Course prefix, number & title
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, and beyond.

Satisfies Media and Politics Minor
Satisfies Film and Design Minor

Course Description
In this introductory production course, students explore the technical and theoretical elements of media construction: storytelling, sound, image and editing. Building upon the aesthetic and narrative concepts introduced in MIT 220, this class will introduce the challenges and opportunities created by filming and editing user-generated material. Basic camera, lighting, audio, and non-linear editing will be combined with regular discussions and lectures.

Course prereqs & consent required
Course prerequisites: Course B (3) explore films and topics to produce an original script.

Open to
First-year students only
Sophomores and above, MIT majors only

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, interviews, ethnography, field research and content analysis. The course investigates how the basic concepts of research are applied to investigate a variety of research questions from the communication field. Students will become critical and informed research consumers, developing proficiency in evaluating research. Additionally, students will learn how to design an original study to answer a research question.

Teaching method
Instructor-led lectures
Lectures, discussions, and workshops

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25

Each student must register in the Lec & Lab (76 & 77)

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25
Miriam Berg will teach the course from January 7 to February 25

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25

Each student must register in the Lec & Lab (76 & 77)

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25

Course prerequisites
None

Required for MIT sophomores
None

Satisfies Media & Politics Minor
Satisfies Film and Design Minor

This course explores the key historical and theoretical concepts that have shaped global media. This course covers the historical context of global media, the theories to interpret global media's impact and reach, and the tools to investigate the elements and agents of global media. By the end of the course, students will be able to explain how and why certain media can become global, apply global media theories to interpretations of global media contexts, research and assess global media organizations, identify and evaluate challenges and trends in global media.

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22

Course prerequisites
None

Required for MIT sophomores
None

Satisfies Media & Politics Minor
Satisfies Film and Design Minor

This course introduces students to the technical and theoretical elements of media construction: storytelling, sound, image and editing. Building upon the aesthetic and narrative concepts introduced in MIT 220, this class will introduce the challenges and opportunities created by filming and editing user-generated material. Basic camera, lighting, audio, and non-linear editing will be combined with regular discussions and lectures.

Teaching method
Instructor-led lectures
Lectures, discussions, and workshops

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22

Each student must register in the Lec & Lab (76 & 77)

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25
Miriam Berg will teach the course from January 7 to February 25

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25

Each student must register in the Lec & Lab (76 & 77)

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25

Each student must register in the Lec & Lab (76 & 77)

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25

Course prerequisites
None

Required for MIT sophomores
None

Satisfies Media & Politics Minor
Satisfies Film and Design Minor

This course introduces students to the technical and theoretical elements of media construction: storytelling, sound, image and editing. Building upon the aesthetic and narrative concepts introduced in MIT 220, this class will introduce the challenges and opportunities created by filming and editing user-generated material. Basic camera, lighting, audio, and non-linear editing will be combined with regular discussions and lectures.

Teaching method
Instructor-led lectures
Lectures, discussions, and workshops

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22

Each student must register in the Lec & Lab (76 & 77)

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25
Miriam Berg will teach the course from January 7 to February 25

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25

Each student must register in the Lec & Lab (76 & 77)

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25

Each student must register in the Lec & Lab (76 & 77)

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25

Each student must register in the Lec & Lab (76 & 77)

This course is co-taught:

Nissryne Dib will teach the course from February 25 to April 25
Miriam Berg will teach the course from January 7 to February 22
Christina Paschyn will teach the course from January 7 to February 25

Each student must register in the Lec & Lab (76 & 77)
**Course Description:**
Although media made for girls has long been defined as silly and deserving of close attention, to the benefit of producers and teen girls who consume it, is anything but insignificant. From novels and movies in the 1970s featuring teen heroes Nancy Drew to contemporary films and TV shows such as Dork Diaries, and That's So Raven, girls’ media artifacts have functioned as important historical sites for the negotiation of cultural politics and youthful femininities ideals. In order to shed light on the often underlooked history of girls’ media, this course offers a critical investigation of genres of u.s. girls’ media from the 1970s 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, race, sexuality, 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 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. Primarily, the goals of this course are: (1) to explore the dominant strategies adopted by the media industries to represent female youth and their careers, as well as those utilized by girls’ 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 resist change, over time.

**Pre-Reqs & Content:**
None

**Open to cross reg required:**
No
MIT 379-0 Topics in V/A Production: Lighting Design

- Course Prefix, Number & Title: NUQ1-234
- Time: 9:30 AM
- Room: NUQG-220
- Instructor: Al-Jahni, Hassan
- Description: This course focuses on the content creation from a three dimensional digital environment and camera-asset management, and production methodology. By the end of the course, students will develop knowledge and skills as they learn about and produce their specific project. Students will be introduced to hybrid, genre-defying films that question traditional definitions of documentary and fiction. Students will familiarize themselves with hybrid films, experimental forms, Kuleshov experiments, documentary montages and constructed “true stories.” Classes will be composed of lectures, critical viewing, discussions of screenings and production workshops.

MIT 392-0 Documentary Production

- Course Prefix, Number & Title: NUQ2-227
- Time: 3:30 PM
- Room: NUQG-233
- Instructor: Queiroga, João
- Description: This course is designed to explore the aesthetics of cinematography across several eras and styles, 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 organizational principles 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, delegate tasks to crew members, discover a personal leadership and collaboration style, and match creative and technical expertise to their specific project.

MIT 398-0 Undergraduate Seminar: Digital Intimacies in MENA

- Course Prefix, Number & Title: NUQ3-225
- Time: 2:30 PM
- Room: NUQG-245
- Instructor: Al-Jahni, Hassan
- Description: This seminar will explore advanced lighting and camera techniques. Students will gain an appreciation for the aesthetics of cinematography across several eras and styles, 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 organizational principles 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, delegate tasks to crew members, discover a personal leadership and collaboration style, and match creative and technical expertise to their specific project.

MIT 190-0

- Course Prefix, Number & Title: MIT Technical-Practical Course
- Description: None
- Course Notes: Satisfies Film and Design Minor & Strategic Communication Minor
- Meeting Times: TBA
- Location: TBA
- Instructor: Tseng, Alissa
- Description: The course is designed to explore the aesthetics of cinematography across several eras and styles, 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 organizational principles 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, delegate tasks to crew members, discover a personal leadership and collaboration style, and match creative and technical expertise to their specific project.
The class introduces relevant theoretical and practical insights for understanding sports management in an international context. The course presents multiple factors including: ethics, marketing, sponsorship, event management, labor mobility, business, and financial challenges and issues. The exponential growth of sport media is an uncharted and fast-growing industry in most countries. A large audience of viewers and consumers has an appetite for sport entertainment and follow not only teams and matches but also players’ personal lives. The global sports industry is one of the most important media products, with an estimated value of $71 billion dollars in 2018 (Statista, 2019). 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 components of the industry that 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.

The course explores the theories and practices of media historiography—how to research and writing media history—from a feminist perspective. During the first half of the course, students will learn and practice methods of historical research by investigating a range of media produced for girls and young women between 1968-1980—the era commonly referred to as "second-wave feminism." The U.S. archives to be examined include teen and women’s magazines, diaries, high school yearbooks, young adult fiction, Help books, popular music, TV shows, films, advertisements, games, and toys as well as a range of primary documents related to these artifacts—from trade and fan press, discourses, and journalistic reviews, to boss office files, Nielson ratings data, and archival materials. One of our primary goals will be to consider how different resources count as "evidence" and can be used to answer, expand, complement, and/or challenge contemporary histories of youth, gender, and popular culture. During the second half of the course, students will apply the theories and practices of media historiography to a specific gender-related research subject of their choosing. Students will be responsible for locating and reading primary and secondary sources carefully and critically, assessing sources in relation to the historical context in which they were produced, bringing their research to class for workshop sessions, and writing a final paper (and giving a presentation) that showcases their unique historical and analytical research discovery. In addition to enhancing students' interests and abilities in feminist historical research, the course aims to help students develop a published research paper that could be submitted to an annual conference on gender and media history.

The course is an essential foundation for understanding and practicing an entrepreneurial orientation in digital media industries. The readings build an essential understanding of what entrepreneurship is and how the skills and talents needed for success, characteristic satisfactions and aggravations, and the process involved with managing a new media enterprise. Students practice skills needed to identify a business opportunity in media markets, conduct a proper market analysis to identify competitors, opportunities and potential obstacles, create a convincing business plan for a lean startup, devise an appropriate growth strategy, and a workable business model. Students learn a step-by-step process for business creation and plan their business plan in a Dragon's Den to conclude the course. This course is structured to facilitate a fruitful balance between relevant theory, skills development, practical experimentation, and critical reflection.

The course considers a range of issues in sports and entertainment law. It includes the structure of sports governance, sports dispute, the organization of the Olympic Games and international football (FIFA) agency and anti-doping representation. It also examines legal issues related to media and communication within the sports and entertainment industries, such as intellectual property, broadcasting rights, licensing and licensing agreements.
This course examines African media through the lens of youth. We interrogate how African youths produce and consume, and the social and cultural significance of this practice.

**Course Prerequisites & Consent Required**
- MIT 398-0 Undergraduate Seminar: Journalism
- Sophomores, Journalism
- INTERDIS 201-0 Media and Society
- Sophomores, Journalism

This course considers issues at the intersection of digital technologies, and user-generated content. Topics include media management and the design of social media marketing messages in the strategic planning phases. Lectures, interactive discussions, and hands-on projects will involve students in the design of an online campaign.

**Course Description**
- Digital innovation is the use of digital technology to enhance consumer experience, to launch new products, to develop new business models, and ultimately to make the world a better place.
- Students learn the historical background of influential media, such as regulation of communication, hate speech, and state-sanctioned theft of IP.
- Students will understand various research methods used to collect and analyze quantitative data and qualitative information for news, with an emphasis on analyzing research methods.
- Students will understand various research methods used to collect and analyze qualitative data and qualitative information for news, with an emphasis on understanding research design, measurement, and validity.
- Research sources include but are not limited to court and other public records, surveys, and computer databases. Students will employ analytical tools and techniques to contextualize, evaluate, and organize data and information using electronic spreadsheets and databases. Course emphasizes ethical considerations in social science research, particularly data collection and analysis.

**Class Nbr** | **Course Prefix, number & title** | **Section** | **Days** | **Begin Time** | **End Time** | **Room** | **Professor(s) Name** | **Open to** | **Course Description** | **Course prerequisite & content required** | **Open to cross reg?** | **Cross-reg?**
---|---|---|---|---|---|---|---|---|---|---|---
7094 | MIT 369-0 Undergraduate Seminar: Managing Media Teams | 5 | UT | 8:00 AM | 9:45 AM | NUQ1-212 | Dunsky, Marda | Sophomores and above, MIT majors only | | This course provides students with in-depth knowledge of how to effectively manage teams in today's fast-paced media environment. Students will explore the challenges that media managers face as they oversee growing, diverse teams. | None | No
7095 | MIT 368-0 Undergraduate Seminar: African Media and Politics | 9 | MW | 11:00 AM | 12:15 PM | NUQ2-256 | Calo, Zachary | Sophomores and above, MIT majors only | | This course examines African media through the lens of youth. We interrogate how African youths consume, create, and circulate media, as well as how African media constructs youth as historically changing and contested social category. We read closely and critically popular media covering the last 200 years to present. | None | Yes
7096 | MIT 368-0 Undergraduate Seminar: African Youth Media | 4 | MW | 10:30 AM | 11:45 PM | NUQ2-256 | Bergers, Louis | Sophomores and above | | This course examines African media through the lens of youth. We interrogate how African youths consume, create, and circulate media, as well as how African media constructs youth as historically changing and contested social category. We read closely and critically popular media covering the last 200 years to present. | None | Yes
7097 | MIT 368-0 Undergraduate Seminar: Media Spin & Strategies | 8 | MW | 1:30 PM | 2:45 PM | NUQ3-203 | Eng, Matthew | Sophomores and above | | This course provides a comprehensive overview of the theoretical frameworks and practical applications of media narratives in different global contexts and diverse genres, especially sports and documentary in media platforms from digital video to mainstream media. Students learn necessary strategies and critical thinking skills to create effective narratives, which they do as a final project. | None | No
7098 | MIT 368-0 Undergraduate Seminar: Digital Innovation and SMM | 5 | MW | 8:00 PM | 9:50 PM | NUQ3-203 | Eng, Matthew | Sophomores and above | | Students explore the interactions among media, cultures, and societies to develop critical perspectives on the relationships between media politics, content, audiences, and consumption. Globalization and technological change are important variables. Students learn the historical background of influential media, such as regulation of communication, hate speech, and state-sanctioned theft of IP. | None | No
7099 | MIT 366-0 Undergraduate Seminar in Media and Society | 4 | MW | 11:00 AM | 12:15 PM | NUQ2-256 | Calo, Zachary | Sophomores and above, MIT majors only | | Students will understand various research methods used to collect and analyze quantitative data and qualitative information for news, with an emphasis on understanding research design, measurement, and validity. Students will engage in discussions, analyze research papers, and design and conduct research projects. | None | No
8001 | CSOR 200-0 Research for Reporting | 7 | MW | 10:30 AM | 11:45 PM | NUQ2-256 | Cameron, Joshua | Sophomores, seniors, first-year students only | | Students will understand various research methods used to collect and analyze quantitative data and qualitative information for news, with an emphasis on understanding research design, measurement, and validity. Students will engage in discussions, analyze research papers, and design and conduct research projects. | None | No
8002 | CSOR 201-0 News Gathering and Assessment | 5 | MW | 8:30 AM | 9:45 AM | NUQ2-212 | Dunsky, Marda | Sophomores, journalism majors only | | Focuses on news gathering as the "science of verification," using multiple independent sources to find facts, check and report facts. You will gather and evaluate publicly available documents, information obtained via social media, quantitative data, historical records, legal records, peer-reviewed research and other information gathered from interviews. You will gather and verify information to produce new pieces of reporting as well as adding facts and context to existing reporting as part of ethical aggregation and curation. Students in this course should think of themselves as real reporters, working to produce real stories for a real online publication with a real audience. The best stories produced in this class may appear publicly. This course also aims to give you experiences that have an eye on the future of journalism. The stories and/or assignments of this class represent story archetypes for story opportunities that most media organizations consistently publish. | CSOR 201-0 | No
8003 | CSOR 201-0 News Gathering and Assessment | 7 | MW | 10:30 AM | 11:45 PM | NUQ2-256 | Hamilton, Alphonse | Sophomores, journalism majors only | | Focuses on news gathering as the "science of verification," using multiple independent sources to find facts, check and report facts. You will gather and evaluate publicly available documents, information obtained via social media, quantitative data, historical records, legal records, peer-reviewed research and other information gathered from interviews. You will gather and verify information to produce new pieces of reporting as well as adding facts and context to existing reporting as part of ethical aggregation and curation. Students in this course should think of themselves as real reporters, working to produce real stories for a real online publication with a real audience. The best stories produced in this class may appear publicly. This course also aims to give you experiences that have an eye on the future of journalism. The stories and/or assignments of this class represent story archetypes for story opportunities that most media organizations consistently publish. | CSOR 201-0 | No
This course is designed to practically introduce students to the practice of documentary photography and photojournalism, and in the process, offer them a broader palette of options when it comes to journalism. Many of the most significant public discourses and media narratives produced today are those that concern religion. Matters of faith and its practices, contestations, pamphleteering, violence, social exclusion; 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 given NUQ's diverse student body. The course draws on legal texts and materials, including print and web content whenever possible, in a magazine office with close editorial supervision. Students will be required to complete the production elements working as both parts of a group and individually. Lectures and class discussions prepare students to produce their own journalistic documentary. The mighty forces of media and religion in what is arguably a "secular" age. We will take a close look at the evolution of religious content in popular media (including entertainment, journalism, and religious broadcasting) and examine how this all relates to what is loosely called "globalization." We will also consider methods to produce case studies of major media stories that started as or evolved into religion-based narratives, mostly online, such as 9/11's use of digital media, reactions and counter-reactions to the Charlie Hebdo shootings. Western discusses appropriating religion for political advantage; and advertising revenue shifting from mainstream media to online outlets, and from legacy organisations to social media platforms. With these developments in mind, this practical course introduces students to the use of social media for news gathering, production and dissemination. Through engagement with social media platforms such as Twitters, Facebook and Instagram, students will learn how to produce news, curate and verify information, engage with audiences and gain followers, do live reporting and social listening, and crowdsource investigations. Finally, this course will also train students to deal with toxic comments online and trolling.

Students who completed RELIGION 242-0 Topics in Religion Studies: Media and Religion should not enroll in this course...

Spring 2024 Timetable and Course Information
Strategic Communication Core Course Requirements

- JOUR 395-0 Strategic Communication Residency
- STRATCOM 303-0 Introduction to Strategic Communication
- STRATCOM 305-0 Corporate Storytelling
- STRATCOM 306-0 Introduction to Strategic Communication
- STRATCOM 310-0 Audience and Media Research
- STRATCOM 312-0 Stratcom Case Studies
- STRATCOM 320-0 Strategic Communication

**Course Description**

**JOUR 395-0 Strategic Comm. Residency**
- Sophomores and above
- JOUR majors only, juniors and above
- Teamwork under professional supervision in a public relations agency or in a division of a corporate or non-profit entity.

**STRATCOM 303-0 Introduction to Strategic Communication**
- 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. Students 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.

**STRATCOM 305-0 Corporate Storytelling**
- Builds on foundational knowledge acquired in prerequisite courses. Designed to provide skills for developing effective communication messages on behalf of brands, commercial and non-commercial organizations, and for integrating the messages into coherent institutional narratives. Hands-on exercises in writing on the internet using digital and traditional media for effective communications. Students develop personal and group portfolios to kick-start their careers.

**STRATCOM 306-0 Introduction to Strategic Communication**
- 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 consumer and formulate campaign strategies. Using research tools and platforms that mimic real-life situations, you learn in a hands-on manner how to conduct such media and audience research projects.

**STRATCOM 310-0 Audience and Media Research**
- This course provides diverse perspectives on the business of strategic communication. The case studies discussed in class illustrate the wide range of tools and solutions strategic communication practitioners use to achieve measurable outcomes. The case studies discussed include those of multinational corporations, NGOs, and government agencies. Students will analyze and discuss each case's research problem, environment, stakeholders, strategies, solutions, and evaluation plan. The course adopts a practical approach to strategic and creative problem-solving, drawing on research and theory. The majority of cases discussed are award winning and from around the world.

**STRATCOM 312-0 Stratcom Case Studies**
- This course develops a comprehensive integrated strategic communications program. Final product consists of a report that outlines the learning and insights that led to the strategic, creative, digital and strategic recommendations; a client presentation; and a project book detailing the research, analysis, strategy, creative and content creation, media use and other integrated communication activities.

**STRATCOM 320-0 Strategic Communication**
- This course provides students with an understanding of contemporary theories and concepts in the field of strategic communication, including the role of communication in shaping public opinion, the power of media, and the impact of technology on communication. Students learn about the major theories and models of strategic communication, as well as the key issues and challenges faced by communication professionals in today's world. The course examines the role of communication in organizations, and in the context of public relations, marketing, and public affairs.

**ECON 242-0 Principles of Economics**
- First-year students and sophomores
- This introductory course studies basic economic concepts and theories. It is divided into two main parts: microeconomics and macroeconomics. The microeconomic part develops fundamental economic ideas including supply and demand, market structures, consumers, public policy and monopoly as well as microeconomic indicators such as gross domestic product, inflation and unemployment. Issues on economic growth, financial systems and capital markets are also discussed (including Islamic finance). The macroeconomic part discusses 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). We then examine novel conceptual frameworks and tools developed by strategic communication professionals to find target consumer and formulate campaign strategies. Using research tools and platforms that mimic real-life situations, you learn in a hands-on manner how to conduct such media and audience research projects.

**ENGLISH 103-2 First-Year Writing**
- First-year students only
- This introductory course studies basic economic concepts and theories. It is divided into two main parts: microeconomics and macroeconomics. The microeconomic part develops fundamental economic ideas including supply and demand, market structures, consumers, public policy and monopoly as well as microeconomic indicators such as gross domestic product, inflation and unemployment. Issues on economic growth, financial systems and capital markets are also discussed (including Islamic finance). The macroeconomic part discusses 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). We then examine novel conceptual frameworks and tools developed by strategic communication professionals to find target consumer and formulate campaign strategies. Using research tools and platforms that mimic real-life situations, you learn in a hands-on manner how to conduct such media and audience research projects.

**JOUR 103-2 First-Year Writing**
- First-year students only
- This introductory course studies basic economic concepts and theories. It is divided into two main parts: microeconomics and macroeconomics. The microeconomic part develops fundamental economic ideas including supply and demand, market structures, consumers, public policy and monopoly as well as microeconomic indicators such as gross domestic product, inflation and unemployment. Issues on economic growth, financial systems and capital markets are also discussed (including Islamic finance). The macroeconomic part discusses 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). We then examine novel conceptual frameworks and tools developed by strategic communication professionals to find target consumer and formulate campaign strategies. Using research tools and platforms that mimic real-life situations, you learn in a hands-on manner how to conduct such media and audience research projects.

**JOUR 103-2 First-Year Writing**
- First-year students only
- This introductory course studies basic economic concepts and theories. It is divided into two main parts: microeconomics and macroeconomics. The microeconomic part develops fundamental economic ideas including supply and demand, market structures, consumers, public policy and monopoly as well as microeconomic indicators such as gross domestic product, inflation and unemployment. Issues on economic growth, financial systems and capital markets are also discussed (including Islamic finance). The macroeconomic part discusses 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). We then examine novel conceptual frameworks and tools developed by strategic communication professionals to find target consumer and formulate campaign strategies. Using research tools and platforms that mimic real-life situations, you learn in a hands-on manner how to conduct such media and audience research projects.

**JOUR 103-2 First-Year Writing**
- First-year students only
- This introductory course studies basic economic concepts and theories. It is divided into two main parts: microeconomics and macroeconomics. The microeconomic part develops fundamental economic ideas including supply and demand, market structures, consumers, public policy and monopoly as well as microeconomic indicators such as gross domestic product, inflation and unemployment. Issues on economic growth, financial systems and capital markets are also discussed (including Islamic finance). The macroeconomic part discusses 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). We then examine novel conceptual frameworks and tools developed by strategic communication professionals to find target consumer and formulate campaign strategies. Using research tools and platforms that mimic real-life situations, you learn in a hands-on manner how to conduct such media and audience research projects.

**JOUR 103-2 First-Year Writing**
- First-year students only
- This introductory course studies basic economic concepts and theories. It is divided into two main parts: microeconomics and macroeconomics. The microeconomic part develops fundamental economic ideas including supply and demand, market structures, consumers, public policy and monopoly as well as microeconomic indicators such as gross domestic product, inflation and unemployment. Issues on economic growth, financial systems and capital markets are also discussed (including Islamic finance). The macroeconomic part discusses 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). We then examine novel conceptual frameworks and tools developed by strategic communication professionals to find target consumer and formulate campaign strategies. Using research tools and platforms that mimic real-life situations, you learn in a hands-on manner how to conduct such media and audience research projects.
Course prefix, number & title
ENGLISH 242-0 Topics in Literature:

Course description
This course will examine how parents speak to and about our world, focusing on the uses of poetry in highlighting our experiences and our voice. It will examine the poetry function as a mode of protest and resistance. It will provide students with a foundation in the close reading of various styles of poetry written in different historical periods, as well as encouraging students to create their own poems. Given a broad introduction to poetic forms from sonnets and ballads through to free verse and poetry film, the course will give students the skills to both analyze and experiment with poetic techniques and components, focusing on style, diction, and poetic devices such as rhyme, meter, imagery, simile, tone, perspective, and persona. The course will focus on the role of poetry throughout history as a form of protest speaking out against injustice, in particular in terms of culture, nation-building, religion, story-telling, politics, and identity. As well as teaching key conceptual/poetic figures and movements, the course will pay particular attention to global poems and poetry in translation. Students will learn to read poems from different perspectives, and create their own poetry that speaks to today’s world.

Spring 2024 Timetable and Course Information

Completion of all minor required courses
No

Course prerequisites & content required
None

Open to cross reg?
Yes

Course notes
Satisfies Africana Studies Minor

Minor portfolio specific details can be found on the NU-Q website at https://www.qatar.northwestern.edu/academics/undergraduate/

March 7, 2024

Spring 2024
The idea that aspects of our world are socially constructed is prominent both in public discourse and in academic disciplines such as sociology, anthropology, gender studies, critical race theory, and literary theory. The goal of this class is to better understand claims about social construction. How can social constructs be supposed to exist? Does the way the world is socially constructed impact us as we move forward? How can we think about something with the stuff in the world? Does the claim that something is socially constructed mean that it is not real? Are we still thinking about the political and ideological implications of the idea? Does the claim that something is socially constructed undermine its authority? What is the problem with essentialism claims about race, gender, disability, et cetera? Does social construction mean that “anything goes”? What should we do with the things that turn out to be socially constructed — keep, inform, or abandon them? We are going to explore these questions in a number of different areas, which vary in importance, gender, sexuality, disability, mental illness, money, and power. In addition to systematic philosophical texts, we are going to read texts that trace these phenomena in concrete social and historical contexts. The class will have an interactive, discussion-based format.

This course examines the major doctrines of Sufism and considers their elaboration in dialogue as well as their implications. Sufism, sometimes referred to as “Islamic mysticism”, has played a critical role in Muslim societies. This course will examine the historical and sociopolitical context of Sufism, its various methods of cultivation, and its implications for contemporary Muslim societies. It will consider the role of Sufis in society and the impact of Sufism on Muslim culture and identity. The course will explore the historical and cultural context of Sufism, its relationship to other Islamic traditions, and its relevance in contemporary Muslim societies.

This course provides an overview of the key doctrines of Sufism and considers their elaboration in dialogue with broader social, cultural, and historical contexts. It will examine the historical and sociopolitical context of Sufism, its various methods of cultivation, and its implications for contemporary Muslim societies. The course will explore the relationship between Sufism and other Islamic traditions, as well as its impact on modern Muslim societies. The course will also consider the role of Sufis in society and the impact of Sufism on Muslim culture and identity.