

## NU-Q SPRING 2014 COURSE DESCRIPTIONS

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### **COMMUNICATION/MIT COURSES**

#### **GEN\_CMN 201-0 Research Methods in Communication**

This course introduces the student 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, survey research, ethnography, and content analysis. The course investigates the basic process common to investigations of a variety of research questions from the communication field. The goals of the course include enabling the student to be a critical and informed research consumer. Research studies and findings are commonly found in the popular press as well as academic journals (e.g. materials for other courses). Students should become comfortable and develop proficiency at evaluating such research. The goals also include helping students learn how to design a study to answer a research question. While all of the information required for such a task won't be covered, students will have the basics skills to conduct their own research such as in an independent study course. The course will consist of lectures, small group work and discussions. Students will be evaluated on their comprehension and application of the studies covered in class as well their ability to successfully propose an original research study. The text for the course is *The Practice of Social Research*, Twelfth Edition, by Earl Babbie and original research papers available on Blackboard.

***MIT majors only; sophomores and above;***

***There are no prerequisites for this course. It is required for all MIT majors.***

***Susan Dun***

#### **MIT 190-0 Media Construction**

Introduction to the core components of media construction: idea, image, sound, and sequence, as well as instruction in the technical fundamentals involved in shooting and editing video. Building upon the aesthetic and narrative concepts introduced in MIT 220, this class will explore the challenges and opportunities created by shooting and editing sync-sound material in both fiction and non-fiction forms. Basic camera, lighting, audio, and non-linear editing labs will be combined with regular discussions and lectures. Students will produce several short video projects culminating in a final three and a half to eight minute documentary or narrative film. Through the process of visual storytelling, students will learn to analyze and critique the technical and aesthetic choices made by themselves and their peers.

***MIT majors only; freshmen only;***

***There are no prerequisites for this course. It is required for all MIT majors.***

***Timothy James Wilkerson***

#### **MIT 205-0 Theories of Persuasion**

This course is an introduction to Theories of Persuasion. We will study various concepts and theories relating to persuasive communication that emerge from Cognitive, Psychological, Social, Literary, and Humanistic perspectives. Specifically, we will examine how these concepts and theories are evident at work in a range of domains in which persuasive communication takes place, such as Interpersonal Communication, Advertising, Advocacy, Religion, Politics, and Popular Culture. The course is designed to provide students with a conceptual vocabulary

and theoretical framework that will help them become critical consumers and efficient producers of persuasive messages. The course will consist of readings, lectures, and discussions. Students will be evaluated on their comprehension of the concepts and theories through quizzes and short papers, and the application of the concepts and theories through presentations of analytical critiques of persuasive messages/campaigns and the construction of persuasive messages/campaigns. There is no textbook for this course, but a course packet of selected readings will be compiled.

***Freshmen and above.***  
***Allwyn Tellis***

### **MIT 230-0 Understanding Media Contexts**

This course introduces students to ways of analyzing the social, cultural, economic, and political contexts in which people produce and consume media, especially television. Surveying foundational scholarship in television and media theory, the class examines a range of critical approaches, including aesthetic/formal analysis, narrative criticism, ideological analysis, political economy, cultural criticism, and audience reception. Working to advance their critical reading skills, students will practice using these approaches to analyze issues of gender, sexuality, race, class, and national identity in a range of historical and contemporary television shows as well as radio programs, films, music videos, advertisements, and online materials. Ultimately, the course is designed to expose students to a range of concepts and methods for analyzing television and to strengthen and expand their understanding of diverse media cultures and contexts. Upon completion of the course, students will be able to:

- demonstrate knowledge of historical and contemporary television programs, genres, broadcasting issues, and contexts
- demonstrate an understanding of central concepts, theories, and methods of analysis in television and media studies
- apply the concepts, theories, and methods addressed in the course to the analysis of historical and contemporary media artifacts and contexts

Evaluation Method: Short papers, quizzes, group assignment, final exam, and participation  
Required Book: Glen Creeber, ed. *Tele-visions: An Introduction to Studying Television*. London: BFI, 2009.  
Additional Required Course Materials: Readings posted on Blackboard and in-class screenings

***Freshmen and above.***  
***Kirsten Marie Pike***

### **MIT 260-0 Screenwriting**

To provide students with a working knowledge of the fundamentals of screenwriting with emphasis on character development and structure. Through the practice of screenwriting, students will learn how to represent in words not only story, but also sound design, editing, visual design, and other parameters of media making. They will discover how core concepts of character, structure, plot, theme and tone interact within existing and emerging media and explore how to utilize these concepts to express their personal vision. This course is designed to supply students with tools to expand and enrich their appreciation of all aspects of filmmaking and screenwriting in particular. Students will prepare for eventual entry into the professional world, learning how outside forces can influence the decisions a screenwriter makes. The primary assignment is writing and revising a short film screenplay (15 - 30 screenplay pages).  
CLASS STRUCTURE: Lectures, reading assignments, discussion, in-class viewing of short films, film clips and plays on film and in-class workshop of student assignments. Above all else, the environment will be a supportive one and students will be encouraged to participate in a community marked by an atmosphere of collaboration. Writing Assignments are arranged to mirror a writer's creative process starting with ideas and culminating in the successful completion of a screenplay for a short film.

***Sophomores and above.***  
***Susan H. Pak***

**MIT 298-0 Undergraduate Seminar- Arab Television Industries**

The course will be adapted to a freshman/sophomore student population; juniors/seniors can still take this course as MIT 398 with different requirements. The course is listed as an elective for the Middle East Studies Certificate and Minor. Description: Arab TV Industries is organized around historical periods, geographic locations, popular genres and significant milestones before and after the introduction of satellite technology. Using a combination of readings, lectures, videos, discussions and guest presentations, students develop an understanding of Arab television's history and an ability to assess its various functions. This course examines developments of Arab television through cultural, social, technological, commercial and political lens. The history, practice and impact of Arab television are addressed as useful manifestations of transformations in the contemporary Arab world. By the end of the course, students are expected to develop three core capabilities (1) Gain a broad understanding of the history and development of Arab television industries and their relationship to broader contexts (2) Acquire a set of analytical and practical tools to evaluate Arab Television programs. At the same time develop the capacity and confidence to become a contributor to the region's television industries (3) Develop an understanding of the multiple local, regional and international vectors affecting Arab television. Students are expected to research and debate the current state of Arab television industries, their structure and the medium's threats and opportunities. Students will be evaluated through three tests, individual and group research projects, and a final paper.

**The course is listed as MIT 298 for Freshmen/Sophomores and MIT 398 for Juniors/Seniors. Additional requirements are expected of Juniors/Seniors registering in this course as MIT 398. The main text for this course is Kraidy, Marwan M., and Joe F. Khalil. 2010. Arab television industries. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan. Additional readings will be made available on Blackboard. This course qualifies for the Middle East Studies Certificate.**

***Freshmen and sophomores only.***  
***Joseph Khalil***

**MIT 298-0 Undergraduate Seminar: Principles of Characterization**

This course will focus on the fundamental principles of performance for the stage through text-based study of classical plays. Using exercises in character improvisation, students will learn how to explore and utilize the primary acting tools of observation and imagination, including models, metaphors, imagery, and personal experience, as avenues to create character. They will also learn how to develop and dramatize the principal elements of dramatic scene structure such as playing intentions, creating meaningful actions, building relationships, developing shared circumstances, and activating emotional preparation. In addition, coursework will focus on exploring the actor's creative process of transforming character research and analysis into live stage presentation and production. The texts for the course are: Backwards and Forwards, by David Ball, Acting: The First Six Lessons, by Richard Boleslavsky, Sanford Meisner on Acting, by Dennis Longwell and Sanford Meisner and 4 plays: Medea, by Euripides, Romeo and Juliet, by William Shakespeare, The Seagull, by Anton Chekhov, A Streetcar Named Desire, by Tennessee Williams.

**This course is a pre-requisite for MIT 330 Special Topics – Analysis and Performance of Drama, and is not open to first-semester freshmen.**

**This course was previously offered as:**

**Fall 2009: Theatre 143 Basic Acting Techniques**

**Spring 2010: Theatre 143 Basic Acting Techniques**

**Fall 2010: Theatre 143 Basic Acting Techniques**

**Fall 2011: Theatre 143 Basic Acting Techniques**

**Spring 2011: MIT 243 Basic Acting Techniques**

**Spring 2013: MIT 298 Studies in Media Topics, and MIT 398 Undergraduate 2 Seminar**

***Freshmen and above; department consent is required; attendance at first class is mandatory. Please check with your adviser to determine if you are eligible to take this course and to receive a permission number.***

***Ann E. Woodworth***

### **MIT 313-0 Documentary Film History and Criticism**

History and Criticism Survey of the schools, styles, and purposes of documentary film as a unique form of artistic expression and sociopolitical persuasion. Beginning with the early days of cinema and leading to the present day, this course will span over 100 years of documentary production, and discuss the documentary film as a form of poetry, guerrilla warfare, advocacy, chronicle, exploration, and character sketch. While the focus of this course will be largely the American and European documentary traditions, there will be regular screenings of films from both western and international canons. These screenings will be augmented with in-class discussions and readings by prominent film theoreticians of the documentary form. Students will be asked to thoughtfully reflect on these screenings, readings, and discussions, and to synthesize their own responses to the films in writing.

***Sophomores and above.***

***Timothy James Wilkerson***

### **MIT 322-0 Radio/Television/Film Genre - The Animated Film**

Animation today enjoys a cultural currency unparalleled in its 100-year history. Anime, Pixar, and the proliferation of digital technology have brought the extraordinary potential and range of techniques of the animated film to public consciousness. This course will survey and make sense of the contributions animated film has made to motion picture history. We begin this survey with the silent era, looking at influential cultural institutions, such as vaudeville and modern painting, to see how animators adapted these for their new art. The bulk of the course will concentrate on American animation, starting with an examination of the industrial practices and themes of the Hollywood studios. The diversity of independent animators from around the world will then provide a strong contrast to the studio system. We will continue with the studio systems of other countries, especially Canada, Japan, and Eastern Europe, looking particularly at the role the state plays in animation production. Finally, we will examine global trends in animation, from the use of Flash animation to the worldwide reach and influence of Japanese anime. The required text: *Art in Motion: Animation Aesthetics*, revised edition, by Maureen Furniss. Supplementary readings will be available on Blackboard. Students will be evaluated on participation, short essays, midterm and final exams.

***Sophomores and above.***

***Scott Curtis***

**MIT 349-0 Internship (1-4 units)**

This course provides academic structure and guidance for professional internships being completed by students in the School of Communication. Organizational communication and behavior topics including organizational cultural, working in teams, managing generational differences, effective workplace strategies, leadership and mentoring, work-life balance, ethics and soft skills, feedback and motivation, technology in the workplace, networking-social and otherwise, and starting life as young professional are covered. In this seminar style class, we discuss the readings and their relationship to events in the job sites and students share their progress reports, questions and concerns about the work they are completing in various media-related jobs. Students are encouraged to explore the links and gaps between what they have learned in the classroom and what they are learning in the workplace, developing their professional skills while deepening their academic experiences. Students are evaluated on their weekly written responses to the readings, which should show a clear understanding of the readings as well as thoughtful application to the work site, a written final project and presentation and by their work site supervisor. The texts for the course are *The Seven Habits of Highly Effective People* by Steven R. Covey and *Soft Skills* by Peggy Klauser. Additional readings are available on Blackboard. Registration is by permission of the instructor only. There are no prerequisites. For internships during the academic year, typically, junior standing is required.

***MIT majors only; juniors and above;***

***instructor permission is required; student should email instructor to initiate the process;***

***instructor will email student if they may register for the class;***

***meeting time and date will be established after registration;***

***course will meet 1 time per week for 2 hours.***

***Susan Dun***

**MIT 380-0 Cinematography**

This class demonstrates advanced lighting and camera techniques, including a thorough understanding of the newest lighting kits and digital camera technology. Students will gain an appreciation for the aesthetics of cinematography across several eras and styles through lectures and class discussion. Additionally, students will learn to use cinematography to bring the story to life, explore cinematic techniques for independent filmmaking and be exposed to alternative styles of cinematography. Labs will offer hands on instruction using the RED Epic, LED and Fresnel lights, and mobility rigs such as the jib, dolly and Steadicam. Students are required to complete two major projects for the class, including a music video and a short narrative or documentary film. Projects must have a focus on using visual language to further the drama, and will be graded on the merits of shot selection, camera movement, lighting technique and production design. In addition, students must complete an extensive pre-production packet for their final project.

***MIT majors only; sophomores and above; MIT 190***

***Anne Sobel***

**MIT 388-0 Internet and Society**

The Internet affects every society and culture on earth. This class surveys a range of theoretical, historical and technological issues that the Internet poses to society. At its core, this class asks students to critically think about the question "Who controls the Internet?" Students develop a broad familiarity with a range of issues and problems related to the impact of the Internet on society through directed readings and discussion. Students also hone their research and writing skills through independent research projects on Internet topics of interest throughout the course. The goals of this course are to 1) familiarize students with the macroeconomic,

social, and political effects of the internet, 2) develop intellectual curiosity by supporting directed student research and 3) provide students with intellectual frameworks to consider internet policy. The class is built around discussions of course readings with evaluation based upon class participation and presentations in addition to three extended essays. Texts: Abbate, Janet, *Inventing the Internet*, (2000) • ISBN-10: 0262511150 | ISBN-13: 978-0262511155 Goldsmith, Jack and Wu, Tim, *Who Controls the Internet? Illusions of a Borderless World*, (2008) • ISBN-10: 0195340647 | ISBN-13: 978-0195340648 Wu, Tim, *The Master Switch: The Rise and Fall of Information Empires*, (2011) • ISBN-10: 0307390993 | ISBN-13: 978-0307390998 Lessig, Lawrence, *Code Version 2.0*, (2006) • ISBN-10: 0465039146 | ISBN-13: 978-0465039142 Benkler, Yochai, *The Wealth of Networks*, (2007) • ISBN-10: 0300125771 | ISBN-13: 978-0300125771

***Sophomores and above. There are no prerequisites for this course though research methods and junior standing are recommended.***

***John Paul Laprise***

### **MIT 390-0 Directing: Directing the Short Film**

Directing class is an opportunity for students to hone the craft of working with actors and managing a large crew to create a polished cinematic production. The goal is for students to coalesce their previous experience from acting, cinematography and screenwriting courses to create a portfolio piece that will help them become an attractive job candidate, fundraise for future projects, and gain the skills necessary to lead a professional film crew. Students will collaborate on in-class film projects, acting workshops and round table their scripts. The major requirements of class will be a polished script, 5-15 minute short film, extensive pre-production packet, and comprehensive directing binder, due at the end of the school year. Additionally, students will be required to crew on one fellow student's production.

**Admission by Application: Students must also submit a short screenplay (5-15 pages) that they are considering producing for the class. Along with the script, students must submit a 500-800 word description of how you visualize the film, who you will be working with, and how you plan to use this class to further your development as a filmmaker. Students must apply to the professor by November 17; students will be notified by November 24. Texts: *The Film Director's Intuition* – Judith Weston, *Master Shots Volume 2: Shooting Great Dialogue Scenes* – Christopher Kenworthy, *The Big Picture: Filmmaking Lessons from Life on the Set* – Tom Reilly**

***Instructor permission; MIT majors only; MIT 190 Media Construction and MIT 380 Cinematography. Additional classes such as Animation, Editing and Acting are desirable, but not required. Juniors and Seniors only.***

***Anne Sobel***

### **MIT 393-0 Computer Animation 2D**

In this introductory course, students immerse themselves in the theory and practice of 2D animation. The emphasis is on the experimentation, critical thinking and narrative structure for the sequential images in the realm of two-dimensional environments. A clear understanding of the recognized principles of 2D animation, and their inseparable relationship to the art of storytelling will be introduced in this introductory course. A good understanding of motion, timing, and sense of observation will be critical in this class. Compositing, sound editing and topics in motion picture production will be introduced at a less intense level. The course also emphasizes artistic and aesthetic creativity and familiarizes students with the notion of digital asset management (DAM). The assignments may include simple 2D image-based visual narratives, unambiguous reconstructions of realities, or more abstract compositions exploring

natural phenomena, texture, light, and other formal or spatial elements. The final project will be based on the discussion, evaluation and creation of animation ideas for emerging interactive technologies. Students in this course will investigate various display systems, graphics and related dynamics from the consumer point of view. Perceptual and psychological aspects of the dynamics will be investigated and related ideas will be generated for the imaginary client. By the end of the course students should be able to create responses to the ways in which 2D digital animations represent movement in sequence, develop vocabulary of 2D animation and related technical terminology, and apply the principles of storytelling with boarding. Towards the end of the semester, students should be able to familiarize themselves with the digital production methodologies and gain an understanding of the possibilities and parameters of creating animation for the targeted audience. The prerequisite for this course is sophomore standing. Non-majors are welcome as long as they have completed their first year. Final grade will be calculated on the basis of performance and participation. In order to be considered for a grade, work must be submitted on time and conform to the format required. Meeting time will be used for a combination of lecture, demonstrations and discussions. Date, time and nature of each project will be explained in the meetings. The projects might be divided in the phases listed below:

- Phase I: Planning and Research
- Phase II: Concept Development
- Phase III: Elements and Processes Development
- Phase IV: Finalization
- Phase V: Solution and Evaluation

***Sophomores and above.***  
***Mugeem Khan***

### **MIT 395-0 Computer Animation 3D**

This course focuses on the content creation from a three dimensional digital environment and camera-based production techniques. The class instructions will introduce the related concepts, such as 3D modeling, lighting, rendering, narrative structure, pacing, compositing and cinematographic match moving. In this introductory course, students will develop knowledge and skills as they learn about and produce computer-generated 3D elements in the realm of VFX and broadcast animation. A good understanding of motion and timing, as well as a sense of observation will be critical in this class. Students will also develop awareness related to the audiences' perceptual/emotional needs, digital asset management (DAM) and production methodology. The assignments may include ambiguous/unambiguous reconstructions of physical realities, simple 3D visual narratives, and VFX related experimentations. Students in this class will be experimenting high-speed digital camera such as Phantom Flex and 3D digital elements generated by Autodesk Maya software for their conceptual and narrative development. By the end of the course students should be able to create responses to the ways in which 3D digital animations represent movement in sequence, develop vocabulary of 3D animation and related technical terminology, and apply the principles of storytelling with boarding. Towards the end of the semester, students should be able to familiarize themselves with the digital production methodologies, discuss the emotional and communicative aspects of visual narratives within the contextual paradigm and gain an understanding of the possibilities and parameters of creating 3D animation for the targeted audience. The prerequisite for this course is sophomore standing. Non-majors are welcome as long as they have completed their first year. Final grade will be calculated on the basis of performance and participation. In order to be considered for a grade, work must be submitted on time and conform to the format required. Meeting time will be used for a combination of lecture, demonstrations and discussions. Date, time and nature of each project will be explained in the meetings. The projects might be divided in the phases listed below:

- Phase I: Planning and Research
- Phase II: Concept Development
- Phase III: Elements and Processes Development
- Phase IV: Finalization
- Phase V: Solution and Evaluation

***Sophomores and above.***

**MIT 398-0 Undergraduate Seminar**

The course is open to Communication and Journalism students. The course is also listed as an elective for the Middle East Studies Certificate and Minor. Description: Arab TV Industries is organized around historical periods, geographic locations, popular genres and significant milestones before and after the introduction of satellite technology. Using a combination of readings, lectures, videos, discussions and guest presentations, students develop an understanding of Arab television's history and an ability to assess its various functions. This course examines developments of Arab television through cultural, social, technological, commercial and political lens. The history, practice and impact of Arab television are addressed as useful manifestations of transformations in the contemporary Arab world. By the end of the course, students are expected to develop three core capabilities (1) Gain a broad understanding of the history and development of Arab television industries and their relationship to broader contexts (2) Acquire a set of analytical and practical tools to evaluate Arab Television programs. At the same time develop the capacity and confidence to become a contributor to the region's television industries (3) Develop an understanding of the multiple local, regional and international vectors affecting Arab television. Students are expected to research and debate the current state of Arab television industries, their structure and the medium's threats and opportunities. Students will be evaluated through three tests, individual and group research projects, and a final paper.

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***Juniors and above.  
Joe Khalil***

**IMC/JOURNALISM COURSES**

**IMC 330-0 Principles of Public Relations**

Introductory public relations course in which students learn the basics of public relations, the public relations process and design a public relations plan using strategic and integrated communication methods. Students will: Learn what public relations is, and what it is not, within the context of integrated marketing communication; understand the profession's historical roots and evolution; learn about issues and trends that shape the profession's future, including the changing landscape of how people get information; understand the importance of values and ethics in public relations; learn the importance of research and how to apply basic research techniques to inform public relations planning and implementation; gain insight into identifying and communicating effectively with internal and external audiences; learn how to evaluate a public relations plan; apply the public relations process in designing a plan for a specific client ; develop critical thinking skills by studying and discussing real world public relations issues, and learn about the variety of career opportunities within the profession. Teaching Methods: Lecture, discussion, in-class activities, report on a PR practitioner, homework, presenting a public relations plan for a real client. Evaluation Methods: Class participation, homework; in-class writing assignments/pop quizzes; practitioner interview and report; client project. Sophomores and above; open for cross-registration; cannot be taken P/N First of three classes



required for Public Relations Certificate Books: Public Relations Strategies and Tactics, Dennis L. Wilcox and Glen T. Cameron (Tenth Edition); AP Stylebook, 2013

***Sophomores and above.***  
***Patricia A. Roth***

### **IMC 332-0 Public Relations Case Studies**

Case Studies in Public Relations and Integrated Marketing Communications. Students will learn from the mistakes and successes of others when they analyze real-world cases from both the corporate world and the non-profit world. Students will deepen their understanding of the application and outcomes of public relations and communication strategy and expand their analytical, critical and planning skills through the case study method, which is structured to place the student in fact-based situations in which public relations and communication decisions are made.

***Juniors and above; IMC 330 and IMC 331.***  
***Robert Wesley Meeds***

### **JOUR 101-0 Introduction to Journalism: Basic reporting, writing, media**

The course provides an overview of journalism fundamentals and explores how news is defined, reported, written and produced across print, broadcast and online media platforms. Journalism 101 is an intensive reading and writing course designed to introduce students to examples of excellent journalism and to help students begin to develop their own skills in reporting and writing various kinds of stories, including breaking news and feature, profile and trend stories. (Offered only in Qatar and only to students in the Academic Bridge Program.) Students will: Learn what journalism is and how journalists gather and write news; read a variety of news stories and articles about newswriting that will help to develop a sense of journalism excellence and ethics; become familiar with the AP style of newswriting; gain an understanding of and apply newswriting basics, including the five Ws, lead paragraphs, story structure, rewriting and editing; learn reporting basics, including generating story ideas, identifying sources, interviewing and note taking, using quotations and attributions; write original stories in a variety of journalistic styles; tell or enhance a news story through photography; learn about potential careers in journalism or journalism-related fields; meet expectations of due dates, manage multiple assignments, take responsibility for own learning. Teaching Method: Lecture, discussion, roundtable brainstorming of story ideas and sources, one-on-one review of story drafts, sharing of stories and open critique. Registration Requirements: Open to ABP students only. No P/N Books: Inside Reporting: A Practical Guide to the Craft of Journalism by Tim Harrower; McGraw-Hill, publisher; AP Stylebook, 2013 edition; Associated Press, publisher

***ABP students only.***  
***Patricia A. Roth***

### **JOUR 201-0 Reporting, Writing and Multimedia Storytelling**

Introduction to the fundamentals of journalism necessary for any platform or storytelling format. Includes news and information gathering; story construction; using basic numbers and data to tell a story and assess information; editing and presentation; ethical issues while covering stories; and visual literacy. The course emphasizes basic reporting and writing skills plus still photography, photo editing, audio recording, audio editing and Final Cut Pro presentation. Inside Reporting [Paperback] Tim Harrower McGraw Hill Publication Date: June 22, 2012 | ISBN-10: 0073526177 | ISBN-13: 978-0073526171 | Edition: 3 2). The Elements of Style, Fourth Edition [Paperback] William Strunk Jr. (Author), E. B. White (Author), Roger Angell

(Foreword) Paperback: 105 pages Publisher: Longman; 4th edition (August 2, 1999) ISBN-10: 020530902X ISBN-13: 978-0205309023 3). Writing Tools: 50 Essential Strategies for Every Writer [Paperback] Roy Peter Clark (Author) Little, Brown and Company, Hachette Book Group January 10, 2008 | ISBN-10: 0316014990 | ISBN-13: 978-0316014991 4). The Associated Press Stylebook 2013 (Associated Press Stylebook and Briefing on Media Law) [Paperback] Associated Press (Author) Publication Date: July 30, 2013 | ISBN-10: 0465082998 | ISBN-13: 978-0465082995 | Edition: Forty-sixth Edition

***Journalism majors only; freshmen only.***  
***Mary Dedinsky, Abraham Abusharif and Justin Martin***

### **JOUR 301-0 Enterprise Reporting in Diverse Communities**

Overview: Advanced-skills course on in-depth multimedia reporting and storytelling. By getting to know a specific audience in Qatar and experimenting with a variety of reporting and storytelling techniques, students produce cross-platform content for print, broadcast, and the Web. The course pushes students beyond their comfort zones and provides training in reporting for and about diverse audiences.

Learning Objectives: Understand what constitutes “news” when you encounter it by further developing your sense of news judgment; identify and understand your audience using quantitative and qualitative data in order to write and produce stories that will interest them; identify appropriate sources for a story, including official and unofficial sources; avoid talking only to recognized community leaders or government authorities--broaden your source lists to include the ordinary people who live and work in Qatar; master reporting, writing and presentation skills through a variety of assignments focused on your audience; create compelling stories by using multiple forms of media like text, video, still photography, audio and online formats; tell strong visual stories using still pictures, audio, video and data; use accurate note taking, documentation, interviewing and fact checking; apply rules of good grammar, punctuation and syntax, following appropriate AP or broadcast styles; and understand how cultural diversity, gender, disability, ethnicity, race and sexual orientation relate to reporting the news.

Teaching methods: lectures, field reporting, individual conferences.

Evaluation methods: graded and edited journalistic work, news quizzes, participation and professional conduct.

Class Materials: The Associated Press Stylebook.

Students must have passed JOUR 203 with a grade of at least C-; sophomores and above.

Both sections of JOUR 301 meet each Monday and Wednesday morning from 8:30 am to 1:00 pm and Wednesday evening from 4:30 pm to 9:00 pm. Please see your academic adviser for additional details.

***Journalism majors only; sophomores and above; JOUR 203 with a C- or better.***  
***Janet Key and Andrew Mills***

### **JOUR 342-0 Advanced Online Storytelling**

Advanced Online Storytelling is a 5-week course that prepares journalism students for their residencies by simulating a newsroom environment. It is an intensive exploration of advanced multimedia reporting, which will allow students to apply all of their multimedia reporting skills to one single class project. All members of the class work together to produce an investigative multimedia website about a particular social, political or economic issue in Qatar. Students are divided into 5 teams: website design and public relations, data and flash animation, print and writing, video and audio, and a photography team. Students will spend most class periods

reporting in the field or writing, designing, editing and building the website. No textbooks are required.

***Journalism only; juniors and above; residency students only; JOUR 321, JOUR 323 or IMC 331***

***Christina Maria Paschyn***

### **JOUR 345-0 Journalism Residency: News Magazine and Feature Writing**

Journalism Residency in Newspaper/Online (2 units). Hones reporting and news writing skills through practical assignments, including multimedia opportunities whenever possible, under deadline pressure and close editorial supervision.

***Journalism majors only; juniors and above; JOUR 342 or JOUR 368 with C or better***

***Richard Roth***

### **JOUR 355-0 Journalism Residency: Magazine Residency**

Journalism Residency in Magazine (2 units) Exploration of aspects of magazine writing and reporting. Practical assignments, including print and web content whenever possible, in a magazine office with deadline pressure and close professional supervision.

***Journalism majors only; juniors and above; JOUR 321; JOUR 342 or JOUR 368 with C or better***

***Richard Roth***

### **JOUR 365-0 Journalism Residency: Broadcast Reporting**

Journalism Residency in Broadcast (2 units) Gathering television news in the field; writing scripts, readers, voiceovers, packages and on-camera news for reporters and anchors. Practical assignments in a broadcast newsroom under close professional supervision.

***Journalism majors only; juniors and above; JOUR 323 and either JOUR 342 or JOUR 368 w/ C or better***

***Richard Roth***

### **JOUR 368-0 Documentary**

This class will enable students to gain an overview of the fundamentals of researching, planning, shooting and editing video for documentaries. Students will learn about the power of documentaries in addressing issues of social significance. They will explore the history of documentary video production as well as current trends. Students will also learn to develop critical viewing skills. The same way students would expect to read books for other courses, students will view and critique a range of contemporary documentary films. Additionally, students will learn to research for, collect and analyze primary sources – e.g. news stories, first-person accounts, government records, footage stored in archives libraries, museums and online databases. Given NU-Q's unique location in the Middle East, one of the most diverse and fast developing Arab nations in the world, students will be encouraged to explore, the social, cultural and political resources within Qatar. Students are expected to complete a 10-minute documentary by the end of the 5-week course.

***Juniors and above; residency students only; instructor permission is required.***

***Miriam Berg***

**JOUR 370-0 Media Law & Ethics**

The legal and ethical framework defining media freedoms and constraints in the United States, including copyright and trademark issues. Historical context and focus on the evolution of constitutional *statutory*, judicial and ethical standards. This four-week course is designed to enhance critical thinking among students commencing a Journalism Residency this semester. Topics will include: Key legal principles that frame freedom of the press; Legal systems—their role and the limits—in governing mass media news, information and entertainment content; copyright protection and ethics considerations for journalism organizations and professionals.

***Journalism majors only: Juniors and above; required for residency.***  
**Jack Doppelt**

**JOUR 395-0 Special Topics: Public Relations Residency**

Journalism Residency in Public Relations (2 units) Students will work in a corporate communications department or for a public relations agency full-time for 10 weeks.

***Journalism only; juniors and above; IMC 331; JOUR 342 or JOUR 368 with C or better***  
**Richard Roth**

**LIBERAL ARTS COURSES****ARABIC 142-0 Arabic for Media (.5 NUQ units)**

This course offers qualified students an opportunity to develop an understanding of some of the language varieties and linguistic properties of popular media productions in Arabic. After an introduction to selected media samples, students will write critical analyses. With Egyptian political and economic unrest as the focus, they will study, compare, and contrast news coverage on two of the most popular news websites in the Arab world: Aljazeera.net and Alarabiya.net. They may decide to compare that coverage with OnTV and Al Kahira Was Nas. Next, students will analyze consumer preferences and habits through the study of Ramadan programming on MBC's shahid.net. Intermediate level proficiency in Modern Standard Arabic is required.

***Freshmen and above; instructor permission only: students should email the instructor for permission to register at [mouanaimi@qf.org.qa](mailto:mouanaimi@qf.org.qa)***  
**Mounir Ouanaimi**

**ECON 242-0 Principles of Economics**

This introductory course studies basic economic concepts and theories. It is divided into two main parts: microeconomics and topics on macroeconomics. The module examines central economic ideas including supply and demand, market structures, consumers, public policy and monopoly as well as macroeconomic indicators such as gross domestic product, inflation and unemployment. Issues on economic growth, financial systems and capital markets are also discussed (including Islamic finance). Whenever possible, examples from Qatar and other economies in the Gulf region will be used to illustrate the material being discussed.

***Freshmen and above***  
**Giovanni Bandi**

### **ENGL 103-2 English Composition**

The purpose for which one writes dictates the manner or mode in which one writes. This course aims to improve skills in writing for the three agendas that define the NUQ curriculum: the academic, journalistic, and creative. In service of an academic agenda, we will continue to focus on formulating effective arguments and using supporting documentation. For journalism, our agenda is to analyze factual information and write reports employing appropriate style, while for artistic projects we will experiment with different genres, such as poetry or screenplays, in order to foster a unique voice. For Spring 2014, these agendas will be pursued through the theme of visual cultures, which includes photography, film, paintings, posters, advertisements, memes, comic strips, and logos. Because in contemporary society images are used in a variety of ways—as evidence, a means of persuasion, a medium of advertising, and aesthetic objects—we will 1) analyze the significance and methods by which visual materials are utilized in each mode of writing and 2) create and use visual materials to support claims made in writing.

***Freshmen only; required for all freshmen; there will be 3 required field trips during the semester which will take place on Thursday afternoon. Former NU-Q ABP dual enrolled students who took ENG 103 Spring 2013 with Molly McHaarg will register for GEN CMN 112.***

***Allwyn Tellis and Munjulika Rahman***

### **ENGLISH 242-0 Topics in Literature: Analysis of Autobiography**

This course will be a thorough examination of autobiographical writing through the lens of culture and identity. We will consider what is revealed through the way a select group of authors choose to construct their narratives. Specifically, one of the primary objectives of this course will be to acquire a clear understanding of how these autobiographers established a personal and collective identity based on the explorations and expressions of their cultural lineage.

***Freshmen and above.***

***Tracy Vaughn***

### **ENGLISH 242-0 Topics in Literature: Women as Writers**

This course offers a multi-genre examination of how women writers have directed the trajectories of literature from a broad range of backgrounds and cultures. As women writers, they possess the distinct ability to identify what harms, degrades, denies development and destroys by using writing to illuminate various ways of resistance and resilience. This course will highlight the works of women writers who address the evolving roles of women in society and also consider the factors and figures influential in the reception of their work.

***Freshmen and above.***

***Tracy Vaughn***

### **ENGLISH 242-0 Travel Writing**

This course will explore styles, structures, narrative choices, and points of view of travel writing. Students will consider the role of the traveler in narrative texts. The class will compose several travel narratives in this course as well as completing other short assignments, while improving their descriptive and narrative techniques in the process. Course readings will include travel tales written by curious tourists, explorers, and survivors.

***Sophomores and above.***

***Maria Dawn Lombard***

### **ENGLISH 369-0 Studies in African Literature: 20th Century Literature in English**

Through poetry, short stories, novels, and drama, students will explore a range of twentieth century literary expression. Topics for discussion include: orature and its implications for poetry drama, and fiction; independence and postcolonialism; fictions of memory; gender constructions. Substantive attention will be devoted to writing by women/or about muslim cultures.

***Sophomores and above; English 200 level course is required (test credits e.g. IB, A-Levels do not fulfill this prerequisite); department permission only; please see your adviser to ensure that you have met the prerequisites and to receive a permission number.***

***Sandra Richards***

### **HISTORY 242-0 Topics in History: 20th Century U.S. History**

This course explores the major themes of the history of the United States in the 20th Century. It is designed to be an analysis of the forces that shaped and reshaped American society from 1900 to the present day. In what has become known as America's Century, the United States rose to superpower status abroad and at home began reexamining what it meant to be American. We will focus on how generations of ordinary Americans experienced and responded to this fast paced century. Topics covered in the course include American imperialism, Progressivism, World War I, the Roaring Twenties, the Great Depression, World War II, the Postwar Boom, the Cold War, the Civil Rights Movements, Vietnam War, New Conservatism and Globalism. Special attention will be given to the different ways popular forms of media responded to and, in turn, influenced the major themes of the day. • The learning objectives include: • understanding the major themes of United States history in the 20th Century. • understanding the reading, writing and discussion skills of a historian. • understanding how these skills transfer to other subjects for a successful undergraduate career. • Teaching method will include a combination of lectures and class discussion. • The evaluation method include: • Attendance: pass/fail • Class Participation: 20% • Class Presentation: 10% • Short Quizzes: 10% • Four Short Papers: 40% (10 % each) • Research Paper: 20% • Class materials required include: 1. Robert A. Divine, eds., America Past and Present: Since 1865, vol. 2, 9th edition, Prentice Hall, 2010 ISBN: 0205699952. 2. Hoffman and Gjerde, eds., Major Problems in American History: Since 1865, vol. 2, 2nd edition, Cengage Learning, 2007 ISBN: 0618678336. 3. Larry Madaras, United States History, Volume 2: Taking Sides -- Clashing Views in United States History, Volume 2: Reconstruction to the Present, 13th edition McGraw--Hill/Dushkin, 2008 ISBN: 0073515329.

***Freshmen and above***

***Christopher Sparshott***

### **HISTORY 242-0 Topics in History: Britain in the Middle East**

This course examines the history of British involvement in the Middle East over the last 200 years. We will explore British strategies of formal and informal influence in the region and, in turn, local strategies of resistance and accommodation. We will start by focusing on the development of political, economic and cultural ties between Victorian Britain and the Ottoman Empire in the 19th Century. We will then study the British occupation of Egypt in 1881 as the beginning of a period of expansionism in the Middle East, follow the rise of British influence during WWI and the post-war Mandates in Palestine, Syria, Iraq and Iran, before tracing the rise of Arab nationalism and the decline of British influence in WWII, the 1948 War and the Suez Crisis of 1956. Throughout the course our goal will be to understand how the interactions

between these two worlds helped shape the modern Middle East. • The learning objectives include: • understanding the major themes of British involvement in the Middle East from the 18th Century to the 20th Century. • understanding the reading, writing and discussion skills of a historian. • understanding how these skills transfer to other subjects for a successful undergraduate career. • Teaching method will include a combination of lectures and class discussion. • The evaluation method include: • Attendance: pass/fail • Class Participation: 20% • Class Presentation: 10% • Short Quizzes: 10% • Four Short Papers: 40% (10 % each) • Research Paper: 20% • Required Texts: • Cleveland, William L, A History of the Modern Middle East. Boulder, Colorado: Westview, 2004. ISBN--10: 0813340489. • Khater, Akram Fouad, Sources in the History of the Modern Middle East. Cengage Learning, 2003. ISBN--13: 9780395980675. • Smith, Charles D, Palestine and the Arab--Israeli Conflict: A History with Documents. Boston/New York: Bedford/St. Martin's Press; Sixth Edition, 2006. ISBN--10: 0312437366. • Material supplied by instructor.

***Freshmen and above.***  
***Christopher Sparshott***

### **HIST 387-0 Colonialism and Decolonization in the Muslim World**

This course concerns key theoretical issues relating to colonialism and decolonization, and situates these discussions in case studies from the Muslim world. The first segment concerns the process of colonialism and its effect on articulations of cultural difference, gender, ethnicity, and religion. The second portion looks at the decolonization and liberation struggles. The last portion considers the long-term effects of colonialism (neo-colonialism?) perhaps persisting beyond independence.

***Sophomores and above; completion of a 200-level course on the Middle East or Muslim world is required; department permission only; please see your adviser to ensure that you have met the prerequisite and to receive a permission number. Cross registration students should e-mail [z-wright@northwestern.edu](mailto:z-wright@northwestern.edu) between December 5<sup>th</sup> and January 14<sup>th</sup> to receive permission to enroll in the course.***

***Zachary Valentine Wright***

### **PHIL 242-0 Topics in Philosophy: Global Justice**

Around 1.1 billion people live in extreme poverty on less than one dollar a day. They frequently lack proper nutrition, adequate shelter, safe drinking water, and sanitation. They also bear the greatest burdens of famine and epidemic disease, and they also frequently face social and political conditions of unrest and systematic oppression. This course pursues the question of what, if anything, we in technologically and economically developed nations owe to the global poor. It focuses on competing theories of global distributive justice, as well as the relationship between poverty, health, and human rights. Additionally, it examines different strategies for international development

***Freshmen and above.***  
***David Emmanuel Gray***

### **POLI\_SCI 242-0 Topics in Political Science: Gulf Society and Politics**

This class investigates important themes of contemporary Gulf society and politics, such as the impact of oil on society and politics, inclusion and exclusion in citizenship, and the changing roles and opportunities of women. Political readings are combined with literature from the Gulf region, including excerpts of Sophia Al-Maria's The Girl Who Fell to Earth. 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 today.

***Freshmen and above***  
***Jocelyn Mitchell***

**POLI\_SCI 242-0 Topics in Political Science: Intro to International Relations**

This class will introduce students to the development of international politics in the last century and the major theories of International Relations. Our primary focus will be the Cold War and after, and we will be looking at the development of the current international system and the ways scholars and policymakers try to understand and navigate war, peace, and the various states between

***Freshmen and above***  
***Sean Burns***

**POLI\_SCI 309-0 Advance Topics in Political Theory: Islam & Politics in the Middle East**

The course combines thematic analysis and case studies. Islamists' perceptions of history and nation, religion and politics, and modernity and morality will be discussed, along with on-going debates concerning equality, democracy, women, non-Muslims, citizenship and civil constitution. The course surveys a wide spectrum of Islamism, from 'moderate' and nonviolent movements such as the Muslim Brotherhood organizations and the Justice and Development Party in turkey to 'radical' and violent movements such as Al-Qaeda and Hizbullah. The role of the media is also analyzed.

***Sophomores and above***  
***Khaled Al Hroub***

**POLI\_SCI 387-0 Topics in Political Science: Female Civil Society in Qatar**

Overview: This class investigates female engagement and empowerment in Qatar. Students will conduct culturally sensitive ethnographic research on Qatari women's gatherings, carefully preserving privacy and anonymity. Supplemented with survey data and relevant social science literature, students' end packages will include final reports as well as multimedia projects (documentary, museum installation of audiovisual materials) that will be displayed throughout Qatar. This class provides a hands-on research experience that highlights the concerns of Qatari women and their families, community, economy, policy.

***Freshmen and above; Instructor permission is required; priority is for students involved in UREP. If you are not involved in the UREP grant, please contact the instructor for permission to enroll in the course.***  
***Jocelyn Mitchell***

**RELIGIOUS STUDIES 242-0 Topics in Religion Studies: Sufism**

Sufism, sometimes referred to as "the science of the soul's purification" (taṣawwuf) or "Islamic mysticism", has played a critical role in the history of Muslim societies. This course provides an overview of the key doctrines of Sufism and considers their elaboration in dialogue with broader the broader intellectual, social and political history of Muslim civilizations. Four time periods covered include: the formative years (600 to 1100 C.E.); the emergence of Sufi orders (1100 to 1400); the institutionalization of Sufism in the late medieval empires (1400 to 1800); and the reform, contestation and revival of Sufism in the modern period (1800 to present).



***Freshmen and above  
Zachary Valentine Wright***