**New York City College of Technology**

**Interdisciplinary Committee**

**Course Review Form**

**DATE:** 4/23/18

**REVIEWER:** Heidi J. Boisvert

**COURSE TITLE & NUMBER:** LIB/ARCH 2205, Learning Places (Special Topics)

**PROPOSED BY:** Nora Almeida (Library) & Christopher Swift (Humanities)

**CREDIT HOURS:** 3 (1 Class Hour & 4 Lab Hours)

**PREREQUISITES:** ENG 1101 and 1 Flexible Core Course

**COURSE IS:** X Existing New In development

**PROPOSED COURSE DESIGNATION**: X College Option elective Capstone other:

**DEPARTMENT HOUSED IN:** Library and Humanities

**PROPOSED STRUCTURE (e.g., co-taught, guest lecture, LC, other):**  Co-Taught

**CREDIT DISTRIBUTION** (if co-taught): Shared Credits

**CATALOG DESCRIPTION:**  Copy & Paste

**DESCRIBE & EVALUATE HOW COURSE MEETS INTERDISCIPLINARY CRITERIA?**

The course examines the complex interrelationship between performance, public space & socio-political action, and poses critical, intersectional questions about the role public space plays in reinforcing systems oppression, and how theatre/art has historically and can continue to interject alternative narratives of resistance and reimagined futures.

Students will acquire archival and performative research skills, conduct fieldwork, develop case studies, put together a speculative proposal for a performance along with an annotated bibliography, as well as learn how to create a podcast.

The course engages with both historical protest & contemporary sites of contestation to challenge students to think critically (and ethnographically) about embedded power structures situated in architecture, and to envision productive strategies of resistance through live performance.

**DESCRIBE & EVALUATE THE INTERDISCIPLINARY STRUCTURE?**

The course is co-taught by two professors situated in both theatre and library science, whose respective expertise will shape the contours of the course organically.

The course braids three core themes related to the socio-political crisis of our country fueled by the current administration; the erosion of civil rights, the delusion of slackitivsm, and the clamping down of dissent current administration. Specifically, it “engages with histories and potentialities of live performance in public spaces as a means of social change,” as an alternative to the dominant narrative.

The course is structured through a series of site visits, research seminars, and documentation, as well as reading responses and a scaffolded final project that consists of a project proposal, annotated bibliography and the production of a podcast, all housed on an openLab site.

**DOES COURSE MEET REQUIREMENTS FOR GENERAL EDUCATION?**

Yes. Based on the CT criteria for general education, the course addresses 5 main areas of concern: 1) purposefully connect and integrate across knowledge and skills to solve problems; 2) synthesize and transfer knowledge across disciplinary boundaries; 3) comprehend factors inherent in complex problems; 4) apply integrative thinking to problem solving in ethically and socially responsible ways, and 5) think critically, communicate effectively and work collaboratively.

**STRENGTHS:**

* Location-based inquiry
* Rooted in rich archival material
* Incorporates interdisciplinary media, art and performance
* Connects content to social justice & movement building
* Relevant to current socio-political environment, and poses critical questions & alternatives
* Media production in the form of a podcast as documentation

**WEAKNESSES:**

None. However, they might consider adding a module on creating a physical intervention/performance public space, not just speculative, to examine the role embodied knowledge can play in encouraging student to employ their own agency to radically transform culture.