<table>
<thead>
<tr>
<th>Class No</th>
<th>Course prefix, number &amp; title</th>
<th>Section</th>
<th>Days</th>
<th>Begin Time</th>
<th>End Time</th>
<th>Room(s)</th>
<th>Professor(s) Name</th>
<th>Course Description</th>
<th>Course prereqs &amp; consent required</th>
<th>Open to</th>
<th>Open to cross reg?</th>
<th>Fall 2024 notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>20364</td>
<td>MIT 214-0 Comm Tech &amp; Society</td>
<td>30</td>
<td>MW</td>
<td>8:30 AM</td>
<td>9:45 AM</td>
<td>NUG-255</td>
<td>Mishra, Rajiv</td>
<td>This course introduces students to the basic research concepts, methods, and tools used to design, conduct, and interpret studies in communication and other fields. We will examine both quantitative and qualitative approaches, including experiments, surveys/interviews, ethnography, field research and content analysis. The course investigates the basic process common to investigations of a variety of research questions from the communication field. Students will become critical and informed research consumers, developing proficiency at evaluating research. Additionally, students will learn how to design an original study to answer a research question.</td>
<td>None</td>
<td>Sophomores and above, MIT majors only</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20370</td>
<td>MIT 143-0 Acting: Basic Techniques</td>
<td>30</td>
<td>U</td>
<td>1:30 PM</td>
<td>2:30 PM</td>
<td>NUQG-310</td>
<td>Gommers, Ioan</td>
<td>This course introduces the process of storytelling through acting exercises grounded in observation, imagination, and improvisation. Coursework focuses on персонаж, studying, and recreating human behavior for the purpose of developing stronger stage presence and becoming a more effective communicator. The basic principles of acting are important for communication, storytelling, and performance skills. It can be taken as an introduction to stage and in life.</td>
<td>None</td>
<td>Sophomores and above</td>
<td>Yes</td>
<td></td>
</tr>
<tr>
<td>20375</td>
<td>MIT 214-0 Comm Tech &amp; Society</td>
<td>30</td>
<td>MW</td>
<td>10:00 AM</td>
<td>11:15 AM</td>
<td>NUQG-216</td>
<td>Mokhtarzadeh, Nara</td>
<td>The first half of the course will address the smartphone and other more recent digital hardware and software technologies (e.g., the Internet, the World Wide Web, computer games, the physical information infrastructure, Google, YouTube, and social media), providing a foundation to engage with and analyze the ways in which these technologies shape human behavior. The second half explores how the business practices of these organizations, and their surrounding regulatory context, are linked to their broader implications for society.</td>
<td>None</td>
<td>Sophomores and above</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20311</td>
<td>MIT 230-0 Media Tests</td>
<td>91</td>
<td>UTR</td>
<td>2:30 PM</td>
<td>5:15 PM</td>
<td>NUQG-335/T</td>
<td>Curtiss, Scott</td>
<td>This course is an introduction to the study and structure of film and other moving-image media. We will define and examine the expressive and aesthetic power of the basic elements of the moving image. Specifically, the course will investigate—across a variety of different media, modes and genres, and historical periods—the fundamentals of production design; cinematography, especially the shot and its composition; layout, sound, and narrative structure. The first half of the course examines the separate elements of the moving image; the second half explores how these elements can be organized in various narrative and non-narrative structures. The goals of the course are (1) to acquaint students with a vocabulary specific to film and other moving-image media; (2) to provide students with the critical tools required for analysis of the moving image; and (3) to develop student skills in writing and argument for humanistic inquiry. By the end of the course, students will be able to: (1) identify the elements of the moving image (e.g., kinds of camera movements) and of the soundtrack according to a standard glossary of technical terms; (2) describe patterns of similarity, repetition, difference, and variation in the image and sound tracks; (3) propose connections between those patterns and narrative structure, character psychology, or larger themes and ideas; and (4) explain those connections in a written argument about how patterns in the most salient visual and/or aural elements of a film or program help us to understand its structure, characters, or themes.</td>
<td>None</td>
<td>First-Year Students only</td>
<td>Yes Satisfies Media &amp; Politics Minor</td>
<td></td>
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<tr>
<td>20312</td>
<td>MIT 230-0 Media Tests</td>
<td>91</td>
<td>UTR</td>
<td>4:00 PM</td>
<td>5:15 PM</td>
<td>NUQG-335/T</td>
<td>Curtiss, Scott</td>
<td>This course is an introduction to the study and structure of film and other moving-image media. We will define and examine the expressive and aesthetic power of the basic elements of the moving image. Specifically, the course will investigate—across a variety of different media, modes and genres, and historical periods—the fundamentals of production design; cinematography, especially the shot and its composition; layout, sound, and narrative structure. The first half of the course examines the separate elements of the moving image; the second half explores how these elements can be organized in various narrative and non-narrative structures. The goals of the course are (1) to acquaint students with a vocabulary specific to film and other moving-image media; (2) to provide students with the critical tools required for analysis of the moving image; and (3) to develop student skills in writing and argument for humanistic inquiry. By the end of the course, students will be able to: (1) identify the elements of the moving image (e.g., kinds of camera movements) and of the soundtrack according to a standard glossary of technical terms; (2) describe patterns of similarity, repetition, difference, and variation in the image and sound tracks; (3) propose connections between those patterns and narrative structure, character psychology, or larger themes and ideas; and (4) explain those connections in a written argument about how patterns in the most salient visual and/or aural elements of a film or program help us to understand its structure, characters, or themes.</td>
<td>None</td>
<td>First-Year Students only</td>
<td>Yes Satisfies Media &amp; Politics Minor</td>
<td></td>
</tr>
<tr>
<td>20334</td>
<td>MIT 230-0 Understanding Media Contexts</td>
<td>90</td>
<td>UT</td>
<td>4:00 PM</td>
<td>5:15 PM</td>
<td>NUQG-256</td>
<td>Flot, Kristen</td>
<td>This course is an introduction to the study and structure of film and other moving-image media. We will define and examine the expressive and aesthetic power of the basic elements of the moving image. Specifically, the course will investigate—across a variety of different media, modes and genres, and historical periods—the fundamentals of production design; cinematography, especially the shot and its composition; editing; layout, sound, and narrative structure. The first half of the course examines the separate elements of the moving image; the second half explores how these elements can be organized in various narrative and non-narrative structures. The goals of the course are (1) to acquaint students with a vocabulary specific to film and other moving-image media; (2) to provide students with the critical tools required for analysis of the moving image; and (3) to develop student skills in writing and argument for humanistic inquiry. By the end of the course, students will be able to: (1) identify the elements of the moving image (e.g., kinds of camera movements) and of the soundtrack according to a standard glossary of technical terms; (2) describe patterns of similarity, repetition, difference, and variation in the image and sound tracks; (3) propose connections between those patterns and narrative structure, character psychology, or larger themes and ideas; and (4) explain those connections in a written argument about how patterns in the most salient visual and/or aural elements of a film or program help us to understand its structure, characters, or themes.</td>
<td>None</td>
<td>Sophomores and above, Satisfies Media &amp; Politics Minor</td>
<td></td>
<td></td>
</tr>
<tr>
<td>95</td>
<td>Satisfies Film and Design Minor</td>
<td>None</td>
<td>None</td>
<td>None</td>
<td>None</td>
<td>None</td>
<td>None</td>
<td>None</td>
<td>None</td>
<td>No</td>
<td>None</td>
<td>No</td>
</tr>
</tbody>
</table>

**Course Information:**

- **Course Prerequisites:**
- **Course Requirements:**
- **Course Notes:**
- **Fall 2024:**

**Student Records:**

March 27, 2024
<table>
<thead>
<tr>
<th>Class No</th>
<th>Course prefix, number &amp; title</th>
<th>Section</th>
<th>Days</th>
<th>Begin Time</th>
<th>End Time</th>
<th>Room(s)</th>
<th>Professor(s) Name</th>
<th>Course Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>20135</td>
<td>MIT 320-0 Foundations of Screenwriting</td>
<td>T1</td>
<td>MW</td>
<td>11:30 AM</td>
<td>12:15 PM</td>
<td>NUQ2-272</td>
<td>Khalil, Kara</td>
<td>Students learn tools to expand and enrich their appreciation of all aspects of screenwriting to prepare for entering the professional world. Through practice, students (1) learn all the elements of screenwriting; (2) discover how core concepts interact within existing and emerging media forms; and (3) explore films and topics to produce an original script.</td>
</tr>
<tr>
<td>20142</td>
<td>MIT 226-0 Undergraduate Seminar: Visual Communication</td>
<td>G1</td>
<td>UT</td>
<td>2:30 PM</td>
<td>3:45 PM</td>
<td>NUQ3-245</td>
<td>Woldhar, Sheram</td>
<td>This course will introduce students to the field of visual communication. Topics covered will investigate visual media and culture, visual representation, and digital imagery.</td>
</tr>
<tr>
<td>20143</td>
<td>MIT 226-0 Undergraduate Seminar: Sound and Society NEW</td>
<td>T1</td>
<td>UT</td>
<td>8:30 AM</td>
<td>9:45 AM</td>
<td>NUQ1-245</td>
<td>Tayeb, Leila</td>
<td>Does the way that we hear change from place to place and in different time periods? How do we learn to listen and to understand sound? This course explores sound and listening as historically and culturally situated phenomena through the interdisciplinary field of sound studies. Locating sound, music, noise, hearing, and listening in a range of locales, we explore the auditory cultures that infuse our everyday lives with volume and feeling. Students will need to take a range of disciplines and perspectives on sound, undertake assign letters, write reflection essays, and explore a topic of their choosing in further depth. This is a course intended to ground students in sound studies as a critical, theoretical endeavor. It complements but does not include or replace coursework in sound production.</td>
</tr>
<tr>
<td>20148</td>
<td>MIT 226-0 Undergraduate Seminar: GenAI/NLP in Media Innovation NEW</td>
<td>T2</td>
<td>UT</td>
<td>11:30 AM</td>
<td>12:15 PM</td>
<td>NUQ2-256</td>
<td>CBC</td>
<td>Delve into the exciting world of AI with 'ChatGPT &amp; NLP in Media Innovation,' a course designed to introduce the revolutionary impact of artificial intelligence in the media landscape. This course offers an in-depth exploration of ChatGPT and Natural Language Processing (NLP) tools and techniques, highlighting their applications in modern media. Students will gain practical experience in utilizing AI for data analysis, content creation, and reshaping traditional media formats. The curriculum includes an overview of AI fundamentals, a deep dive into the capabilities of ChatGPT, and hands-on projects using NLP tools for text analytics and creative writing. Designed for humanities and social science students, this course requires no prior technical background. Through a blend of lectures, interactive workshops, and project-based learning, students will uncover the potential of AI. The course promises to equip students with cutting-edge skills, preparing them for the evolving landscape of digital media.</td>
</tr>
<tr>
<td>20150</td>
<td>MIT 325-0 Film, Media &amp; Gender: Understanding Media Industries</td>
<td>T2</td>
<td>MW</td>
<td>11:30 AM</td>
<td>12:15 PM</td>
<td>NUQ2-258</td>
<td>Schlief, Joe</td>
<td>This course provides an understanding of media industries as structures of production, distribution, aggregation, and exhibition. Though writers, directors, and producers are key players in the development of media content, this course focuses on the business of media. Rather than providing a history of various media, we map the field of media industries as a discipline. We then examine terminologies, frameworks and methods that explain current dynamics and processes. The rest of the course will be dedicated to evaluating how media and technological developments change based on factors like ownership, regulation, marketing, and branding. This hybrid course offers insights for students who desire to create media, introducing various contexts to help them define their place as an artist who must also be a businessperson.</td>
</tr>
<tr>
<td>20189</td>
<td>MIT 325-0 Undergraduate Seminar: Understanding Media Industries</td>
<td>T2</td>
<td>MW</td>
<td>11:30 AM</td>
<td>12:15 PM</td>
<td>NUQ2-258</td>
<td>Schlief, Joe</td>
<td>This course is designed to introduce the revolutionary impact of artificial intelligence in the media landscape. This course offers an in-depth exploration of ChatGPT and Natural Language Processing (NLP) tools and techniques, highlighting their applications in modern media. Students will gain practical experience in utilizing AI for data analysis, content creation, and reshaping traditional media formats. The curriculum includes an overview of AI fundamentals, a deep dive into the capabilities of ChatGPT, and hands-on projects using NLP tools for text analytics and creative writing. Designed for humanities and social science students, this course requires no prior technical background. Through a blend of lectures, interactive workshops, and project-based learning, students will uncover the potential of AI. The course promises to equip students with cutting-edge skills, preparing them for the evolving landscape of digital media.</td>
</tr>
<tr>
<td>20223</td>
<td>MIT 220-0 Undergraduate Seminar: Production Research</td>
<td>T4</td>
<td>MW</td>
<td>4:00 PM</td>
<td>5:15 PM</td>
<td>NUQ2-258</td>
<td>Schlief, Joe</td>
<td>Students learn essential knowledge and develop skills in conducting research for media productions. This course is part lecture, part workshop, and part practice. The goal of this course is to equip you with basic knowledge and resources to develop skills in researching for media productions. This course links research and production practices for developing scripts and documentaries. You will work individually and in groups. The emphasis will be on getting a creative/prod/production researcher’s experience. The class is divided into three modules covering media production research, ethnography, and oral history.</td>
</tr>
<tr>
<td>20237</td>
<td>MIT 333-0 Documentary Film Hist &amp; Critic</td>
<td>T5</td>
<td>MW</td>
<td>10:00 AM</td>
<td>11:15 AM</td>
<td>NUQ2-257</td>
<td>Najem, Chris Tony</td>
<td>This seminar explores the history and theory nonfiction cinema and media. We will engage foundational theoretical questions of the creative treatment of reality in film, and we will discuss how major movements in the history of documentary have responded to those questions with widely varying forms. Each of these shifts in documentary practice throughout its long history has challenged notions of cinematic truth in order address the social, aesthetic, and technological realities of its particular place and time. The course will focus primarily on feature-length documentary cinema, but it will also include some discussion of short-form, art-galley, and web based interactive documentary.</td>
</tr>
<tr>
<td>20261</td>
<td>MIT 322-0 Radio/Television/ Film Genre: History of Animation</td>
<td>T3</td>
<td>MW</td>
<td>2:30 PM</td>
<td>3:45 PM</td>
<td>NUQ2-244</td>
<td>Curtis, Scott</td>
<td>This course surveys the history of animation from the 1900s to the present to understand its pervasive presence in contemporary visual culture. It covers influential cultural institutions from the silent era to the present to understand animation history and its connection to folklore in Africa, the Middle East, North America, and South Asia.</td>
</tr>
<tr>
<td>20262</td>
<td>MIT 325-0 Film, Media &amp; Gender: Girls’ Media Culture</td>
<td>T3</td>
<td>UT</td>
<td>2:00 PM</td>
<td>3:15 PM</td>
<td>NUQ2-256</td>
<td>Fleix, Kirsten</td>
<td>Although media made for girls has long been derided as silly and unseducing of close attention, to the millions of preteen and teen girls who consume it, it is anything but insignificant. From novels and movies in the 20th century to the Talk of the Town in the 2000s featuring former first lady Nancy Drew to contemporary films and TV shows such as Whip It, WandaVision, and That’s So Raven, girls’ media artifacts have functioned as important historical sites for the negotiation of cultural politics and youthful feminine ideals. In order to shed light on the often-overlooked history of girls’ media, this course offers a critical examination of (primarily) U.S. girls’ media from the 1950s to the present, including novels, films, TV shows, advertisements, music videos, teen magazines, toys, and new media. We will investigate girls’ media artifacts as aesthetic, political, and commercial texts through which youth have interacted with lessons about gender, sexuality, race, ethnicity, class, national identity, and generation at different historical moments. Although American commercial media will be taken up as our main object of study, students will have opportunities to explore media made outside the U.S. in their own research projects, and we will consider girls’ independent production and reception practices in both Western and non-Western contexts. Ultimately, the goals of the course are: (1) to explore the dominant strategies utilized by the media industries to represent female youth and their concerns, as well as those utilized by girls in practices of self-representation; (2) to examine girls’ reception of and diverse engagements with media; and (3) to consider how the landscape of girls’ media production and consumption has changed, and resisted change, over time.</td>
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</table>

**Fall 2024 Timetable and Course Information**

<table>
<thead>
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<th>Course prereq &amp; consent required</th>
<th>Open to</th>
<th>Open to cross reg?</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>Sophomores and above, ART majors only</td>
<td>Yes</td>
</tr>
<tr>
<td>None</td>
<td>Sophomores and above, ART majors only</td>
<td>No</td>
</tr>
<tr>
<td>None</td>
<td>Sophomores and above, ART majors only</td>
<td>Yes</td>
</tr>
</tbody>
</table>
This course explores how the issues of gender are integral to understand and analyze film form or moving images. This course takes an international approach and considers gender as a concept that intersects with the issues of race, class, sexuality, and nationality and interrogates how these issues shape the film form and how they are presented and negotiated in films produced in different parts of the world. Students will engage with different cultural contexts in which film and gender operate and thus will be able to do cross-cultural film analysis and comparison of the issues of gender. Students will use interdisciplinary and transnational film theory and will utilize these theoretical frameworks to conduct in-depth analysis of films.

In this course, students will be introduced to the history of Palestinian cinema. Through close readings of current scholarly literature, regular film screenings, class discussions, and special guest lectures, students will interrogate the relationship between culture and politics and explore such contested topics as memory and trauma, power and resistance, and violence and non-violence. Students will become acquainted with the work of several Palestinian filmmakers, including Hany Abu-Assad, Annemarie Jacir, Michel Khleifi, Mai Masri, Ali Nasser, and Elia Suleiman. While the course is focused on cinema, lectures will also include discussions of other media including radio, television, and social media. Students will emerge from this course not only with a better understanding of Palestinian cinema but with a broad array of critical tools that can be utilized in future scholarly endeavors and applied to other national contexts.

Alternative media in the Middle East is a seminar course examining the diversity of contexts that often produce media outside the more well-known circuits. This course will cover auditioning and casting, but the majority of the time will focus on the actor/director relationship during rehearsal and performance. Through lectures, in-class exercises and assignments, students will be exposed to a variety of methods and then be asked to demonstrate their newfound knowledge by directing actors in a series of scenes. All students in the class will be required to act in one another’s directing projects.
<table>
<thead>
<tr>
<th>Course Title</th>
<th>Section</th>
<th>Days</th>
<th>Begin Time</th>
<th>End Time</th>
<th>Room(s)</th>
<th>Professor(s)</th>
<th>Course Description</th>
<th>Course prereqs &amp; consent required</th>
<th>Open to</th>
<th>Open to cross reg?</th>
<th>Fall 2024 notes</th>
</tr>
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<tbody>
<tr>
<td>MIT 390-D Directing the Camera</td>
<td>71</td>
<td>UT</td>
<td>1:30 PM</td>
<td>2:30 PM</td>
<td>KUGQ-120 KUGQ-224 KUGQ-223</td>
<td>Cheli,Alessandra</td>
<td>Directing the Camera is a workshop-based course designed to explore the expressive potential of the camera in dramatic filmmaking. The goal is to explore the relationship between the actor, the setting, and the frame in order to create a clear, powerful experience for viewers. Through the filming/objects/assigned scenes, and the streaming of film and television clips, the course explores dramatic choices, including staging actors for the camera, visual grammar, framing and movement, coverage, mise-en-scene, editing, and genre.</td>
<td>MIT 190-0</td>
<td>Sophomores and above, MIT majors only</td>
<td>Yes</td>
<td>MIT Technical-Practical Course Satisfies Film and Design Minor</td>
</tr>
<tr>
<td>MIT 392-D Documentary Production</td>
<td>70</td>
<td>UT</td>
<td>4:00 PM</td>
<td>5:15 PM</td>
<td>KUGQ-310</td>
<td>Quintero,Jean</td>
<td>In two lectures per week and outside field work, this course will cover the basics of documentary production with an emphasis on the creation of short documentaries, as well as the history of the genre. Using advanced cameras, professional location audio recording equipment, and Adobe Premiere Pro computer editing, you will create engaging, meaningful, creative non-fiction media. Concurrently throughout the semester, your inquiry, discovery, and mastery will be firmly grounded in the history and scholarship of American and international documentaries from the early part of the 20th century to today.</td>
<td>MIT 190-0</td>
<td>Sophomores and above, MIT majors only</td>
<td>Yes</td>
<td>MIT Technical-Practical Course Satisfies Film and Design Minor &amp; Strategic Communication Minor</td>
</tr>
<tr>
<td>MIT 392-D Documentary Production</td>
<td>71</td>
<td>MW</td>
<td>11:15 AM</td>
<td>12:45 PM</td>
<td>KUGQ-310</td>
<td>Karor,Shakeeb</td>
<td>In two lectures per week and outside field work, this course will cover the basics of documentary production with an emphasis on the creation of short documentaries, as well as the history of the genre. Using advanced cameras, professional location audio recording equipment, and Adobe Premiere Pro computer editing, you will create engaging, meaningful, creative non-fiction media. Concurrently throughout the semester, your inquiry, discovery, and mastery will be firmly grounded in the history and scholarship of American and international documentaries from the early part of the 20th century to today.</td>
<td>MIT 190-0</td>
<td>Sophomores and above, MIT majors only</td>
<td>Yes</td>
<td>MIT Technical-Practical Course Satisfies Film and Design Minor &amp; Strategic Communication Minor</td>
</tr>
<tr>
<td>MIT 19B-D Undergraduate Seminar: Intercultural and International Communication</td>
<td>70</td>
<td>UT</td>
<td>11:10 AM</td>
<td>12:45 PM</td>
<td>NUQG-258</td>
<td>Akdenizli,Banu</td>
<td>Intercultural and international communication. As a result of new communication technologies, the movement of people across borders, global media, transnational organizations, and economies, the need for intercultural and international communication understanding and competency has become more salient than ever. This course examines the relationships between communication and national cultures. The course covers theory and research in intercultural and international communication and aims to identify and describe the many different ways we communicate and interact across cultures and nations. Through a combination of research projects, discussion, and case studies some of the issues that will be discussed are: theories of symbolic interaction, nonverbal communication, world-system theory, globalization, borders, and identities, the importance of power and context in intercultural and international communication. By the end of this course students should be able to read and analyze current research in intercultural and international communication from multiple research paradigms; learn skills to communicate effectively across culturally diverse environments by identifying challenges that arise from differences, increase intercultural competence by creatively addressing those challenges, broaden perspectives of culture and people in general and build capacity to adapt by exploring cultural and international similarities and differences.</td>
<td>None</td>
<td>Sophomores and above</td>
<td>Yes</td>
<td>Satisfies Middle East Studies Minor</td>
</tr>
<tr>
<td>MIT 19B-D Undergraduate Seminar: Media Management</td>
<td>71</td>
<td>UT</td>
<td>10:00 AM</td>
<td>11:15 AM</td>
<td>NUQG-201</td>
<td>Lowery,Gregory</td>
<td>This course introduces students to key concepts, models and influential thinkers in management science with a focus on implications for managing media companies. We consider the co-determinant influences of political, social and cultural contexts in which media firms operate, investigate normative standards that ground policy and shape practice, develop insights about media content as products, consider types of management (strategic, operational, developmental, stakeholder) and levels (executive, middle, line), and institutional factors (especially organizational cultures and values). Even for those who decide that being a manager is not the best career path personally, this course facilitates more understandings of organizational principles and practices that affect all media workers and influence career success.</td>
<td>None</td>
<td>Sophomores and above</td>
<td>No</td>
<td></td>
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<tr>
<td>MIT 19B-D Undergraduate Seminar: Criminal Law &amp; Religion in the ME</td>
<td>72</td>
<td>MW</td>
<td>11:10 AM</td>
<td>12:45 PM</td>
<td>NUQG-345</td>
<td>Calo,Jackery</td>
<td>This course addresses a range of legal and jurisprudential issues at the intersection of law, religion, and communication from an international and comparative perspective. Particular attention is given to examining the ways in which law regulates and structures the communicative aspect of religion, ranging from matters of speech and remembrance to symbolic communication such as a religious dress.</td>
<td>None</td>
<td>Sophomores and above</td>
<td>No</td>
<td>Satisfies Middle East Studies Minor</td>
</tr>
<tr>
<td>MIT 19B-D Undergraduate Seminar: AI, Deepfake &amp; Disinformation NEW</td>
<td>73</td>
<td>UT</td>
<td>9:30 AM</td>
<td>10:45 AM</td>
<td>NUQG-256</td>
<td>IBC</td>
<td>This course teaches about the spread of fake information online, focusing on new technologies like artificial intelligence. It covers how this issue has evolved with technology and teaches students to identify biased or unreliable information. The course uses various materials to help students learn how to think critically about information from governments, media, and other sources. It also discusses how history and global issues influence the spread of fake information. Students will improve their analytical skills through writing and presentations.</td>
<td>None</td>
<td>Sophomores and above</td>
<td>No</td>
<td>Satisfies Media &amp; Politics Minor</td>
</tr>
<tr>
<td>MIT 19B-D Undergraduate Seminar: Media &amp; Public Diplomacy</td>
<td>74</td>
<td>UT</td>
<td>1:30 PM</td>
<td>2:45 PM</td>
<td>NUQG-258</td>
<td>Asrar,Shakeeb</td>
<td>This course is an overview of the role of media and communication in public diplomacy and the role of soft power as an instrument used by states and non-state actors to communicate, understand, and influence attitudes and behaviors. Public Diplomacy has been long regarded as an important tool in building and managing relationships; it influences thoughts and actions in the international arena via three major components: the government, the media, and public opinion. The media have played an integral role shaping and influencing images of countries through news or entertainment programming. With the advent of globalisation and new communication technologies, the field has seen further changes, most significantly the increasing significance of the use of social media in global politics and social movements. Some of the particular themes explored in this course are: (1) social media and digital diplomacy; (2) the difference between propaganda and soft power; (3) international broadcasting; (4) culture and exchange diplomacy. By the end of the course, students will be able to: (1) identify how public diplomacy and the media interact; (2) recognize major concepts related to public/digital diplomacy and public opinion; (3) analyze the working role of state and non-state actor’s practices of soft power.</td>
<td>None</td>
<td>Sophomores and above</td>
<td>Yes</td>
<td>Satisfies Media &amp; Politics Minor</td>
</tr>
</tbody>
</table>
Over the past decade and a half, the world became captivated by the allure of Turkish television dramas. Viewers have an appetite for sport entertainment and follow not only teams and matches but also players’ transfers, salaries and club budgets. The global sports industry is one of the most important media products, with an estimated value of $71 billion in 2018 (Statista, 2020). Although negatively affected by the COVID-19 pandemic, the sports industry management is showing resilience and adapting globally. Beyond the spectator experience, sports is an industry with unique management challenges. This class introduces key concepts of the industry that are necessary for effective management in the global context. The class addresses the characteristics, differences and similarities of sports management in various regions of the globe.

How are shame and media inseparable? This course charts the relationship between shame and media to show how communication is tied to embodiment, exposure, and power. It gives students tools to understand shame as a mediated and social phenomenon inseparable from embodied logics of exposure. It traces histories of media technology’s relationship to the establishment of a private and public as well as political, economic, and social logics of shame. By tracing these histories, the course complicates contemporary debates about issues like the rise of so-called “cursed culture,” “talk-out culture,” and “trolling,” giving students the tools to historicize and critically assess major social debates. The course theorizes shame as an index of power relations which depend on gender, race, class, and other matrices of identity and subjectivity. It takes a transnational and historical approach to shame and media, exploring case studies which contribute to more complex understandings of media and culture. By engaging with interdisciplinary literature the course offers a humanistic approach to communication. Students will examine concepts like emotion, exposure, embodiment, private, public, and scandal. They will apply these concepts across contexts to develop a critical understanding of communication’s embodied dimension and its connection to power.
Students will produce a range of journalism stories across a variety of forms and platforms: writing for print and digital outlets, as well as creating audio, video and interactive graphics. You will also learn how to amplify your storytelling by tapping into social media tools to reach, attract and interact with a wider audience. This class is conducted in a collaborative atmosphere within a newsroom environment to produce stories prepared for the digital age. You will develop a strong sense of journalistic judgment and be prepared to learn advanced areas of reporting and storytelling in future classes. This course builds on the introductory experiences in journalism received and techniques learned in your first year, developing those to master basic skills of journalism used in every storytelling format. These include news judgment, information gathering (including sourcing, discovering and covering different kinds of news, interviewing techniques, practices of inclusion and sensitivity); constructing stories (including leads, story structure, using quotes, using data to tell a story, assessing information); editing and presentation (grammar, punctuation, AP style, voice, tone and clarity); and visual literacy and presentation. This course emphasizes the critical practices of ethical journalism and deadline reporting and storytelling. The course also expands students' experience and skills in the use of multiple platform tools needed for effective, relevant and engaging storytelling for specific audiences. Professors will guide students in their continued development of reporting, interviewing, writing and researching with a sophisticated audience understanding using text, photos, audio and video for print, broadcast and/or digital platforms.

JOUR 202-0
Sophomores only, Journalism majors only
No
Course prefix, number & title
The Media & Culture Magazine show is a 15-week production course for students who want to learn to write, direct
Juniors and above
Section
Paschyn, Christina
Begin Time
This course carries 2.00 NU-Q units
Yes
Satisfies Media & Politics Minor
This course introduces students to basic normative and legal principles necessary to safely and responsibly produce
MW
NUQ2-200
NUQ2-201
Acor, Shrekeeb
Video Production for Broadcast & Web will cover techniques associated with writing and producing broadcasts for
television and digital platforms. Students will learn the roles and responsibilities of the key personnel involved in
producing programs both within the studio and outside broadcasts. Students will have the opportunity to take on all
the production and technical roles available, providing them with a strong foundation in live television production.
The course will also instruct students in advanced storytelling, shooting, and editing techniques for television and
digital platforms. It will enable students to recognize and understand the technical and aesthetic aspects of visual
storytelling and how to build successful visual narratives using a combination of still images, 4K video, ambient audio,
voice and/or text. The course is designed to prepare students for the "real world," allowing them to apply the journalistic
standards of truth, fairness and accuracy, along with the tools and techniques of multi-platform journalism, to tell compelling
narratives in a professional environment. The course will consist of lectures, discussions and practical exercises.
None
Juniors and above
Yes
This course carries 2.00 NU-Q units
Satisfies Strategic Communication Minor
This is a hands-on course in magazine editing and production. Students will experience the world of magazine
production, from conceptual planning to execution, as they work toward creating content for the course magazine to
line with the magazine industry. This course will work together to create the magazine, which includes editorial
policies, issue themes, section topics, and design decisions, among others. As section heads, students will be in
charge of ensuring content for their respective sections from their own writings or from freelancing students. This
course is also ideal for students interested in improving their previous course writings to fit the goals of the
magazine.
JOUR 321-G with a grade “B” or better
Juniors and above, Journalism majors only
No
This course introduces students to basic normative and legal principles necessary to safely and responsibly produce
media content anywhere in the world. It begins by locating principles of free speech and free press in international
and regional human rights documents, and identifying the different types of legal and judicial systems. Topically the
course examines offensive expression, from hate speech to blasphemy, copyright, defamation and sedition/libel,
conspicuous of privacy and seclusion, so-called rights of publicity, journalistic privilege, and the growing body of
national freedom of information laws. Legal rules are almost always paired with normative concerns, and the course
is necessarily comparative giving NU-Q’s diverse student body. The course draws on legal texts and professional
examples from around the world, but also examines in-depth Qatar’s 1979 Print & Publications law, Constitution and
penal code.

JOUR 390-0 Special Topics: Cultural and Media Magazine
05 UT 8:30 AM 9:45 AM NUQ2-200 NUQ2-201 Safya, Scheherezade
The Media & Culture Magazine show is a 15-week production course for students who want to learn to write, direct
and produce broadcast quality programming. The final product will be a studio presented show with a range of short
and long reports and films about art, culture and media. Students will be asked to pitch, produce, direct, write, film
and editly produce short films of a high editorial standard. They will also be required to produce studio excerpts
which will include training in present, production and graphic design. This is a dynamic course taught by someone
who has worked in the industry and requires ambitious students who are keen to write and produce for broadcast –
and who will walk away with a strong element to add to their show reel.
None
Juniors and above
No
This course focuses on research and development of broadcast quality programming and production. The final product
will be a studio presented show with a range of short and long reports and films about art, culture and media. Students
will be asked to pitch, produce, direct, write, film and editly produce short films of a high editorial standard. They will
also be required to produce studio excerpts which will include training in present, production and graphic design.
This is a dynamic course taught by someone who has worked in the industry and requires ambitious students who are
keen to write and produce for broadcast – and who will walk away with a strong element to add to their show reel.

JOUR 390-0 Special Topics: Gender and the Media
05 MW 8:30 AM 9:45 AM NUQ2-200 NUQ2-201 Paschyn, Christina

This course will give students a general introduction to covering pressing gender and women’s issues in media.
Students will be introduced to gender and feminist theory and will study how American and Middle Eastern media
cover issues of particular importance to women, such as sex trafficking, rape, domestic violence and economic issues.
They will learn how such coverage can be improved to better reflect women’s lived realities and perspectives.
Students also will learn how female and gendered voices have been historically ignored, stereotyped, misunderstood
and marginalized by many media professionals; how this approach often resulted in warped truths and narratives in
news reports; and how aspiring media practitioners can avoid these common pitfalls.

JOUR 390-0 Special Topics: Fashion Journalism
02 MW 10:00 AM 11:15 AM NUQ2-200 Paschyn, Christina

This course will introduce NU-Q students to fashion journalism. It will enable students with a passion for both
storytelling and fashion to combine their interests and learn the skills necessary to succeed in this competitive
industry. Through the course, students will develop an understanding of the history and theories behind fashion
journalism, gain insight into how various media cover the fashion industry, deepen their understanding of the fashion
industry’s cultural, gendered and economic impact on consumers, learn how to spot fashion trends, research
concepts, interview sources, analyze markets and target their writing for specific audiences, and gain proficiency in
reporting on fashion across different media platforms, including print, broadcast, online and blogs.

JOUR 380-0
Satisfies Strategic Communication Minor
Satisfies Media & Politics Minor
Prereq for Journalism students in the fall 2024 term
Course prefix, number & title  | Section  | Days  | Begin Time  | End Time  | Room(s)  | Professor(s) Name  | Course Description  | Prerequisites & consent required  | Open to  | Open to cross reg?  | Fall 2024 notes  
--- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | ---  
STRATCOM 313-0 Innovation in ENGLISH 103-1 First-Year Writing  | 73  | MW  | 10:00 AM  | 11:15 AM  | NUQ1-582  | Gunky,Marda  | Media Literacy on Conflict Reporting responds to persistent, ongoing global interest in mainstream media coverage of the Israeli-Palestine conflict. The present course is being developed in real time during the Israel-Hamas war of October 2023. Widespread and commonly expressed perceptions and analyses pose that mainstream media coverage of the conflict produced in the West is suffused with—and frequently overtaken by—narratives that support the interests of Israel and U.S. policy. Consequently, Palestinian human rights and humanity are diminished if not omitted altogether from mainstream media coverage to harmful effect on Palestinians living under Israeli occupation as well as in diaspora communities, and by extension to Arabs and Muslims around the world. The effects of media coverage also impact Israeli and their supporters. The course focuses on reported news coverage of the Israel-Palestine conflict using tools of media literacy including theory and framing of news, Global South perspectives on Palestine, case studies of Western media coverage, biases of omission resulting in decontextualized coverage, data analysis, the roles of empathy and fact-checking in news production, and the divide between fact and opinion. Students will engage in interactive classroom discussions, small-group team projects and an individually written final course essay.  | None  | Juniors and above  | No  | Satisfies Media & Politics Minor & Middle East Studies Minor  
STRATCOM 300-0 Introduction to Strategic Comm  | 50  | UT  | 8:30 AM  | 9:45 AM  | NUQ3-200  | Ibahrine,Mohammed  | Introductory course in which students learn about the fundamentals of strategic communication: become familiar with strategic communication practices such as advertising, public relations, branding, corporate communication, promotions, social media marketing, and mobile marketing; understand the integrated approach to IMC (Integrated Marketing Communications); explore issues shaping the practice of strategic communication such as ethics and industry regulations; discover career opportunities and types of jobs in strategic marketing communications in the non-profit sector, the private sector, or the government.  | None  | Sophomores and above  | No  | Satisfies Strategic Communication Minor  
STRATCOM 305-0 Corporate Storytelling  | 50  | MW  | 8:30 AM  | 9:45 AM  | NUQ3-216  | Yammine,Denise  | This is an advanced, hands-on course designed to give students the skills to develop effective PR content and messages on behalf of brands, commercial or non-profit organizations. Brief interactive lectures are followed by discussion of case studies and numerous hands-on exercises. Students develop PR portfolios to kick-start their careers.  | None  | Sophomores and above  | No  | Satisfies Strategic Communication Minor  
STRATCOM 310-0 Audience and Media Insights  | 50  | UT  | 10:00 AM  | 11:15 AM  | NUQ3-216  | Ibahrine,Mohammed  | This hands-on course examines recent foundational changes in the strategic communication industry in terms of understanding contemporary audiences’ engagement with media. We discuss the significance and challenges of including audience and media research in this new environment. We then examine novel conceptual frameworks and tools developed by strategic communication professionals to find target consumers and formulate campaign strategies. Using research tools and platforms that mimic real-life campaign situations, you learn in a hands-on manner how to conduct such media and audience research yourselves.  | None  | Sophomores and above  | No  | Satisfies Strategic Communication Minor  
STRATCOM 313-0 Innovation in STRATCOM NEW  | 50  | MW  | 10:00 AM  | 11:15 AM  | NUQ3-258  | Kogler,George  | The course explores the role of artificial intelligence (AI) and other recent technological innovations in advertising, PR, and marketing practice. Examples include unimodal and multimodal generative AI, augmented and virtual reality (AR&VR), digital/AI influencers, programmatic advertising, AI-powered sentiment analysis, voice assistants and chatbots, new forms of experiential marketing communication, and others. We approach these innovations from a dual effectiveness prism, emphasizing: 1) how they fulfill campaign objectives reliably and demonstrably and 2) how you can integrate them in your daily workflow as strategic communication professionals. In the second part of the semester, you create a promotional portfolio exclusively with AI.  | None  | Sophomores and above  | No  | Satisfies Strategic Communication Minor  
ANTHRO 242-0 Anthro Special Topics: Intro to Middle East Anthro  | 50  | MW  | 8:30 AM  | 9:45 AM  | NUQ3-258  | Hermes,Sami  | Introduction to anthropological approaches to analyzing societies in the Middle East. Student will read ethnographies to study questions of social change, cultural representation, gender, and political conflict, among others.  | None  | First-Year Students and sophomores  | Yes  | Satisfies Middle East Studies Minor  
ECON 242-0 Principles of Economics  | 50  | MW  | 4:00 PM  | 5:15 PM  | NUQ3-203  | Leahy,Lauren  | This introductory course studies basic economic concepts and theories. It is divided into two main parts: microeconomics and topics on macroeconomics. The module examines central economic ideas including supply and demand, market structures, consumers, public policy and monopoly as well as macroeconomic indicators such as gross domestic product, inflation and unemployment. Issues on economic growth, financial systems and capital markets are also discussed (including Islamic finance). Whenever possible, examples from Qatar and other economies in the Gulf region will be used to illustrate the material being discussed. The content and delivery of the course is suitable to students who are not pursuing a major in economics. Topics are discussed in a relatively non-technical way. Analytical explanations will focus on graphs rather than mathematics.  | None  | First-Year Students and sophomores  | Yes  | Satisfies Middle East Studies Minor  
ENGLISH 101-1 First-Year Writing  | 73  | UT  | 8:30 AM  | 9:45 AM  | NUQ2-227  | Muehlings,Sam  | The primary goal of this course is to improve writing skills within an academic setting. It is designed to help students become a more efficient and successful writer by also strengthening skills in reading and analyzing texts. It recognizes that writing is indeed a process. This means that whether a writer starts with a thesis, an outline, or an assigned topic, there will be many steps and missteps involved in producing the final essay. Multiple phases of the writing process will be carried out, such as workshop, peer review, and one-on-one conferences with the instructor. Each semester, a different theme will serve as a focal topic for readings, discussions, and writing assignments.  | None  | First-Year Students only  | No  |  
ENGLISH 101-1 First-Year Writing  | 71  | UT  | 8:30 AM  | 9:45 AM  | NUQ1-212  | Larson,Adam  | The primary goal of this course is to improve writing skills within an academic setting. It is designed to help students become a more efficient and successful writer by also strengthening skills in reading and analyzing texts. It recognizes that writing is indeed a process. This means that whether a writer starts with a thesis, an outline, or an assigned topic, there will be many steps and missteps involved in producing the final essay. Multiple phases of the writing process will be carried out, such as workshop, peer review, and one-on-one conferences with the instructor. Each semester, a different theme will serve as a focal topic for readings, discussions, and writing assignments.  | None  | First-Year Students only  | No  |  
ENGLISH 101-1 First-Year Writing  | 72  | UT  | 10:00 AM  | 11:15 AM  | NUQ1-212  | Lombard,Alfia  | The primary goal of this course is to improve writing skills within an academic setting. It is designed to help students become a more efficient and successful writer by also strengthening skills in reading and analyzing texts. It recognizes that writing is indeed a process. This means that whether a writer starts with a thesis, an outline, or an assigned topic, there will be many steps and missteps involved in producing the final essay. Multiple phases of the writing process will be carried out, such as workshop, peer review, and one-on-one conferences with the instructor. Each semester, a different theme will serve as a focal topic for readings, discussions, and writing assignments.  | None  | First-Year Students only  | No  |  

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Student Records
March 27, 2024
<table>
<thead>
<tr>
<th>Class No:</th>
<th>Course prefix, number &amp; title</th>
<th>Section</th>
<th>Days</th>
<th>Begin Time</th>
<th>End Time</th>
<th>Room(s)</th>
<th>Professor(s) Name</th>
<th>Course Description</th>
<th>Course prereqs &amp; consent required</th>
<th>Open to</th>
<th>Open to cross reg?</th>
<th>Fall 2024 notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>01906</td>
<td>ENGLISH 101-1 First-Year Writing</td>
<td>TH</td>
<td>MW</td>
<td>11:10 AM</td>
<td>12:45 PM</td>
<td>NUQ2-212</td>
<td>Hodapp,James</td>
<td>This course is designed to help students become more efficient and successful writers. It focuses on improving writing skills in reading and analyzing texts.</td>
<td>none</td>
<td>First-Year Students only</td>
<td>no</td>
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<tr>
<td>01907</td>
<td>ENGLISH 101-1 First-Year Writing</td>
<td>TH</td>
<td>MW</td>
<td>8:30 AM</td>
<td>9:45 AM</td>
<td>NUQ2-257</td>
<td>Hewett-Smith,Katherine</td>
<td>The primary goal of this course is to improve writing skills within an academic setting. It focuses on improving writing skills in reading and analyzing texts.</td>
<td>none</td>
<td>First-Year Students only</td>
<td>no</td>
<td></td>
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<tr>
<td>01908</td>
<td>ENGLISH 101-1 First-Year Writing</td>
<td>TH</td>
<td>MW</td>
<td>11:10 AM</td>
<td>12:45 PM</td>
<td>NUQ2-205</td>
<td>Hodapp,James</td>
<td>This course is designed to help students become more efficient and successful writers. It focuses on improving writing skills in reading and analyzing texts.</td>
<td>none</td>
<td>First-Year Students only</td>
<td>no</td>
<td></td>
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<tr>
<td>01909</td>
<td>ENGLISH 101-1 First-Year Writing</td>
<td>TH</td>
<td>MW</td>
<td>2:30 PM</td>
<td>3:45 PM</td>
<td>NUQ2-213</td>
<td>Wilson,Kelly</td>
<td>This course is designed to improve writing skills within an academic setting. It focuses on improving writing skills in reading and analyzing texts.</td>
<td>none</td>
<td>First-Year Students only</td>
<td>no</td>
<td></td>
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<tr>
<td>01910</td>
<td>ENGLISH 101-1 First-Year Writing</td>
<td>TH</td>
<td>MW</td>
<td>1:00 PM</td>
<td>2:15 PM</td>
<td>NUQ2-213</td>
<td>Wilson,Kelly</td>
<td>This course is designed to improve writing skills within an academic setting. It focuses on improving writing skills in reading and analyzing texts.</td>
<td>none</td>
<td>First-Year Students only</td>
<td>no</td>
<td></td>
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<tr>
<td>01911</td>
<td>ENGLISH 101-1 First-Year Writing</td>
<td>TH</td>
<td>MW</td>
<td>10:00 AM</td>
<td>11:15 AM</td>
<td>NUQ2-227</td>
<td>Wilson,Kelly</td>
<td>This course is designed to improve writing skills within an academic setting. It focuses on improving writing skills in reading and analyzing texts.</td>
<td>none</td>
<td>First-Year Students only</td>
<td>no</td>
<td></td>
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<tr>
<td>01912</td>
<td>ENGLISH 242-D Topics in Literature: Contemporary World Literature</td>
<td>TH</td>
<td>MW</td>
<td>11:10 AM</td>
<td>12:45 PM</td>
<td>NUQ2-257</td>
<td>Hewett-Smith,Katherine</td>
<td>This course introduces the basic principles of writing short fiction. Students will explore the key elements of narrative, character, setting and voice. Together we will read, analyze, and practice a variety of literary techniques to write short stories.</td>
<td>none</td>
<td>First-Year, Sophomores and AMP Dual Enrolled students</td>
<td>yes</td>
<td></td>
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<tr>
<td>01913</td>
<td>ENGLISH 379-D Special Topics: Reading/ Writing Short Fiction</td>
<td>TH</td>
<td>TH</td>
<td>10:00 AM</td>
<td>11:15 AM</td>
<td>NUQ2-257</td>
<td>Hewett-Smith,Katherine</td>
<td>The course introduces the basic principles of writing short fiction. Students will explore the key elements of narrative, character, setting and voice. Together we will read, analyze, and practice a variety of literary techniques to write short stories.</td>
<td>none</td>
<td>Sophomores and above</td>
<td>yes</td>
<td></td>
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<tr>
<td>01914</td>
<td>ENGLISH 379-D Special Topics: African Cinema</td>
<td>TH</td>
<td>MW</td>
<td>10:00 AM</td>
<td>11:15 AM</td>
<td>NUQ2-205</td>
<td>Hodapp,James</td>
<td>This course provides students with an introduction to African filmmaking. Although Africa has been represented on screen essentially since the birth of cinema, it is only within the last 60 years that it has had a cinema of its own in which African filmmakers made their own films. In the early 20th century, colonial powers used cinema as ethnography and propaganda to represent Africa as savage, dark, mysterious, and dangerous to legitimate their oppressive regimes. Hollywood also misrepresented Africans in popular films such as the Tarzan series (1918 - 2016) and King Solomon's Mines (1937). While this course acknowledges this pre-history, it is ultimately interested in the period beginning in the 1960's when most African nations gained independence. We will tackle a variety of filmic genres, aesthetics, and ideologies employed by African filmmakers from the independence era until today including (but not limited to) social realism, anti-colonialism, short films, animation, avant-gardism, and science fiction. We will also examine the social and political issues that many African film address including gender politics, racism, eurocentrism, migration, corruption, human rights, and Westernization while also acknowledging that we need not saddle African cinema with a burden of representing Africa any more than we do for any other cinema. In other words, African cinema is also entertainment. Moreover, we will discuss how films are circulated, funded, distributed, consumed and consumed – including the role of piracy. Primarily, the course focuses on sub-Saharan African cinema but does include some African films to gesture to the enormity of the geography covered by African film Studies.</td>
<td>none</td>
<td>Sophomores and above</td>
<td>satisfies African Studies Minor, Film and Design Minor &amp; Media &amp; Politics Minor</td>
<td>yes</td>
</tr>
</tbody>
</table>
**Course Prefix, Number & Title**

**First-Year Students,**

**10222**  
HISTORY 242-0 Topics in History: History of the Modern Middle East  
Room: NUQG-902  
Course: TBC  
This course familiarizes students with key historical developments in the Middle East from the early eighteenth century to the present. Currents of political change affecting the Middle East are contextualized in a broader global power struggle, secular and Islamic intellectual influences, social forces, and economic history. Course material covers the heartlands of the Middle East, with particular reference to Turkey, Iran, Egypt, North Africa, and the Levant.

**10223**  
INTERDIS 202-0 Interdisciplinary  
Room: NUQG-205  
Instructor: Wright, Zachary  
How did Islam come to have such primacy in African history? What are the currents of Islamic thought that have come to shape African lives? How do African facts affect Islamic religious culture? This course aims to answer such questions with an overview of fourteen centuries of Islam in Africa. Although not an exhaustive history, we will outline major historical shifts, consider broad intellectual currents and discuss some of the main historiographical debates surrounding Islam in Africa.

**10249**  
INTERDIS 202-0 Interdisciplinary: Introduction to Urban Planning  
Room: NUQG-205  
Instructor: Spoussn, Mark  
This course imparts basic concepts of urban planning, urban policies and infrastructure planning as tools students can use to understand and appreciate built environments across the world and in Doha. An international, universal approach to urban planning issues will inform these topics via consideration of a series of reports by the United Nations Habitat project.

**10270**  
INTERDIS 202-0 Interdisciplinary: Topics in Digital Culture  
Room: NUQG-310  
Instructor: Tabei, Ineika  
Through a broad exploration of performance, both on stage or screen and in everyday life, this course offers an introductory grounding in the interdisciplinary field of performance studies. We look at music, theater, dance, sporting events, gender, race, political action, and beyond not as separate domains but rather as related acts of human communication, i.e. performance. In addition to exploring what performance is, the course also explores what performance does. Through a combination of written assignments and staged performance projects, students engage in embodied and collaborative learning. We further take up performance as concept, aesthetic, and method to understand the social world, paying particular attention to Global South contexts. Students should leave the course able to differentiate the key concepts of performance and performativity, and apply these to a wide range of phenomena.

**10271**  
INTERDIS 202-0 Interdisciplinary: Topics in Digital Culture  
Room: NUQG-303  
Instructor: Jaber, Heather  
This course offers an overview of fundamental and emerging debates in digital culture by combining interdisciplinary perspectives from the humanities and social sciences. It introduces concepts like abundance, algorithms, networked culture, surveillance and incorporates discussions of contemporary artifacts like memes, GIFs, influencers, podcasts, and live streaming. It also revisits theoretical frameworks like affordances, intertextuality, infrastructure, genre, and others, paying special attention to the circulation of ideas, communities, and practices online and examining the structures which shape their movement. These ideas are examined through transnational case studies to explore the way that digital cultures intersect national and sociocultural boundaries, with an emphasis on Global South contexts. Students will learn working knowledge of the vocabulary and frameworks needed for the study of digital culture, while also gaining the tools to thoughtfully consider ethical issues in the field. The course is structured to include lecture, discussion, guest speakers, and workshops.

**10272**  
INTERDIS 202-0 Interdisciplinary: Topics in Infrastructure Stud  
Room: NUQG-203  
Instructor: Wishhara, Rajiv  
This course will introduce students to the interdisciplinary field of infrastructure studies, beginning with basic concepts to understand the broader contextual and embedded understanding of infrastructures. The course will explore the imagination of infrastructures and the centrality of technology in building and creating infrastructures. Students will learn about technological infrastructures such as digital infrastructures, transportation infrastructures, and others. The course will situate infrastructures in historical, political, social, and cultural contexts. Students will learn about governments, nongovernmental organizations, and experts who plan, build, and operate different infrastructures in national, international, and global contexts. The course will also look at how infrastructures unfold on the ground, and their social and cultural interactions with users/people, as well as the engagement and negotiation processes that involve different infrastructures in their everyday life, and their experiences and understanding of infrastructures. Along with the social and cultural interaction of infrastructures, students will learn about how infrastructures intersect with their surrounding environment in which they are built and operated, and the various impacts and implications. The course aims to help students draw a broader critical interdisciplinary understanding of infrastructures.

**10277**  
INTERDIS 303-0 Ways of Knowing  
Room: NUQG-300  
Instructor: Al-Hroub, Khaled  
At Northwestern, we ask students to take liberal arts courses. There is an inherent belief that these courses lead us to better know the world around us. In this Ways of Knowing course, we will unpack the notion of a liberal education and its quintessential space, the university. We will critically examine the very idea of knowledge: What makes the knowledge you acquire here valuable? Which kinds of knowledge are considered to be significant and authoritative in the societies we live in, and why? How is this knowledge produced, for what purposes, and with what social effects? What are the entanglements between knowledge and power? Who has the authority to produce it, who do we count as an authoritative knower on an issue, and why? What makes this knowledge valuable to you and how does it serve the goals you came to pursue? The goal of this class is to encourage and enable you to critically reflect on the conditions of your learning and the purposes for which you are pursuing it. More specifically, you will learn about colonial knowledge production and its manifestations in the contemporary world. Thus, we will look at education in our postcolonial context, where there is nothing really post about colonialism. We will examine how dominant forms of knowledge production have been and continue to be shaped and influenced by colonialism. To do this, we will explore the history of colonial knowledge production, specifically focusing on the ideas of the human as a primary way of understanding the world. Throughout the semester, we will explore topics of education, power, knowledge production, colonialism and humanity through the lens of philosophy, anthropology, history and literature, but also thinking of these various modes of knowledge production as intersecting with and informing each other. Our goal is to get you to think critically about different ways of understanding the world. We also want you to think about how we have gotten to where we are, as well as to equip you with tools for critiquing the world around you, especially our own university – your second home for the next two years.
<table>
<thead>
<tr>
<th>Class No.</th>
<th>Course prefix, number &amp; title</th>
<th>Course Description</th>
<th>Room(s)</th>
<th>Course prereqs &amp; consent required</th>
<th>Open to</th>
<th>Open to cross reg?</th>
<th>Fall 2024 notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>0116</td>
<td>INTERDIS 203-0 Ways of Knowing</td>
<td>At Northwestern, we ask students to take liberal arts courses. There is an inherent belief that these courses lead us to better know the world around us. In this Ways of Knowing course, we will unpack the notion of a liberal education and its quintessential space, the university. We will critically examine the very idea of knowledge: What makes the knowledge you acquire here valuable? Which kinds of knowledge are considered to be significant and authoritative in the societies we live in, and why? How is this knowledge produced, for what purposes, and with what social effects? What are the entanglements between knowledge and power? Who has the authority to produce it, who do we count as an authoritative knower on an issue, and why? What makes this knowledge valuable to you and how does it serve the goals you came to pursue? The goal of this class is to encourage and enable you to critically reflect on the conditions of your learning and the purposes for which you are pursuing it. More specifically, you will learn about colonial knowledge production and its manifestations in the contemporary world. Thus, we will look at education in our postcolonial context, where there is nothing really post about colonialism. We will examine how dominant forms of knowledge production have been and continue to be shaped and influenced by colonialism. To do this, we will explore the history of colonial knowledge production, specifically focusing on the idea of the human as a primary way of understanding our world. Throughout the semester, we will explore topics of education, power, knowledge production, colonialism and humanity through the lens of philosophy, anthropology, history and literature, but also thinking of these various modes of knowledge production as intersecting with and informing each other. Our goal is to get you to think critically about different ways of understanding the world. We also want you to think about how we have gotten to where we are, as well as to equip you with tools for critiquing the world around you, especially your own university – your second home for the next two years.</td>
<td>NUQJ-900</td>
<td>None</td>
<td>Sophomores only</td>
<td>No</td>
<td></td>
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<tr>
<td>0122</td>
<td>INTERDIS 242-0 Topics in Sci &amp; Tech Studies: Intro to Global Studies</td>
<td>Global Studies is an emerging field that seeks to provide a holistic, transdisciplinary perspective on global issues and challenges, under the assumption that no single academic field is sufficient to understand our hyper-globalized world. It is not a class about international (state-to-state) relations, or one that combines various strands of area studies to comprise a “world studies” class. Instead, this class will provide a comprehensive view of our world through an exploration of complex issues and challenges organized around three strands: global governance (states, intergovernmental organizations, civil society); global interactions (politics, economics, culture); and global challenges (human rights, development, migration, security, health, environment). This course will provide students with a global perspective and a critical understanding of the interconnectedness of global phenomena and their impact on individuals and communities. The course will also encourage students to reflect on their own role as global citizens.</td>
<td>UT 11:30 AM - 12:45 PM</td>
<td>None</td>
<td>First-year students, sophomores and ABP Dual Enrolled students</td>
<td>Yes</td>
<td></td>
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<tr>
<td>0120</td>
<td>INTERDIS 301-0 Doha Seminar: Colonial Solidarities</td>
<td>This interdisciplinary course discusses issues relevant to Qatar and the Gulf that may include Qatari and Gulf history, politics, economics, culture, and global challenges. The emphasis therefore is on the non-technical aspects of disasters. The portfolio will be used to document course and extracurricular work, as well as a reflective essay and oral presentation. Specific details can be found on the NU-Q website at <a href="https://my.qatar.northwestern.edu/academic-resources/courses/curriculum/index.html">https://my.qatar.northwestern.edu/academic-resources/courses/curriculum/index.html</a> and through the minor faculty chair assigned to the course.</td>
<td>UT 8:00 AM - 9:45 AM</td>
<td>None</td>
<td>First-Year Students and sophomores</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>0133</td>
<td>INTERDIS 304-0 Exploring Environment Justice</td>
<td>This course begins by examining the philosophical foundations and history of the environmental justice movement and examines such as justice, race and class, sustainability and equity, whether socially, economically or environmentally, at the national, regional, and global levels, cannot be achieved unless the underlying causes of environmental and social inequality are understood and addressed. This course will focus on struggles in the Global South. Through case studies, readings, and films, we will examine the following questions: How is it that certain groups of people do not have access to basic resources, or are systematically burdened with pollution or environmental hazards to a greater extent than other groups? What are the social relations of production and power that contribute to these outcomes? What can be done? How can we define “environmental justice”?</td>
<td>UT 4:00 PM - 5:15 PM</td>
<td>None</td>
<td>Sophomores and above</td>
<td>Yes</td>
<td></td>
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<tr>
<td>0134</td>
<td>INTERDIS 314-0 Gender, Race, and Colonialism</td>
<td>This upper-level interdisciplinary course explores the ways in which colonial power intersects with race and gender as social constructs during the period of European expansion (1500-1900s) and the effects of such constructions on colonialism, and postcolonial societies in the modern period. We will study the relationship between European metropoles and their colonies, focusing on how knowledge was created and transferred alongside people and goods. The second part of the course looks at how colonized people interacted, collaborated, and resisted colonial governments, laws and institutions by exploring how race, gender and class structure interactions between colonizers and the colonized “Other”. The aim is to understand how and why social categories of difference are used to inform power structures within colonial and postcolonial contexts in the Global South. By the end of this course, students should gain a deeper understanding of how gender and race intersected in ways that shaped the history of colonialism, its imposition, and by influencing modes of resistance to it.</td>
<td>UT 10:00 AM - 11:15 AM</td>
<td>None</td>
<td>Sophomores and above</td>
<td>Yes</td>
<td></td>
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<tr>
<td>0131</td>
<td>INTERDIS 314-0 Gender, Race, and Colonialism</td>
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<td>UT 10:00 AM - 11:15 AM</td>
<td>None</td>
<td>Sophomores and above</td>
<td>Yes</td>
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<tr>
<td>0124</td>
<td>INTERDIS 388-0 Minor Capstone: Media and Politics Minor</td>
<td>Students are required to complete a portfolio that provides an overview of their course of study related to the minor. The portfolio will be used to document course and extracurricular work, as well as a reflective essay and oral presentation. Specific details can be found on the NU-Q website at <a href="https://my.qatar.northwestern.edu/academic-resources/courses/curriculum/index.html">https://my.qatar.northwestern.edu/academic-resources/courses/curriculum/index.html</a> and through the minor faculty chair assigned to the course.</td>
<td>UT 11:30 AM - 12:45 PM</td>
<td>Completion of all minor required courses</td>
<td>Seniors and above</td>
<td>No</td>
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<tr>
<td>0127</td>
<td>INTERDIS 388-0 Minor Capstone: Media and Politics Minor</td>
<td>This course introduces the approach to analyzing technological and natural disasters by using a perspective drawn from the interdisciplinary field of science and technology studies (STS). In this course we will read and discuss case studies of industrial and natural hazards and reflexively examine how science and technology produce risk in today’s world. We will explore and discuss issues about risk and vulnerability as well as some conceptual tools to analyze various catastrophes. The emphasis therefore is on the non-technical aspects of disasters.</td>
<td>UT 11:30 AM - 12:45 PM</td>
<td>None</td>
<td>Sophomores and above</td>
<td>Yes</td>
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<tr>
<td>0130</td>
<td>INTERDIS 397-0 Topics: ScienceTech Studies: Examining Disasters, STS Prep</td>
<td>None</td>
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<td>Class Nr</td>
<td>Course prefix, number &amp; title</td>
<td>Section</td>
<td>Days</td>
<td>Begin Time</td>
<td>End Time</td>
<td>Room(s)</td>
<td>Professor(s) Name</td>
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<td>03175</td>
<td>INTERDIS 388-0 Minor Capstone: Middle East Studies Minor</td>
<td>21</td>
<td>MW</td>
<td>11:30 AM</td>
<td>2:30 PM</td>
<td>NUQ2-257</td>
<td>Alhroub,Khaled</td>
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<tr>
<td>03176</td>
<td>INTERDIS 388-0 Minor Capstone: African Studies Minor</td>
<td>02</td>
<td>MW</td>
<td>11:30 AM</td>
<td>2:30 PM</td>
<td>NUQ2-257</td>
<td>Alhroub,Khaled</td>
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<tr>
<td>03177</td>
<td>INTERDIS 388-0 Minor Capstone: Film and Design Minor</td>
<td>23</td>
<td>MW</td>
<td>11:30 AM</td>
<td>2:30 PM</td>
<td>NUQ2-257</td>
<td>Alhroub,Khaled</td>
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<tr>
<td>03178</td>
<td>POLI_SCI 242-0 Topics in Political Science: Gulf Society and Politics</td>
<td>50</td>
<td>UT</td>
<td>11:30 AM</td>
<td>2:45 PM</td>
<td>NUQ2-257</td>
<td>Alhroub,Khaled</td>
</tr>
<tr>
<td>03179</td>
<td>POLI_SCI 390-0 Special Topics: Media &amp; Politics in Arab World</td>
<td>50</td>
<td>UT</td>
<td>2:30 PM</td>
<td>5:45 PM</td>
<td>NUQ2-257</td>
<td>Alhroub,Khaled</td>
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<tr>
<td>03251</td>
<td>WRT 398-0 Undergraduate Seminar: Media &amp; Politics in Arab World</td>
<td>51</td>
<td>UT</td>
<td>2:30 PM</td>
<td>5:45 PM</td>
<td>NUQ2-257</td>
<td>Alhroub,Khaled</td>
</tr>
<tr>
<td>03280</td>
<td>SOC_SCI 242-0 Topics in Sociology: Intro to Sociology</td>
<td>50</td>
<td>MW</td>
<td>11:00 AM</td>
<td>2:15 PM</td>
<td>NUQ2-257</td>
<td>Mahmud,Hasan</td>
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**Additional Resources:**
- [Academic Resources](https://my.qatar.northwestern.edu/academic-resources/courses/curriculum/index.html)
- [Minor Faculty Chair](https://my.qatar.northwestern.edu/academic-resources/courses/curriculum/index.html)

**Student Records:**
- [March 27, 2024](https://my.qatar.northwestern.edu/student-records)