “story-telling”, be it in writing or in film. This is a method that requires its own language and skill³¹.

To advance in the course, the art of Montage-of-Attraction is introduced.

A Comic Strip can be an example. The Comic Strip of a news paper, forms the “editorial”

Position of a news paper. We take a newspaper can consider it to be the constitution of a Political party. And we take the governing party to be the State = Prince. So in these simple steps and words, we have moved shot by shot closer to cover a story, using a multiplicity of disciplines.

³¹ See *Scorsese On Scorsese*, edited by David Thompson as well as Sergei Eisenstein, *The Film Form and the Film Sense*. See also *Theorem* by Piero Paolo Pasolini., translated by Stuart Hood. *Theorem* as a novel and as film were produced simultaneously. It appears Pasolini aimed at a formal proof (a theorem) with data and corollaries laid out in a manner reminiscent of Spinoza’s philosophical method.

Further complexity and multiplicity is added, when we teach the art of improvisation. “Improvisation does not mean that one plays one wrong note and justifies it by a 1000 other notes”³². Improvisation like a Blues piece has its own systems and rules, which students will learn in due time.

- Think critically, communicate effectively, and work collaboratively
These are the defining moments of our class.
- Become flexible thinkers

General Education Learning Goals for City Tech Students

- **Knowledge:** Develop knowledge from a range of disciplinary perspectives, and hone the ability to deepen and continue learning.
- **Skills:** Acquire and use the tools needed for communication, inquiry, creativity, analysis, and productive work.
- **Integration:** Work productively within and across disciplines.
- **Values, Ethics, and Relationships:** Understand and apply values, ethics, and diverse perspectives in personal, professional, civic, and cultural/global domains.

8. How does this course address the general education learning goals for City Tech students?

This is a course, designed to give City Tech students a foundation, an introduction and new perspectives in applied learnings across a wide range of Social Science, Mass Communication and Arts disciplines, building on each students critical and creative thinking.

9. Which department would house this course³³? **Social Science**

10. Would all sections of the course be interdisciplinary? No **X Yes**

11. How will the course be team-taught³⁴? Co-taught **X Guest lecturers** Learning community

If co-taught, what is the proposed workload hour distribution? _____

Shared credits Trading credits

If guest lecturers, for what approximate percentage of the course? **Minimum 20%**³⁵ other: ___%

Please attach the evaluation framework used to assess the interdisciplinary of the course.³⁶

³² Keith Jarrett, Alice Tully Hall. Night of first US bombing of Iraq.

³³ An interdisciplinary course for the College Option requirement may be housed in a department that is not liberal arts.

³⁴ Attach evidence of consultation with all affected departments.

³⁵ While an interdisciplinary course must be team-taught, there is no formal percentage requirement, but this minimum is a guideline.

³⁶ In the case that a course is equally taught, include proposed plans for faculty classroom observation and student evaluation of teaching.

a) What strategies/resources would be implemented to facilitate students' ability to make connections across the respective academic disciplines?

1. *Engages Individual /team work of students in different disciplines such as Economics, Politics and Film.*
 - a. *Students master the necessary theory in the areas of their disciplinary focus*
 - b. *Students apply the theory i.e. a written paper and advance their work in a different discipline such as Film or vice versa i.e. defend as a team their work on film*
2. *Utilizes varied disciplines and specialization of Guest Faculties meeting the highest standards in the industry.*
3. *Captures interactively faculty and student works on film for review and critique by both students and faculty thorough the critical stages of the course.*
4. *Propagates/Applies students' interactions and positions in the real documentary and fiction worlds Applied in other disciplines (Economics, Politics, Cultural Studies, International Relations, etc.)*
5. *Applies Students newly acquired knowledge in Social Science to Film – crossing and synthesizing different disciplines, traditionally kept separate under the rubric of Specialization*
6. *Is open to apply new strategies, based on the changing state of the class and students input*
7. *Rewards critical & creative approaches subject to reasonable time and risk*
8. *Identifies complex real social issues as students' projects and rewards their work in accordance With its contribution to real issues that affects first and foremost the students and their communities along the following criteria:*
 - a. *Simplicity more so than complex solutions*
 - b. *Clarity,*
 - c. *lightness more so than weight and heaviness*
 - d. *Exactitude*
 - e. *Transparency*
 - f. *Multiplicity*

The latter criteria may be distributed further in the syllabus of the course as follows., to set a grading criteria:

1. *Class Participation, Leadership, Team work - 50%*
2. *Empirical Lab Work, Using A statistical package such as SPSS, SAS, Minitab etc. towards analysis of students' selected data pool to test a hypothesis - 25%*
3. *Application of a different method other than an empirical approach [e.g. Film] in social analysis - 25%*

The end product of “best students” works as well as its faculties presentations will be positioned to be showcased in other courses / institutions, such as Tribeca Film Institute. Students' work target and has the potential to make a meaningful difference in real social issues outside the class room.

12. Would the course be designated as a **College Option requirement**³⁷? an elective? a Capstone course³⁸? other? Explain

³⁷ To qualify for the College Option, such a course must also meet the New York State definition of a liberal arts and sciences course.
<http://www.highered.nysed.gov/ocue/lrp/liberalarts.htm>

³⁸ A course proposed as a Capstone course must be separately approved by the Capstone Experience Committee.