VCUarts Qatar FLD Courses - Fall 2025

Speculative Design and the Cinematic Narrative

Course Time:	Tues./Thurs. 2:30 PM - 5:00 PM
Instructor:	S. Padmanabhan
Course Number:	ARTS 391
Section:	Q01
CRN:	48156

Students will access digital fabrication, digital print, textile/fiber arts, and craft techniques to create artifacts. Students will engage in all aspects of the design process: research, analysis, sketching and iterative prototyping, and design development alongside presentation techniques in order to meet the required studio objectives, through both individual and group projects. This course finds impetus in theoretical and philosophical underpinnings derived from speculative design, film realism, and perpetual reality.

COSTUME DESIGN FOR FILM AND THEATER

Course Time:	Thurs. 2:00 PM - 4:30 PM
Instructor:	E. De Veuve
Course Number:	DESI 393
Section:	Q01
CRN:	49041

Students will gain an understanding of the basic principles involved in designing costumes for film. Through class discussions, homework assignments and projects, students will gain an understanding of what defines a costume; how costumes help direct the narrative of performance; how to analyze a script or story for costume needs; what goes into creating a costume from a design perspective; and how costume design is a part of a collaborative effort.

MOVING PIXELS

Course Time:	Tues./Thurs. 2:00 PM - 4:00 PM
Instructor:	P. Welz
Course Number:	PHTO 280
Section:	Q01
CRN:	45317

Introduction to digital video, computer imaging and interactive multimedia as tools of artistic expression and social inquiry.

DIGITAL IMAGING I

Course Time:	Tues./Thurs. 5:30 PM - 7:30 PM
Instructor:	TBD
Course Number:	PHTO 281
Section:	Q01
CRN:	47527

Study of fundamental techniques and processes of digital image-making, including image capture, manipulation and digital printing. Emphasizes professional standards, technical proficiency and individual artistic expression.

INTRODUCTION TO WORLD CINEMA

Course Time:	Mon./Wed. 5:30 - 6:50
Instructor:	S. Mir
Course Number:	WRLD 230
Section:	Q01
CRN:	49057

An overview of the main theoretical frameworks, critical concepts and debates devoted to non-Hollywood world cinemas, with special emphasis on the rethinking of national cinema and the problematizing of identity in an increasingly transnational era. Broad interdisciplinary readings in film theory, film history and cultural studies will be supplemented by case studies of particular cinemas and filmmakers, so as to convey an appreciation of the main international movements in the history of cinema.

INTRODUCTION TO WORLD CINEMA

Course Time:	Mon./Wed. 3:30 - 4:50	Instructor:	S. Mir
Course Number:	WRLD 230	Section: Q03	CRN: 49059

An overview of the main theoretical frameworks, critical concepts and debates devoted to non-Hollywood world cinemas, with special emphasis on the rethinking of national cinema and the problematizing of identity in an increasingly transnational era. Broad interdisciplinary readings in film theory, film history and cultural studies will be supplemented by case studies of particular cinemas and filmmakers, so as to convey an appreciation of the main international movements in the history of cinema.

NUQ FLD Courses - Fall 2025

Documentary Film Hist & Critic

Course Time:	Mon./Wed. 10:00 AM - 11:15 AM	Instructor:	Najem, Chafic Tony
Course Number:	MIT 313-0	Section: 70	Class Nbr: 10142

This seminar explores the history and theory nonfiction cinema and media. We will engage foundational theoretical questions of the creative treatment of reality in film, and we will discuss how major movements in the history of documentary have responded to those questions with widely varying forms. Each of these shifts in documentary practice throughout its long history has challenged notions of cinematic truth in order address the social, aesthetic, and technological realities of its particular place and time. The course will focus primarily on feature-length documentary cinema, but it will also include some discussion of short-form, art-gallery, and web based interactive documentary.

Radio/Television/Film Genre: Horror Cinema

Course Time:	Sun./Tues. 11:30 AM - 12:45 PM Thurs. 2:30 AM - 4:30 PM	Instructor:	Burris, Gregory
Course Number:	MIT 222-0	Section: 70	Class Nbr: 10214

This course delves into the rich and complex relationship between horror films and political themes. This course examines how horror cinema reflects and critiques societal anxieties and issues, offering a unique perspective on topics such as race, gender, colonialism, and social inequality. Through a curated selection of films from various countries and eras, students will explore how horror narratives are shaped by and respond to cultural and historical contexts. The course includes screenings of seminal works alongside lesser-known titles. Each screening is paired with discussions and readings that provide critical frameworks for analyzing the political dimensions of horror. By the end of the course, students will have developed a nuanced understanding of how horror cinema can serve as a powerful tool for political commentary and social critique, enhancing their ability to engage with and interpret complex cultural texts.

Foundations of Screenwriting

Course Time:	Mon./Wed. 5:30 PM - 6:45 PM	Instructor:	Atrach, Dana
Course Number:	MIT 260-0	Section: 70	Class Nbr: 10143

Students learn tools to expand and enrich their appreciation of all aspects of screenwriting to prepare for entering the professional world. Through practice, students (1) learn all the elements of screenwriting; (2) discover how core concepts interact within existing and emerging media forms, and (3) explore films and topics to produce an original script.

National Cinema: Palestine

Course Time:	Sun./Tues. 8:30 AM - 9:45 AM Thurs. 10:00 AM - 12:00 PM	Instructor:	Burris, Gregory
Course Number:	MIT 351-0	Section: 70	Class Nbr: 10135

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

Foundations of Sound Design: Sound Production

Course Time:	Mon./Wed. 10:00 AM - 11:15 AM	Instructor:	Striker, Spencer
Course Number:	MIT 382-0	Section: 70	Class Nbr: 10182

Sound design is crucial to the success of visual storytelling and interaction design. While often subtle, skillfully produced sound design immerses the viewer, listener, or product end-user, shaping the emotional landscape of the piece and guiding the audience along. It's an observable phenomenon that people can watch and even enjoy a scratchy, jumpy, low-quality image, (e.g. The Blair Witch Project (1999)), but they cannot bear poorly produced audio. Therefore, artfully crafted sound design is a vital component of effective audio-visual media. This course explores the history of sound design, its theoretical underpinnings, and the core features of a compelling soundscape. We will explore the workflow of a professionally produced soundtrack—including capturing, editing, repairing, mixing, and applying effects. Students will breakdown and analyze soundscapes by listening to examples from different periods and media formats, produced via a variety of methods, (both analog and digital). Students will examine the state of the art and potential futures of sound design, discussing the core concepts of immersive and 3D audio. Finally, students will apply the knowledge and skills developed in the class to produce original sound design projects to strengthen their portfolios, win awards, and attract real-world clients.

Directing: Directing Actors

Course Time:	Sun./Tues. 11:30 AM - 12:45 PM	Instructor:	Kazkaz, Rana
Course Number:	MIT 390-0	Section: 70	Class Nbr: 10136

This course is designed for students who wish to develop directing skills and techniques for working with actors. The course will cover auditioning and casting, but the majority of the time will focus on the actor/director relationship during rehearsal and performance. Through lectures, in-class exercises and assignments, students will be exposed to a variety of methods and then be asked to demonstrate their newfound knowledge by directing actors in a series of scenes. All students in the class will be required to act in one another's directing projects.

2D Computer Animation

Course Time:	Mon./Wed. 8:30 AM - 9:45 AM	Instructor:	Striker, Spencer	
Course Number:	MIT 393-0	Section:	70	Class Nbr: 10180

In this course, students will learn how to make digital animation and discover how to capture the hearts and minds of audiences with this highly popular and fun-filled art form. It offers a basic comprehensive understanding of integrating motion theory and various digital practices that create the illusion of life and movement on the screen. The course consists of three main components: Theoretical knowledge development to understand the history of animation, basic principles of time and movement, digital production systems and methodologies, sensual values (such as visual, aesthetic, formal, pragmatic) and abstract values (such as emotional, motivational, persuasive). Technical knowledge development through in-class workshops, self-guided learning, hands on practice using computer software and employing different digital production methods and processes. Students will learn how to manage projects and understand various technical terminologies, attributes and industry-standard specifications. Experimentation and creative exploration by taking the knowledge and skills that were gained in the first two phases and reapplying them using a more personal, creative and conceptual mind-frame. This phase will reinforce the importance of narrative and creating value and romance for different audiences.