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.

This course introduces the process of storytelling through acting exercises grounded in observation, imagination, and improvisation. Coursework focuses on portraying, 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 for any career choice, on stage and in life.

This first half of the course will address the smartphone and other more recent digital hardware and software technologies (i.e., the Internet, the World Wide Web, computer games, the physical information infrastructure, Google, Wikipedia, YouTube), along with policy controversies surrounding them, such as commercial and political surveillance, intellectual property and file downloads, drone applications, “net neutrality”, and Internet governance. The second half will explore how human society developed and used communication technologies from the earliest cave paintings and alphabets, through stone carving, clay tablets, papyrus, paper and the printing press; and then the telegraph, cables, telephone, recorded sound, radio, cinema and television. Students will acquire an introductory overview of how society has shaped communication technologies over the course of human history, and how in turn society has been shaped by their use. They will develop understanding of major policy and analytical controversies surrounding their applications, including issues of access to media technologies and more general arguments concerning the interrelation of economic and political power with technology.

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; sound; and narrative structure. The first half of the course examines the separate elements of the moving image; the second half explores how those 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 (i.e., kinds of camera movement) 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.

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This course introduces the process of storytelling through acting exercises grounded in observation, imagination, and improvisation. Coursework focuses on portraying, 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 for any career choice, on stage and in life.
This course will introduce students to the field of visual communication. Topics covered will investigate visual media and culture, representation, and digital imagery.

This seminar explores the history and theory nonfiction cinema and media. We will engage foundational theoretical work on genres, national identity, and representation in films produced in different parts of the world. Students will engage with different cultural contexts in 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.

This course offers an understanding of media industries as structures of production, distribution, aggregation, and exhibition. Through workshops, 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.

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 19th to the present to understand animation history and its connection to festivals in Africa, the Middle East, North America, and South Asia.

Students will gain practical experience in utilizing AI for data analytics, content creation, and reimagining 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 sciences majors, 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.

When 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. Location, sound, music, noise, hearing, and listening in a range of locations, we explore the auditory cultures that imbue our everyday lives with volume and feeling. Students will read from a range of disciplines and perspectives on sound, undertake listening assignments, 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.

This course introduces students to the field of visual communication. Topics covered will investigate visual media and culture, representation, and digital imagery.

This course explores the issues of gender as integral to understand and analyze film form or moving images. The course takes an interdisciplinary 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 also 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.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor(s)</th>
<th>Time</th>
<th>Location</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MIT 351-0</td>
<td>Alternative Media in the Middle East: A seminar course examining the diversity of contexts that often produce media focusing on the specific techniques and strategies that make animated narratives engaging and impactful. Through a combination of theory, analysis, and practical exercises, students will learn how to develop compelling characters, construct engaging plots, and craft visually stunning and emotionally resonant stories. Whether you’re an aspiring animator, screenwriter, or someone who appreciates animation, this course will provide you with the tools and insights to bring your stories to life on the screen.</td>
<td>Burns, Greg</td>
<td>10:30 AM - 11:45 AM (M)</td>
<td>NUQG-310</td>
<td>Animation has captivated audiences for generations. From whimsical adventures to heartfelt dramas, animated films offer a unique canvas for storytelling. This course is designed to explore the art and craft of animation, while practicing with the latest digital cameras, lenses, and lighting kits. Students will learn to use cinematography to bring the story to life across multiple genres (documentary, comedy, drama, horror, etc.). They will also learn to organize crew and production schedules for smaller-budget films and be exposed to alternative styles of cinematography. The course aims to examine elements crucial for visual storytelling, including composition, depth of field, and lighting, and to impart essential techniques for an efficient set. By the end of the course, students will be able to make informed creative choices regarding lenses, framing, and lighting; break down a script according to the needs of their project; create a production schedule that will allow timely acquisition of all necessary coverage; and match creative and technical expertise to their specific project. Students will learn to seamlessly blend these tools into their creative process, enhancing their storytelling abilities. The focus is on the creation of short documentaries, as well as the history of the genre. Using advanced cameras, students will learn to create visually stunning and emotionally resonant stories. Whether you’re an aspiring animator, screenwriter, or someone who appreciates animation, this course will provide you with the tools and insights to bring your stories to life on the screen. An emphasis on the creation of short documentaries, as well as the history of the genre. Using advanced cameras, students will learn to create visually stunning and emotionally resonant stories. Whether you’re an aspiring animator, screenwriter, or someone who appreciates animation, this course will provide you with the tools and insights to bring your stories to life on the screen.</td>
</tr>
</tbody>
</table>
Course: MIT 398-0 Undergraduate Seminar: Satisfies Media & Politics Minor Sophomores and above, MIT

Begin Time: 11:15 AM
End Time: 12:45 PM
Location: NUQ2-255

Course Description:
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, discoveries, 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.

Course prereqs & consent required: None
Open to: Sophomores and above, MIT
Fall 2024 notes: No

Course: MIT 398-0 Undergraduate Seminar: Satisfies Middle East Studies Minor Sophomores and above, MIT

Begin Time: 12:45 PM
End Time: 2:30 PM
Location: NUQ2-258

Course Description:
This course introduces students to key concepts, models and influential thinkers in management science with the 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 mature understandings of organizational principles and practices that affect all media workers and influence success.

Course prereqs & consent required: None
Open to: Sophomores and above
Fall 2024 notes: No

Course: MIT 398-0 Undergraduate Seminar: Satisfies Middle East Studies Minor

Begin Time: 2:30 PM
End Time: 4:15 PM
Location: NUQ2-258

Course Description:
This course introduces students to key concepts, models and influential thinkers in management science with the 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 mature understandings of organizational principles and practices that affect all media workers and influence success.

Course prereqs & consent required: None
Open to: Sophomores and above
Fall 2024 notes: No

Course: MIT 398-0 Undergraduate Seminar: Satisfies Middle East Studies Minor

Begin Time: 4:15 PM
End Time: 6:00 PM
Location: NUQ2-258

Course Description:
This course introduces students to key concepts, models and influential thinkers in management science with the 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 mature understandings of organizational principles and practices that affect all media workers and influence success.

Course prereqs & consent required: None
Open to: Sophomores and above
Fall 2024 notes: No

Course: MIT 398-0 Undergraduate Seminar: Satisfies Middle East Studies Minor

Begin Time: 6:00 PM
End Time: 7:45 PM
Location: NUQ2-258

Course Description:
This course introduces students to key concepts, models and influential thinkers in management science with the 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 mature understandings of organizational principles and practices that affect all media workers and influence success.

Course prereqs & consent required: None
Open to: Sophomores and above
Fall 2024 notes: No

Course: MIT 398-0 Undergraduate Seminar: Satisfies Middle East Studies Minor

Begin Time: 7:45 PM
End Time: 9:30 PM
Location: NUQ2-258

Course Description:
This course introduces students to key concepts, models and influential thinkers in management science with the 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 mature understandings of organizational principles and practices that affect all media workers and influence success.

Course prereqs & consent required: None
Open to: Sophomores and above
Fall 2024 notes: No
Students will produce a range of journalism stories across a variety of forms and platforms: writing for print and digital media, creating audio, video, and interactive graphics. You will also learn how to map 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 news 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 these 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, data, and other facts 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 deadlines reporting and storytelling. The course also expands students’ experience and skills in the use of software. Covered topics include those common in general statistics courses, including the Central Limit Theorem, methods for dissecting academic research from scholarly journals (as well as research promoted in press releases), and strategies for reporting numbers to a mass audience, among other skills. Students will become deeply familiar with SPSS software. Covered topics include those common in general statistics courses, including the Central Limit Theorem, descriptive and inferential test statistics, correlation, One-Way and Two-Way Analyses of Variance, and multiple regression. Specific attention is given to challenges journalists encounter in reporting numbers.

SOPHOMORES OR ABOVE, JOURNALISM MAJORS ONLY

Fall 2024 Timetable and Course Information

Course prefix, number & title
Students will produce a range of journalism stories across a variety of forms and platforms: writing for print and digital media, creating audio, video, and interactive graphics. You will also learn how to map 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 news 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 these 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, data, and other facts 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 deadlines reporting and storytelling. The course also expands students’ experience and skills in the use of software. Covered topics include those common in general statistics courses, including the Central Limit Theorem, methods for dissecting academic research from scholarly journals (as well as research promoted in press releases), and strategies for reporting numbers to a mass audience, among other skills. Students will become deeply familiar with SPSS software. Covered topics include those common in general statistics courses, including the Central Limit Theorem, descriptive and inferential test statistics, correlation, One-Way and Two-Way Analyses of Variance, and multiple regression. Specific attention is given to challenges journalists encounter in reporting numbers.

SOPHOMORES OR ABOVE, JOURNALISM MAJORS ONLY
This course introduces students to basic normative and legal principles necessary to safely and responsibly produce audio storytelling that combines in-depth reporting with strong, character-driven narrative features. Such stories commonly appear on episodic podcasting like This American Life, Radiolab and Embedded and many others. The course will run as a small newsmaker, complete with pitch meetings and workshops. After a quick introduction to audio equipment, you will create two broadcast-worthy audio features. You will produce your stories through an editing workflow and will workshop each other’s stories. We’ll cover how to best write for the ear, and you’ll receive coaching to record narration in the studio. We will spend time every week listening to excellent audio stories to help you identify what makes for good radio story subjects and sources.

This course begins your exploration of a field that is constantly transforming yet strives to remain true to the time-tested fundamentals. We will explore essential questions about journalism and strategic communication: its purpose(s), its techniques and what makes it valuable. Once those foundations are laid, we will examine digital technology’s impact on journalism, including the essential role social media and mobile technology play. In the final weeks, you will work as journalists to cover real news stories from multiple perspectives. Working in a newsroom setting, you will gather information and produce content for social media and mobile platforms.

This course introduces students to basic normative and legal principles necessary to safely and responsibly produce 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, alongside the tools and techniques of multi-platform journalism, to storytelling, shooting, and editing techniques 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 for low television production. The course will also instruct students in advanced storytelling, shooting, and editing techniques for television and multi-platform environments. 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, alongside the tools and techniques of multi-platform journalism, to well-crafted narratives in a professional environment. The course will consist of lectures, discussions and practical exercises.

This course introduces students to basic normative and legal principles necessary to safely and responsibly produce audio stories to help you learn to identify what makes for good radio story subjects and sources. 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, alongside the tools and techniques of multi-platform journalism, to well-crafted narratives in a professional environment. The course will consist of lectures, discussions and practical exercises.
The Media & Culture Magazine show is a 15-week production course for students who want to learn to write, direct and present broadcast quality programming. This 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 edit/exhibit produced short films of a high-educational standard. They will also be required to produce studio excerpts which will include training in presenting, 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.

This course will give students a general introduction to covering pressings gender and women’s issues in media. Students will be introduced to gender and feminism 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.

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 conducting 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 yourself.

This 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 (VR/AR), viral 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.

This intro to anthropology approaches analyzing societies in the Middle East. Students will read ethnographies to study questions of social change, cultural representation, gender, and political conflict, among others.
<table>
<thead>
<tr>
<th>Class Nr</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 prerequisite &amp; consent required</th>
<th>Open to</th>
<th>Open to cross reg?</th>
<th>Fall 2024 notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>0156</td>
<td>ENGN 242-0 Principles of Economics</td>
<td>10</td>
<td>MW</td>
<td>8:00 PM</td>
<td>8:15 PM</td>
<td>KA13-223</td>
<td>Jaysh,Laurie</td>
<td>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 structure, consumer public policy and monopolies 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 are suitable for 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.</td>
<td>None</td>
<td>First-Year Students only</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>0157</td>
<td>ENGLISH 103-1 First-Year Writing</td>
<td>10</td>
<td>J1</td>
<td>12:45 PM</td>
<td>1:45 AM</td>
<td>KA12-227</td>
<td>Meekings,Sam</td>
<td>The primary goal of this course is to improve writing skills within an academic setting. It is designed to help a student 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.</td>
<td>None</td>
<td>First-Year Students only</td>
<td>No</td>
<td></td>
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<tr>
<td>0158</td>
<td>ENGLISH 103-1 First-Year Writing</td>
<td>12</td>
<td>J7</td>
<td>7:00 AM</td>
<td>8:00 AM</td>
<td>KA11-212</td>
<td>Larson,Adam</td>
<td>The primary goal of this course is to improve writing skills within an academic setting. It is designed to help a student 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.</td>
<td>None</td>
<td>First-Year Students only</td>
<td>No</td>
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<tr>
<td>0159</td>
<td>ENGLISH 103-1 First-Year Writing</td>
<td>22</td>
<td>J2</td>
<td>9:00 AM</td>
<td>10:00 AM</td>
<td>KA12-227</td>
<td>Lombard,Maria</td>
<td>The primary goal of this course is to improve writing skills within an academic setting. It is designed to help a student 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.</td>
<td>None</td>
<td>First-Year Students only</td>
<td>No</td>
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<tr>
<td>0160</td>
<td>ENGLISH 103-1 First-Year Writing</td>
<td>23</td>
<td>J2</td>
<td>5:00 PM</td>
<td>6:00 PM</td>
<td>KA11-212</td>
<td>Song,Shawne</td>
<td>The primary goal of this course is to improve writing skills within an academic setting. It is designed to help a student 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.</td>
<td>None</td>
<td>First-Year Students only</td>
<td>No</td>
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<tr>
<td>0161</td>
<td>ENGLISH 103-1 First-Year Writing</td>
<td>24</td>
<td>J4</td>
<td>8:00 AM</td>
<td>9:00 AM</td>
<td>KA12-227</td>
<td>Newhart-Smith,Kathleen</td>
<td>The primary goal of this course is to improve writing skills within an academic setting. It is designed to help a student 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.</td>
<td>None</td>
<td>First-Year Students only</td>
<td>No</td>
<td></td>
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<tr>
<td>0162</td>
<td>ENGLISH 103-1 First-Year Writing</td>
<td>25</td>
<td>J5</td>
<td>11:30 AM</td>
<td>12:30 AM</td>
<td>KA12-227</td>
<td>Hadapp,James</td>
<td>The primary goal of this course is to improve writing skills within an academic setting. It is designed to help a student 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.</td>
<td>None</td>
<td>First-Year Students only</td>
<td>No</td>
<td></td>
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<tr>
<td>0163</td>
<td>ENGLISH 103-1 First-Year Writing</td>
<td>26</td>
<td>J6</td>
<td>2:30 PM</td>
<td>3:30 PM</td>
<td>KA12-227</td>
<td>Luangpipat,Nattaporn</td>
<td>The primary goal of this course is to improve writing skills within an academic setting. It is designed to help a student 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.</td>
<td>None</td>
<td>First-Year Students only</td>
<td>No</td>
<td></td>
</tr>
<tr>
<td>0164</td>
<td>ENGLISH 103-1 First-Year Writing</td>
<td>27</td>
<td>J7</td>
<td>5:00 PM</td>
<td>6:00 PM</td>
<td>KA12-227</td>
<td>Alibon,Jelly</td>
<td>The primary goal of this course is to improve writing skills within an academic setting. It is designed to help a student 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.</td>
<td>None</td>
<td>First-Year Students only</td>
<td>No</td>
<td></td>
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<tr>
<td>0165</td>
<td>ENGLISH 103-1 First-Year Writing</td>
<td>28</td>
<td>J8</td>
<td>4:00 PM</td>
<td>5:00 PM</td>
<td>KA12-227</td>
<td>Luangpipat,Nattaporn</td>
<td>The primary goal of this course is to improve writing skills within an academic setting. It is designed to help a student 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.</td>
<td>None</td>
<td>First-Year Students only</td>
<td>No</td>
<td></td>
</tr>
</tbody>
</table>
ENGLISH 242-0 Topics in Literature: Contemporary World Literature

10:00 AM - 12:45 PM

KA22-257

Hawawini Smith, Kathleen

What do we mean by world literature, when the world itself shifts and changes, develops and regresses, over time and place? How can we write about it? How do practices of production, circulation and reception contribute to shaping this category of texts? In addressing these and other questions, this course will explore a wide variety of contemporary works by such authors as Maryse Condé, Jhob Rhy, Ryuhunoue Asukatouge, Chusiru Achebe, Kammia Samoei, and Margaret Atwood.

None

First-Year Students and sophomores and ABP Dual enrolled students

Yes

ENGLISH 279-0 Special Topics: Reading/Writing Short Fiction

10:00 AM - 11:15 AM

KA22-257

Weekings, Sue

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.

None

Sophomores and above

Yes

ENGLISH 279-0 Special Topics: African Cinema

11:30 AM - 1:00 PM

KA22-255

Ndapoz,Peter

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 have 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 legitimize their oppressive regimes. Hollywood also misrepresented Africans in popular films such as the Tarzan series (1930-1948) and King Solomon’s Mines (1975). While this course acknowledges this pre-history, it is ultimately interested in the period beginning in the 1960s when most African nations gained independence. We will tackle a variety of filmic forms, 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-garde, and science fiction. We will also examine the social and political issues that many African films 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, and consumed—including the role of piracy. Primarily, the course focuses on sub-Saharan Black African cinema but does include some North African films to gesture to the enormity of the geography covered by African Film Studies.

None

Sophomores and above

Yes

HISTORY 242-0 Topics in History: History of the Western Middle East

10:00 AM - 11:15 AM

KA21-302

D. Zem, Zacharia

This course familiarizes students with key historical developments in the Middle East from the early seventeenth century to the present. Currents of political change affecting the Middle East are contextualized in broader global power struggles, 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, Iraq, and Palestine.

None

First-Year Students and sophomores

Yes

Satisfies Middle East Studies Minor

HISTORY 281-0 History Abroad: Special Topics: Islam Shaping African History

11:30 AM - 1:00 PM

KA22-255

kanth, Zachary

How did Islam come to have such primacy in African history? What are the currents of Islam that have come to shape African lives? How did Africans 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 historical debates surrounding Islam in Africa.

None

Sophomores and above

Yes

Satisfies Middle East Studies Minor & African Studies Minor

INTERDIS 202-0 Interdisciplinary Topics: Introduction to Urban Planning

10:00 AM - 11:15 AM

KA25-310

Yakub,Laleh

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, universalist approach to urban planning issues will inform these topics via consideration of a series of reports by the United Nations Human Settlements project.

None

First-Year Students, sophomores and ABP Dual enrolled students

Yes

Satisfies Film and Design Minor

INTERDIS 202-0 Interdisciplinary Topics: Intro to Performance Studies

10:00 AM - 11:15 AM

KA22-255

Bannour, Mahf

Through a broad exploration of performance, both on stage or screen and in everyday life, this course offers 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 historical debates surrounding Islam in Africa.

None

First-Year Students, sophomores and ABP Dual enrolled students

Yes

Satisfies Film and Design Minor

INTERDIS 202-0 Interdisciplinary Topics: Intro to Infrastructure Stud.

11:30 AM - 12:15 PM

KA23-203

Kishna, Rajy

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 organisations, and experts who plan, build, and operate different infrastructures in national, international, and global contexts. The course will also take on the American systems, the American ways of thinking and our own personal experiences. We will explore the role of infrastructures in the creation of public spaces, as well as the interaction between other types of infrastructures and their everyday life, and their experience and understanding of infrastructures. Along with the social and cultural interaction of infrastructures, students will learn about how infrastructures interact 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 introductory understanding of infrastructures.

None

Sophomores and above

Yes

Satisfies Africana Studies Minor, Film and Design Minor & Media & Politics Minor
This course introduces the interdisciplinary field of science and technology studies (STS), which is the study of science and technologies. It introduces important concepts such as "everyday science" and "sociotechnical system" in order for students 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 lenses 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.
<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>Active Students</th>
<th>Open to</th>
<th>Open to cross req'd</th>
<th>Fall 2024 Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>0317</td>
<td>INTERDIS 310-0 Gender, Race, and Colonialism NW</td>
<td>00</td>
<td>FT</td>
<td>10:00 AM</td>
<td>11:15 AM</td>
<td>K112-235</td>
<td>Ali Nouh, Haya</td>
<td>This upper-level, interdisciplinary course explores the ways in which colonial power intersected with race and gender as social constructs during the period of European expansion (1500-1900) and the effects of such constructions on colonial, and postcolonial societies in the modern period. We will study the relationships between metropolitan and colonized spaces, focusing on how knowledge was created and transferred alongside people and goods. The second part of the course looks at how colonial peoples interacted, collaborated, and resisted colonial governments, laws and institutions by exploring how race, gender and colonial social relations interacted with colonizers and the colonized. The aim is to understand how and why social categories of difference are used to inform power structures within colonial and postcolonial contexts around the world. By the end of the course, students should gain a deeper understanding of how gender and race interacted in ways that shaped the history of colonialism, its imposition, and by influencing modes of resistance to it.</td>
<td>None</td>
<td>Sophomores and above</td>
<td>Yes</td>
<td></td>
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<tr>
<td>0318</td>
<td>INTERDIS 379-0 Topics: Science/Truth Studies: Examining Disasters, STS Prep</td>
<td>00</td>
<td>MW</td>
<td>11:30 AM</td>
<td>12:45 PM</td>
<td>K112-201</td>
<td>Mithun, Aniruddha</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 ideas 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>None</td>
<td>Sophomores and above</td>
<td>Yes</td>
<td></td>
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<tr>
<td>0317</td>
<td>INTERDIS 388-0 Minor Capstone: Media and Politics Minor</td>
<td>00</td>
<td>Check with the minor faculty chair assigned to the course for details</td>
<td>Check with the minor faculty chair assigned to the course for details</td>
<td>K112-201</td>
<td>Khaled, Al Hroub</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>Completion of all minor required courses</td>
<td>Students and above</td>
<td>No</td>
<td>Minor portfolio 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>
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<tr>
<td>0317</td>
<td>INTERDIS 388-0 Minor Capstone: Middle East Studies Minor</td>
<td>00</td>
<td>Check with the minor faculty chair assigned to the course for details</td>
<td>Check with the minor faculty chair assigned to the course for details</td>
<td>K112-201</td>
<td>Khaled, Al Hroub</td>
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<tr>
<td>0317</td>
<td>INTERDIS 388-0 Minor Capstone: Africana Studies Minor</td>
<td>00</td>
<td>Check with the minor faculty chair assigned to the course for details</td>
<td>Check with the minor faculty chair assigned to the course for details</td>
<td>K112-201</td>
<td>James, Hadiya</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>Completion of all minor required courses</td>
<td>Students and above</td>
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<tr>
<td>0317</td>
<td>INTERDIS 388-0 Minor Capstone: Film and Design Minor</td>
<td>00</td>
<td>Check with the minor faculty chair assigned to the course for details</td>
<td>Check with the minor faculty chair assigned to the course for details</td>
<td>K112-201</td>
<td>James, Hadiya</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>
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<td>Students and above</td>
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<tr>
<td>0317</td>
<td>POLSCI 242-0 Topics in Political Science: Gulf Society and Politics</td>
<td>00</td>
<td>FT</td>
<td>11:30 AM</td>
<td>12:45 PM</td>
<td>K112-244</td>
<td>Ali Nouh, Haya</td>
<td>This class investigates important themes of contemporary Gulf society and politics: the impact of oil wealth on social and political development, and changing notions of citizenship, gender roles, and social classes in the Gulf. Political readings are combined with literature and film from the Gulf region. Students should end the class with a better understanding of the rapid development and transformation of Gulf society and politics, and the challenges still facing the region.</td>
<td>None</td>
<td>First-year students, sophomores, and ABP Dual enrolled students</td>
<td>Yes</td>
<td>Satisfies Middle East Studies Minor</td>
</tr>
<tr>
<td>0317</td>
<td>POLSCI 300-0 Special Topics: Media &amp; Politics in Arab World</td>
<td>00</td>
<td>FT</td>
<td>2:30 PM</td>
<td>3:45 PM</td>
<td>K112-257</td>
<td>Khaled, Al Hroub</td>
<td>The course engages with the debates about the role of the media since the emergence of the independent Arab states in the first half of the 20th century through the present time, and up until the influence of the media during and after the Arab Spring. Between these two time ends, the media has been part of broader processes of nation building, ruling elite consolidation, identity-creation and dismantling, as well as a crucial means of political opposition. The course examines how emerging states and governments in the region have used and manipulated the media for decades in their sustained effort to construct distinctive national identities. Thematicaly, the course covers a spectrum of topics including loyalist media and their role in supporting political status quo, oppositional and ideological media, the politics of privatized media, media and political change, media and foreign policy, media and social change, media and religion, and the politics and influence of foreign media and off-shore Arab media. A considerable space and discussion is devoted to transnational broadcasting media pioneered by Al Jazeera in 1996. A similar focus is given to the emergence of social media along with youth activism in relation with raising the ceiling of free speech and creating spaces for political debates and criticism in the region.</td>
<td>None</td>
<td>Sophomores and above</td>
<td>Yes</td>
<td>Satisfies Media and Politics Minor &amp; Middle East Studies Minor</td>
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<tr>
<td>0317</td>
<td>RES 398-0 Undergraduate Seminar: Media &amp; Politics in Arab World</td>
<td>00</td>
<td>FT</td>
<td>2:30 PM</td>
<td>3:45 PM</td>
<td>K112-257</td>
<td>Khaled, Al Hroub</td>
<td>The course engages with the debates about the role of the media since the emergence of the independent Arab states in the first half of the 20th century through the present time, and up until the influence of the media during and after the Arab Spring. Between these two time ends, the media has been part of broader processes of nation building, ruling elite consolidation, identity-creation and dismantling, as well as a crucial means of political opposition. The course examines how emerging states and governments in the region have used and manipulated the media for decades in their sustained effort to construct distinctive national identities. Thematicaly, the course covers a spectrum of topics including loyalist media and their role in supporting political status quo, oppositional and ideological media, the politics of privatized media, media and political change, media and foreign policy, media and social change, media and religion, and the politics and influence of foreign media and off-shore Arab media. A considerable space and discussion is devoted to transnational broadcasting media pioneered by Al Jazeera in 1996. A similar focus is given to the emergence of social media along with youth activism in relation with raising the ceiling of free speech and creating spaces for political debates and criticism in the region.</td>
<td>None</td>
<td>Sophomores and above</td>
<td>Yes</td>
<td>Satisfies Media and Politics Minor &amp; Middle East Studies Minor</td>
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<tr>
<td>Class Nbr</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>
<td>Course Description</td>
<td>Course prereq &amp; consent required</td>
<td>Open to</td>
<td>Open-to-cross-reg?</td>
<td>Fall 2024 notes</td>
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<tr>
<td>0180</td>
<td>SOCIOL 242-0 Topics in Sociology: Intro to Sociology</td>
<td>00</td>
<td>MW</td>
<td>10:00 AM</td>
<td>11:15 AM</td>
<td>KAG1-300</td>
<td>Mahmud, Hasan</td>
<td>The course offers basic concepts and training to critically analyze societies, and the social positions of various actors and institutions. The primary aim of this course is to train the students in the quality of Sociological Imagination—the ability to see the interaction between individual’s biography and history. Through readings, discussions and writing assignments, it will develop students’ abilities to think critically about social issues, and to articulate these ideas in writing. Whether or not students choose to continue studying sociology outside of this course, gaining knowledge of the sociological perspective is a valuable tool for any individual because social structure impacts all members of society. After completing this course, students will have a better understanding of their social world and be able to develop and articulate informed personal opinions on social issues. In addition, students will gain the knowledge necessary to pursue future studies in sociology if desired, as well as critical thinking and analytical skills that will be useful in everyday life.</td>
<td>None</td>
<td>First-Year Students, sophomores and ABP Dual Enrolled students</td>
<td>Yes</td>
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