

## Professor Mohammed Hashem



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### **Australian Citizen**

#### **Current Position**

**Adjunct University Professor: Masters Program: American University**

<https://gapp.aucegypt.edu/academics/centers/kamal-adham-center/faculty-and-staff>

**Faculty undergraduate program Mass Communication: The British University**

**Senior Producer/Senior Writer/Director: Television and Radio**

**broadcaster/Owner and Founder of HashemProductionz**

<https://www.facebook.com/hashemproductions/videos/1667459740038410/>

#### **Qualifications (dates)**

**MASTER of ARTS (University of Melbourne 2008)**

**DOCTOR OF PHILOSOPHY (London South Bank University 2013)**

**(Skewed intimacies and sub cultural Identities: Expression of Loyalty in a Social Media Forum**

#### **Employment history (dates)**

##### **Academic appointments**

*Visiting Lecturer( 2009 Continuing Europe and MENA),*

*Guest Lecturer( 2012 London, France, South Africa, Egypt, Spain, South Korea...continuing),  
Faculty Member, Assistant Professor Adjunct: Research Professor Track,  
Executive Committee,  
Instructional Faculty,  
Office of Provost*

## **Industry appointments**

**Right to Know / collaboration, Podcast Producer 2017**, A personal account of the changes the internet has brought to the lives of India's rural and tribal woman, children and community workers. An accompanying podcast series draws on these encounters too.. Published by the Digital Empowerment Foundation and the Australia India Institute. ISBN 978-81

**Ocean in a Drop / Writer, Director, Producer 2015– 2017**, Feature documentary on the impact broadband is having on rural and tribal communities in India. In collaboration with the Digital Empowerment Media in association with the Internet Society, Australia India Institute and the Association for Progressive Communications. The film premiered at the Chennai International Film Festival, 18 December 2017.

**Bamiyarra (s)/ Creative Producer partner 2012, MELBOURNE, AUSTRALIA**  
Photo essays, two-channel video projection, 4 micro-docs in collaboration with young people who have refugee backgrounds. Also known as Homelands, the project was supported by the City of Melbourne, Swinburne University and the Cultural Development Network. Exhibited at the Walker St Gallery, Victoria, 2013, Powerhouse Arts Centre, NSW, 2013,..—

**Freelance Creative Producer, Media Arts Mentor, Installation Artist, Videographer / 2013 MELBOURNE, AUSTRALIA** As a freelance arts professional contributing and/or producing works for Into the Light,

**Creative Producer / City of Melbourne and Cultural Development Network 2011 - 2013 - MELBOURNE, AUSTRALIA** Ba media arts installation developed through mentorship and workshops connecting young Hazara from refugee backgrounds with their homelands and separated communities. Final works installed and exhibited at Signal (Melbourne), Powerhouse Arts Centre (NSW) and Walker St Gallery.

**Operations / Gage Media 2009 - 2011 - MELBOURNE, AUSTRALIA/JAKARTA, INDONESIA** Managing day-to-day operations of the Jakarta and Melbourne based NGO which included revising governance manuals, preparation of funding proposals and reporting, coordination of staff, management and board meetings, liaison with funders and supporters. During this period Andrew revised Gage Media's policies and procedures and introduced a new board of directors ensuring compliance with Victorian (Australia) law.

**Programme Assistant Director / CHANNEL 2005 - 2007 - MELBOURNE, AUSTRALIA** Collaborating and assisting in the migration of Open Channel's operations from Fitzroy to Docklands which involved re-establishing the organisation as a leader in film and video training, mentorships and industry attachments. Created new initiatives that merged new media within Open Channel's training portfolio, re-established hands-on production training with Melbourne's Channel 31 and produced the re-launch of the organisation in 2007. Expanded the scope of **'The framed public lecture series'**.

### **2013 (AUC) University Cairo: ESS department**

Facilitation/evaluation of professional courses to top Management engineers, communication, digital media and leadership and creative entrepreneurial discourse

### **2011- 3CR Radio Melbourne Australia, *Film show broadcaster and producer***

- Handle the production and gathering of information that will be used in live broadcast.
- Broadcasted /founded a weekly morning show called Showreel which is still running.
- Talks with directors, film makers, actors and producers from the Australian film industry and abroad, in collaboration with Deakin University academic program

### **2010- Australian Stage Magazine;**

- Arts writer and critique of theatre shows and film. In addition to being an arts reviewer I also performed and directed plays and short films in Australia.
- Still contribute to the magazine online

### **2008-Moody International Communications**

- Culture and communications manager;
- Headed a team of psychologist and language specialists to conduct daily seminars with employees about cultural awareness and communications within the work place/Oil & Gas Sector

### **2005- Media International, Presenter**

- Senior Editor of the society desk.
- Radio presenter
- I.O.L RADIO English, societal and cultural content.
- Tasks include daily broadcasting and production of current affairs and educational shows.

### **2005-SBS Television**

- Directing and presenting shows live (INTERNSHIP)
- Collaborating with script analysis and with production process

### **2002- ABC Radio National**

- Directing team production from copy to film stage
- Creative copy writing
- public relations adviser and officer
- Script writer and volunteer film, casting director
- Organised workshops with Federation square festival and exhibited with Acmi, directing with a team of musicians, writers, animators and sound engineers
- Responsible for public relations material between magazine and design firm
- Final proof writer of decoration and design reports attached to plan
- One on one client relationship which involved much travel and constant communication
- After sales adviser and organizer of new international material and products
- Advertising products through direct marketing and constant contact with art directors
- Sustainable solutions through audience feedback
- Written reports and script writing.

**2001-Leader Newspaper nonprofit paper :General Assignment Copy-Writer:  
2001**

- Covered multiple city beats, from crime to social, and wrote copy as assigned.
- Wrote numerous feature articles for inclusion in the "Weekend Supplement."
- Researched and wrote a major feature on "welfare fraud" that won numerous awards.
- Worked on numerous creative teams as both a writer and peer copy editor.
- Wrote advertising copy for corporate clients that didn't have an in-house capability

**2000 -Victorian Films Institute. Editor:**

- Supervised a small creative team of writers and editors doing various assignments.
- writer on the Corporate Annual Report
- Developed the in-house "Writing Standards and Procedures Manual."
- Chaired the creative committee responsible for the design and content of the Corporate Web site.
- Wrote numerous high profile speeches for both the CEO and other Governmental departments.

**Awards and Scholarships**

*Sakia Documentary Film AWRDS; FIRST PRIZE, 2016; Was It Worth It ZAWYA, Cannes Film Documentary Award; SECOND PRIZE, 2014 Recognition AWARD for outstanding Academic achievement, 2015 BUE Gouna Film Festival: Best Director short film on Zabaleen in Egypt, 2015 Sydney Film Festival 2004 Control Room; production team*

## Research Support – grants, projects etc

Directed and produced Australian Adaptation (UbuRoi, France), performed at Falaki Theatre, funded by Orient Productions, French Institute, AUC \$13,000 U.S

- <https://www.facebook.com/hashemproductions/videos/1667459740038410/>

- Directed and produced (City Lights), February 2016

<https://www.youtube.com/watch?v=Zhm6-ZxMTwo> funded by The AMERICAN UNIVERSITY & Orient Productions \$6,700 U.S

Directed, produced and wrote (Halima), March 2017, UN Women Funded, Media piece on Human Trafficking from Ghana To the Middle East. \$10,000 U.S, Source Ben Rivers Daw Arts Centre.

- Directed , produced "Namlessah" Room Art Space, November 2017
- Australian Work funding part of the City of Melbourne Multicultural Grant

Directed, produced " Ruqaya" ,Falaki Theatre, 2018

Funded by BaseeraCenterFor Public Opinion Research \$13,000 U.S

Winda Indigenous Australian Film Festival, \$ 40, 000 AUD, 2019 DFAT

Cairo University Theatre Gathering with AUSTRALIAN Practitioners \$25,000, 2018, funding by CIB Bank , Ministry of Sports , Ministry of Culture, Department of Foreign Affairs.

Naidoc Week, indigenous art event, funded by DFAT \$10,000 AUD

Australia Council

## Higher degree and postgraduate supervision

PhD: Communication/Academic language and Education Supervision;

Masters: Statistics of media ethics and censorship in MENA,

Media in transition, media uses and effects; new media; social media and political participation, public service television; and freedom of expression

Honours: NA

## Undergraduate and Postgraduate teaching

Courses

### Courses taught:

- Interviewing for talk shows(Post Graduate)
- Voice Coaching for broadcasters(Post Graduate)
- Documentary Film Making (Post Graduate, Undergraduate, Professional Development Program)
- Media criticism (Undergraduate)
- Studio Production(Post Graduate, Undergraduate)
- Video Production& Special Video styles(Post Graduate &Undergraduate)
- Middle East Cinema(Undergraduate)
- Video Production Foundations(Undergraduate)

- Online and digital Broadcasting(Undergraduate)
- Online Blogging(Undergraduate)
- Script writing for television and film, essay on screenplay(Postgraduate)
- Film Graduate project( Undergraduate, Postgraduate)
- International media ethics and media history(Postgraduate)
- Choreography Digital Media Storytelling (Undergraduate)
- Digital Journalism(Post Graduate)
- **Design and implementation of module specs and curriculum DRAMA and MEDIA 2019:42 modules**

Course coordinator roles

*International communications Instructor*

*Faculty Member Professor, Executive Board Media Panel*

### **Community:**

#### **Australia and International**

Voice acting for a university piece for Finlay Niketen Qld Australia

- Film- Underground games- Directed by Morgan Shaw and produced by Frouwke Hendricks Melbourne/ Holland 2013
- Stage- The Artichoke Diary- Directed by Tim Rees- Bohemia Cabaret Club 2012
- Film- The Heist- Directed by Michael Couglin Melbourne Australia 2012
- Stage- Teach Me To Cry- Directed by Simon Fisher- Trades Hall Melbourne 2012
- Stage- Teach Me To cry- Directed and produced by Mohammed Hashem- The Owl and The Pussycat Richmond 2011
- Stage- HedaGabler in mask- Directed by John Jacobs- Burwood community Theatre. 2010Stage- The life of Marcel - The Cheltenham Literature Festival- The Play House (U.K) 2010 Stage-Teatro loco- Spain Madrid

### **Peer Review Involvement**

**(i) Grant reviewer: Arab Media and Society 2017**

**(ii) Cairo Review**

**(iii)Afaq Publications; Co Author**

**The Internet in the Arab world;**

**Policing the internet in the Arab world**

**The Emirates Centre for Strategic study and Research**

**Australian Research Council: Grant proposal**

**Routledge: The Arab and Gulf States and the West: Perceptions and Realities-Opportunities and Perils**

### **Publications**

**(i) Books: Belly Of Fire An Anthology SA**

**(ii) Book Chapters : The Summer Of Hate Speech,**

- (iii) Peer-reviewed journal articles: Arab Media & Society, Internet Big Data & Algorithms, Journalism & Mass communication/Educator Quarterly; AEJMC
- (iv) Arab-Jews, Diaspora and the Multicultural Feminism 2017
- (v) The Future of the Blue Collar 2010  
Lital Levy Poetic Trespass: Writing between Hebrew and Arabic in Israel  
Framing Gender in Middle Eastern Cinema
- (vi) Professional articles: Media and Youth The Jews of Egypt , Waiting
- (vii) For Godot, Meme Le Blanc, The Woods

### Conference presentations

(keynote, invited speaker highlighted or listed separately)  
 Wheeler Centre Australia: Festival of Media Arts; Keynote Speaker  
 Festival; Review Panel  
 2012, 2013, 2015; Guest Lecturer  
 Journalism Education Congress; Executive Panel Board  
 University of Melbourne Multimedia World; Guest  
 The International Festival Of Events & Live Communication; Awards  
 Blended Education in U.K: Opportunities and Challenges 2015,  
 The Digital Media Forum Australia,  
 Film Journalism; Latrobe University Australia 2008  
 Media Information Literacy and Fake News, LSBU

BEA Festival Of Media Arts; Keynote Speaker  
 ZUMEFF Festival; Review Panel  
 WJEC PARIS 2012, 2013, 2016, 2019; Guest Lecturer  
 World Journalism Education Congress; Executive Panel Board  
 BEA World; Guest  
 The International Festival Of Events & Live Communication; Awards  
 AEJMC Annual Conference , Washington D.C Awards  
 Blended Education in Egypt: Opportunities and Challenges 2018,  
 Cairo  
 European Media Management Association Conference( Cyprus) 2019  
 Restructuring The Public Media, MENA region  
 The Digital Chessboard Media Forum AUC  
 Science Journalism AUC  
 Media Information Literacy Sustainable Development AUC

### Society, Professional Affiliations

*Coordinator / of Australian business /Media Council Egypt*

- **Community:** Actively involved in the annual Melbourne Writers FESTIVAL
- **Member of the Australian Psychology media board** and active in community. Involved in project, 'touch or no touch', human physiological need or mere love reaction.
- **Member of the Victorian writers centre** and chaired the writer's segment 2005 sociology conference, La trobe University.

- **Darwin ABC** funded social experiments. 1999 -Ongoing cooperation for the 'Rave', music outcome paper that I have been working on for two years.
- Active arts media fringe festival participant. Involved in script writing and major direction of 'Crying In The Light' and documentaries of the progress of **'the Australian Anthropologist'**
- Contributed to **the Guardian** and other publications in capacity of editor
- Participated in panel jury, **Cheltenham literature festival (U.K) and the Wheeler Centre (Australia)** FIVE Pound productions **President of Australian Indigenous 'Winda Film Festival'** 2019, in collaboration with Australia Council and DFAT and Imagine Canada

## Professional Development Courses/Other

*Documentary Filmmaking and Studio Production 2015 till present*

## Referees:

- *Ross Bray: Australian Trade Commissioner* [Ross.Bray@austrade.gov.au](mailto:Ross.Bray@austrade.gov.au)
- *Glenn Miles: Australian Ambassador to Egypt* [Glenn.Miles@dfat.gov.au](mailto:Glenn.Miles@dfat.gov.au)
- *Anna Crisp: Second Secretary- Political/Economic, Affairs and Public diplomacy* [Anna.Crisp@dfat.gov.au](mailto:Anna.Crisp@dfat.gov.au)
- [Allen@dfat.gov.au](mailto:Allen@dfat.gov.au) –head of mission Australian Embassy.
- *Nancy Bahig: Public Affairs Officer:* [nancy.bahig@dfat.gov.au](mailto:nancy.bahig@dfat.gov.au)
- *Annie Mcloughlin, Radio Host 3cr Radio Melbourne* [amcloughlin.annie@gmail.com](mailto:amcloughlin.annie@gmail.com)
- *Professor M. Shouman, Dean of Mass Comm, The British University in Cairo:* [shouman@bue.edu.eg](mailto:shouman@bue.edu.eg)
- *LeeAnn Buckskin Chair of Australia Council* : [leeannbuckskin11@gmail.com](mailto:leeannbuckskin11@gmail.com)
- *Mahony Kiely / Coordinator, Community Development City of Whittlesea(Australia)* [mahony.kiely@whittlesea.vic.gov.au](mailto:mahony.kiely@whittlesea.vic.gov.au)
- *Simon Whittaker: Lead publisher Australian stage publication.* [Simon@australianstage.com.au](mailto:Simon@australianstage.com.au)



## **KEY SELECTION CRITERIA**

### **Knowledge and Skills**

**1. Ideally hold a PhD in a relevant discipline area (a Masters degree may be considered);**

MASTER of ARTS (University of Melbourne 2008)

DOCTOR OF PHILOSOPHY (London South Bank University 2013)  
(Skewed intimacies and sub cultural Identities: Expression of Loyalty in a Social Media Forum

**3. Experience of innovative teaching and assessment within tertiary education, including experience in the effective delivery of online units;**

I will have to stress the variety of topics for research with the postgraduate students and the awareness or lack of that I discovered along the way was very interesting. Colonisation, the new development in architecture , the new anti corruption laws , the wonderful peace treaties and collaborations with neighbours like Israel and the newly renovations of the old synagogues and new formed relationships with the EU have been very fascinating and exciting events to witness . Issues like censorship, copyrights, women's rights, LGBT rights, animal rights and sustainability were very challenging in my approach to guiding and supervising the sometimes narrow views but also new found discoveries, fantastic new solutions if you can call them that; to sensitive topics for this region. A lot of field research and physical visits were necessary to be able to assess how they (students) approached their work and how conclusions were made using real life interviews and statistical findings under harsh conditions.

Bureaucracy has been a difficult challenge here with many government departments refusing to allow proper access to real and accurate information due to things like inheritance rights for women, religious freedom and 'honour related' hot topics.

Also surprisingly there is a mixed understanding of feminism here that has been around for over half a century with most media personalities and celebrities being women. Women in film especially the protagonist are depicted as more dominant than men and that translated to many interesting postgraduate papers like femme fatale in Middle Eastern Cinema e.g.: how directors shot scenes using certain cinematography techniques to strengthen the position of women in certain film genres and so on.

*(Very interesting and eye opening concepts indeed).*

Most of the units taught were curricula that I had produced myself from industry experience and from academic research in similar topics and contemporary issues.

I devised the digital Journalism curriculum which then branched out into several online courses which also including technologies touching on some understanding of Artificial Intelligence, Blockchain, Cloud Computing, Cybersecurity, Internet of Things (IoT)

#### ***4. Demonstrated experience in development and coordination of unit delivery at both undergraduate and postgraduate level;***

A very interesting melting pot to be moving around between many OECD countries and then back to North Africa and Central Africa and seeing the different challenges in education and advances, has taught me many ways to undergo teaching and development of the undergraduate and postgraduate mind. Giving the power to the students; which was not easy at the beginning, (because they are more used to passive, less self awareness in education), became a very successful and rewarding style of educating these young minds.

The appreciation I received and the personal gratitude was overwhelming and was definitely hard earned. Even though private education here is costly and for the affluent many of the issues of poverty still seeped into the lectures and of course as compared to our (Australian view point), 'do not mention it' topic of class division was a major hurdle and sensitive challenge to carefully handle here. Australia being egalitarian on the surface but containing recognisable codes of class through language, dress and cultural taste; here it was more obvious and extremely interesting to see it unfold out in the open; the lecture room was a place of power dynamics and at times pretence but with careful management I tried to bring forth a fair system of cooperation.

#### ***5. Ability to effectively lead multi-disciplinary teams in areas of teaching, research and innovation; and***

Achievements on an international level have definitely been challenging and very rewarding also. My time here has proven very successful with academic excellence in two of the major international Universities in Cairo and the MENA region who were a bridge for more overseas; European and American Collaborations. Dealing with students from a diverse background has been a real privilege and has taken me out of the norm I was used to in Australian education and has broadened my understanding of different world issues, cultures and practices. Teaching and conducting research has been my main occupation and the varied ways of conducting both has definitely been an experience of a lifetime, one that only enriched the international academic perspective and experience further.

Research income on an international level was very different and thrilling at times because of the trust that one must gain with these international bodies, ones that had a real need for the research or the project to take place. We did a lot of work with the census and social media and filmmaking where most of the projects undertaken were to serve a real purpose for change in either small communities or the region as a whole. From women and gender rights to sustainability and of course tackling the political landscape through creative and entertaining mediums. Outcomes were fantastic due to the fact that being in a developing country caught between Europe and the rest of the world was an eye opener and a crucial learning experience of how to conduct oneself both professionally and culturally. A lot of human interaction, briefings, face to face meetings with board members and executives was required to attain funds for research and for projects to go ahead; a very verbal culture whereby much physical interaction is needed to get things done. That was very evident in the films produced here as opposed to a focus on visual language which we worked very hard on to try and implement into our programs).

This was very different from the usual online forms and application processes and even though challenging it was most definitely very refreshing once a research topic was approved. Ideas and initiatives for research were incredibly interesting and kept my curiosity and enthusiasm to complete the process. With so many layers; whether political, climate related or familial and societal issues, the topics in media and film were endless, interesting and bizarre at times.

As Australia is a very young country and with many contenders to the concept of culture (that has changed over the years), it was definitely a privilege to be engaged and exposed to so much of it even unconsciously here; it's everywhere.

Ancient civilizations and many issues sprawled to the service, debates and of course eventually development was the most rewarding side to all of the work undertaken

Headed many of the travel and pre preparations for courses to be taught to different countries and sometimes even big companies would want our professional development courses. Some engineering and petroleum sites were visited and administrative organisations. Accurate decision making was definitely required under some stressful situations. I was told when I first arrived that things take time here and I definitely learnt that administration and bureaucracy in a developing nation are not the most pleasant of experiences but definitely rewarding.

#### ***6. Relevant and contemporary industry experience***

Being heavily involved in the industry in Australia for the past 19 years and now for over 8 years on an international level with great results, I have gained a wealth of networks and industry contacts and understandings of how to approach, develop and maintain good relationships with the right language, needs and vision of industry and community in many places around the globe now. A mix and match between academia and industry is definitely exciting , different and adds to a heightened experience for the students where they can see through your shared experience where they could be or what they could be doing in the future through the relationships (potential internship programs )I have developed.

I was lucky enough to be thrown amongst some huge major university development projects. Coventry from the U.K are here opening a full pledged British University with accreditation and validation directly from the U.K and not from the local Supreme Council of Universities (which is a first for the region).I worked and collaborated in the provost office with many administrative roles and partnership planning and contributions.

Along with the teaching I was also involved in the design of over seventy module course curricula, rubric development and funding for less popular courses and lab equipment etc.



To whom it may concern,

Professor Mohammed Hashem has been a faculty member with the Mass Communication department for the past four years and has achieved outstanding results with the undergraduate modules which he has lectured and assisted in some of the tutorials for.

He has brought with him an international sensibility and a fresh approach to the learning and research of our department. His work in Australia and over the past few years Europe and other arts of the MENA region has really developed into an essential approach to less passive forms of learning and a more blended style of education and lecture giving.

He has been a part of our funding team for the French Institute Film Festival and has completed the research paper titled ' Fake News In Times Of The Social Media Revolution, which a weekly lecture series which he gave around Cairo.

Professor Hashem has also worked with the Australian Embassy in Cairo and has added value to our program by collaborating with the university to bring over from Australia; Naidoc week lecture events and has promoted Australia Council through many lecture event workshops through his company Hashemproductionz also.

His evaluation for the many undergraduate modules he has taught have an aggregate of 3.85 which is an outstanding result.

He is very respected and admired by the rest of the program leaders and students for his dynamic and brave teaching styles and out of the box academic strategies.

Warm regards

M. Shouman PhD.

**Prof. Mohamed Shouman**  
**Dean of Faculty of Communication and Mass Media**  
**Columnist at Al Ahram, Al Hayah, and Al Youm Al Sabea**  
**The British University in Egypt (BUE)**  
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**Module Evaluation Report**  
 2018/2019  
 Semester 1

Programme Communication and Mass Media  
 Module Title Studio Production  
 Module Code 18RAT15H  
 Module Leader Mohammed Hashem  
 Enrollment

Ibn Al-Heltham Students Information System, 1/7/2019 - 12:36

No	Module delivery & assessment	Students Response						Section Summary			Programme Summary By Level		
		5 (%)	4 (%)	3 (%)	2 (%)	1 (%)	0 (%)	Count	Mean	SD	Count	Mean	SD
1	I received information about the module in good time.	27	64		9			11	4.09	0.63	177	3.76	1.22
2	There was a good balance between coursework assessments and exams.	36	55		9			11	4.18	0.69	177	3.66	1.45
3	The amount of material in each part of the Module was about right.	36	45	9	9			11	4.09	0.81	177	3.62	1.37
4	The academic content of the Module was useful & challenging.	36	55		9			11	4.18	0.69	177	3.72	1.43
5	The tutorials were good support & practice for the Material discussed in lectures.	45	55					11	4.45	0.25	177	3.71	1.4
6	My previous study prepared me well for this module.	36	55			9		11	4.09	1.17	177	3.68	1.37
7	I received feedback on coursework assessments in reasonable time.	27	55		9		9	11	4.1	0.63	177	3.65	1.46
8	The feedback I received on coursework assessments was helpful.	36	45		9		9	11	4.2	0.69	177	3.63	1.49
9	Overall I am satisfied with the quality of this module.	27	64	9				11	4.18	0.33	177	3.66	1.31
Average									4.17			3.68	

No	Learning support and resources	Students Response						Section Summary			Programme Summary By Level		
		5 (%)	4 (%)	3 (%)	2 (%)	1 (%)	0 (%)	Count	Mean	SD	Count	Mean	SD
1	The library has the books and resources I need for this module.	18	18	9	9	18	27	11	3.12	1.72	177	3.45	1.48
2	The resources on eLearning were useful.	18	27	18	18		18	11	3.56	0.93	177	3.55	1.53
3	The teaching rooms for this module were fit for their purpose.	18	64		9	9		11	3.73	1.29	177	3.64	1.43
4	The computing facilities I needed for this module were satisfactory	27	36	9	18		9	11	3.8	1.05	177	3.63	1.44
5	The laboratories, workshops and IT labs for this module were satisfactory.	27	36	9	18		9	11	3.8	1.05	177	3.64	1.47
Average									3.6			3.58	

		Students Response					Section Summary			Programme Summary By			
No	Mohammed Hashem (Module Leader)									Level			
		5 (%)	4 (%)	3 (%)	2 (%)	1 (%)	0 (%)	Count	Mean	SD	Count	Mean	SD
1	Used each teaching session to cover a well-defined topic.	18	64	18				11	4	0.36	201	3.74	1.43
2	Was helpful in answering questions.	36	45	9	9			11	4.09	0.81	201	3.79	1.42
3	Provided useful & relevant material whenever required.	27	55	18				11	4.09	0.45	201	3.72	1.42
4	Provided enough feedback on the assessment of my coursework.	27	36	18	9		9	11	3.9	0.81	201	3.6	1.7
5	Could be contacted for advice if needed.	36	55				9	11	4.4	0.22	201	3.67	1.6
6	Was clear and easy to understand	27	55	9	9			11	4	0.73	201	3.72	1.51
7	Delivered the module in English.	36	64					11	4.36	0.23	201	3.91	1.29
8	Made me want to attend classes.	18	73	9				11	4.09	0.26	201	3.72	1.4
Average									4.12			3.73	

		Students Response					Section Summary			Programme Summary By			
No	Hagar Azab (Teaching Assistant)									Level			
		5 (%)	4 (%)	3 (%)	2 (%)	1 (%)	0 (%)	Count	Mean	SD	Count	Mean	SD
9	Used each teaching session to cover a well-defined topic.	18	27	27		9	18	11	3.56	1.11	133	3.83	1.27
10	Was helpful in answering questions.	18	18	36		18	9	11	3.2	1.6	133	3.96	1.39
11	Provided useful & relevant material whenever required.	18	18	36		9	18	11	3.44	1.11	133	3.93	1.31
12	Provided enough feedback on the assessment of my coursework.	18	18	27		18	18	11	3.22	1.6	133	3.89	1.29
13	Could be contacted for advice if needed.	18	18	45		9	9	11	3.4	1.13	133	4.01	1.12
14	Was clear and easy to understand	18	18	36		9	18	11	3.44	1.11	133	3.89	1.35
15	Delivered the module in English.	18	18	36		9	18	11	3.44	1.11	133	3.91	1.25
16	Made me want to attend classes.	18	18	36		9	18	11	3.44	1.11	133	3.8	1.29
Average									3.39			3.9	



## Module Evaluation Report

**2018/2019**

**Semester 1**

Programme      Communication and Mass Media

Module Title    Film Production

Module Code    18FMS011

Module Leader   Mohammed Hashem

Enrollment

No	Module delivery & assessment	Students Response						Section Summary			Programme Summary By Level		
		5 (%)	4 (%)	3 (%)	2 (%)	1 (%)	0 (%)	Count	Mean	SD	Count	Mean	SD
1	I received information about the module in good time.	82	14			5		22	4.68	0.76	318	3.96	1.38
2	There was a good balance between coursework assessments and exams.	77	23					22	4.77	0.18	318	3.87	1.49
3	The amount of material in each part of the Module was about right.	73	18		9			22	4.55	0.79	318	3.79	1.51
4	The academic content of the Module was useful & challenging.	68	18	14				22	4.55	0.52	318	3.81	1.51
5	The tutorials were good support & practice for the Material discussed in lectures.	68	14	9	5	5		22	4.36	1.23	318	3.82	1.64
6	My previous study prepared me well for this module.	41	23	23	9	5		22	3.86	1.39	318	3.71	1.59
7	I received feedback on coursework assessments in reasonable time.	73	27					22	4.73	0.2	318	3.71	1.68
8	The feedback I received on coursework assessments was helpful.	82	18					22	4.82	0.15	318	3.7	1.79
9	Overall I am satisfied with the quality of this module.	73	14	14				22	4.59	0.51	318	3.74	1.69
Average									4.55			3.79	

No	Learning support and resources	Students Response	Section Summary	Programme Summary By Level
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		5 (%)	4 (%)	3 (%)	2 (%)	1 (%)	0 (%)	Count	Mean	SD	Count	Mean	SD
1	The library has the books and resources I need for this module.	45	18	23	5	5	5	22	4	1.27	318	3.73	1.44
2	The resources on eLearning were useful.	59	9	27		5		22	4.18	1.24	318	3.81	1.48
3	The teaching rooms for this module were fit for their purpose.	41	14	27	5	14		22	3.64	1.96	318	3.77	1.44
4	The computing facilities I needed for this module were satisfactory	36	18	23		14	9	22	3.7	1.74	318	3.78	1.37
5	The laboratories, workshops and IT labs for this module were satisfactory.	41	23	14		14	9	22	3.85	1.75	318	3.79	1.42
Average									3.87			3.78	

No	(Module Leader)	Students Response						Section Summary			Programme Summary By		
		5 (%)	4 (%)	3 (%)	2 (%)	1 (%)	0 (%)	Count	Mean	SD	Count	Mean	SD
											Level		

1	Used each teaching session to cover a well-defined topic.	100						22	5	0	323	4.03	1.49
2	Was helpful in answering questions.	86	9		5			22	4.77	0.45	323	3.98	1.45
3	Provided useful & relevant material whenever required.	86	9		5			22	4.77	0.45	323	3.87	1.63
4	Provided enough feedback on the assessment of my coursework.	95		5				22	4.91	0.17	323	3.74	1.87
5	Could be contacted for advice if needed.	95		5				22	4.91	0.17	323	3.86	1.7
6	Was clear and easy to understand	86	14					22	4.86	0.12	323	3.94	1.59
7	Delivered the module in English.	100						22	5	0	323	4.09	1.52
8	Made me want to attend classes.	82	9	9				22	4.73	0.38	323	3.77	1.74
Average									4.87			3.91	

No	Menna Saleh (Teaching Assistant)	Students Response						Section Summary			Programme Summary By Level		
		5 (%)	4 (%)	3 (%)	2 (%)	1 (%)	0 (%)	Count	Mean	SD	Count	Mean	SD
9	Used each teaching session to cover a well-defined topic.	50	27	9	9	5		22	4.09	1.36	290	3.74	1.77
10	Was helpful in answering questions.	59	23	9	5	5		22	4.27	1.2	290	3.84	1.71
11	Provided useful & relevant material whenever required.	50	32	9		9		22	4.14	1.39	290	3.79	1.57
12	Provided enough feedback on the assessment of my coursework.	55	18	18	5		5	22	4.29	0.83	290	3.76	1.73

13	Could be contacted for advice if needed.	59	23	9	5	5		22	4.27	1.2	290	3.89	1.68
14	Was clear and easy to understand	59	18	14		9		22	4.18	1.51	290	3.85	1.69
15	Delivered the module in English.	59	27	9		5		22	4.36	0.96	290	3.85	1.63
16	Made me want to attend classes.	55	27	9		5	5	22	4.33	0.94	290	3.75	1.72
Average									4.24			3.81	



To Whom it may concern,

Professor Hashem has been an integral part of the postgraduate program with excellence in teaching with an average of 4.4 for student evaluations **TVDJ 5239 TV Presentation and Voice Coaching – English component (2 credit hours)** and an outstanding research style and discipline when it comes to handling and supervising post graduate students and their final projects.

He is of a fantastic international culture and has been very astute with working with the American style of learning and education system. He has created all of the curricula for his courses and they have proven very successful and up to date.

Best Regards,

**Prof Amin**

Professor of Journalism and Mass Communication  
Director, Kamal Adham Center for Television & Digital Journalism  
School of Global Affairs and Public Policy  
The American University in Cairo

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Kamal Adham Center for Television and Digital Journalism

## Student Evaluation Result

**Instructor:** Mohamed Hashem

**Semester:** Spring 2017

[General Form](#)

**Form Type:** General Form

**Number of Evaluations:** 5

**Number of Abstained:** 0

**Number of Enrollment:** 9

### I THE INSTRUCTOR

Please consider each statement separately rather than letting your overall feelings about the instructor determine your responses.

Please rate the instructor on the following areas using the following scale:

**5- Excellent, 4 - Above Average, 3 - Average, 2 - Below Average, 1 - Unsatisfactory, and N/A - Not Applicable**

		5	4	3	2	1	N/A	Mean	STD	Median
1	Covers course content as stated in the syllabus.	2	2	1				4.2	0.84	4
2	Inspires students' interest in the course content.	4		1				4.6	0.89	5

3	Organized and prepared for classes.	5						5		5
4	Explains concepts clearly	4	1					4.8	0.45	5
5	Emphasizes conceptual understanding and critical thinking	5						5		5
6	Shows interest in students and their learning.	4	1					4.8	0.45	5
7	Available for consultation outside the classroom.	3		2				4.2	1.1	5
8	Provides helpful feedback on papers, exams and other assignments.	2	2				1	4.5	0.58	4.5
9	Sets clear and fair grading policies and procedures.	3	1	1				4.4	0.89	5
10	Overall teaching effectiveness.	3	2					4.6	0.55	5
	<b>Overall mean,std&amp; median</b>							<b>4.61</b>	<b>0.67</b>	<b>5</b>

## II COURSE

Please rate the course on the following areas using the following scale:

**5- Strongly agree, 4 - Agree, 3 - Neutral, 2 - Disagree, 1 - Strongly disagree, and N/A - Not Applicable**

		5	4	3	2	1	N/A	Mean	STD	Median
11	Reading materials and textbook(s) are challenging and stimulate my thinking.	3	2					4.6	0.55	5
12	Tests and assignments reflect the purpose and content of the course	3	2					4.6	0.55	5
13	Tests and assignments challenge me to do more than memorize.	4	1					4.8	0.45	5
14	The number and frequency of tests and assignments are reasonable.	3	2					4.6	0.55	5
15	The work load is appropriate for the number of credits.	4	1					4.8	0.45	5
16	The teaching assistant is effective.	2	3					4.4	0.55	4

17	Overall, this is a useful course.	4	1					4.8	0.45	5
	<b>Overall mean,std&amp; median</b>							<b>4.7</b>	<b>0.47</b>	<b>5</b>

**COMMENTS: Write additional comments and/or remarks that you feel would be helpful. You may include reference to whether the instructor conducts the class entirely in English.**

A very useful course. The instructor is very knowledgeable, interested in our learning and progress, and very inspiring. The course contents are very diverse and covers a wide range of topics related to the course. The course was very organized and followed the schedule. Also the guest speakers were great added value to the course.

One of the best courses I took in my life!

**RECOMMENDATIONS:**

I just recommend that the assignments of TV hosting would be done in the studio rather than the class for maximum benefits and real life experiencing.



Kamal Adham Center for Television  
and Digital Journalism

## Student Evaluation Result

**Instructor:** Mohamed Hashem

**Semester:** Fall 2016

**Number of Evaluations:** 3

**Abstained:** 0

**Enrollment:** 7

**Course:** TVDJ 5239 01 (TV Presentation&Voice Coaching)

### I THE INSTRUCTOR

Please consider each statement separately rather than letting your overall feelings about the instructor determine your responses.

Please rate the instructor on the following areas using the following scale:

**5- Excellent, 4 - Above Average, 3 - Average, 2 - Below Average, 1 - Unsatisfactory, and N/A - Not Applicable**

		5	4	3	2	1	N/A	Mean	STD	Median
1	Covers course content as stated in the syllabus.	2	1					4.67	0.58	5
2	Inspires students' interest in the course content.	2	1					4.67	0.58	5
3	Organized and prepared for classes.	2	1					4.67	0.58	5
4	Explains concepts clearly	2	1					4.67	0.58	5
5	Emphasizes conceptual understanding and critical thinking	2	1					4.67	0.58	5
6	Shows interest in students and their learning.	3						5		5



7	Available for consultation outside the classroom.	1	2					4.33	0.58	4
8	Provides helpful feedback on papers, exams and other assignments.	3						5		5
9	Sets clear and fair grading policies and procedures.	2				1		3.67	2.31	5
10	Overall teaching effectiveness.	3						5		5
	<b>Overall mean,std&amp; median</b>							<b>4.63</b>	<b>0.81</b>	<b>5</b>

## II COURSE

Please rate the course on the following areas using the following scale:

**5- Strongly agree, 4 - Agree, 3 - Neutral, 2 - Disagree, 1 - Strongly disagree, and N/A - Not Applicable**

		5	4	3	2	1	N/A	Mean	STD	Median
11	Reading materials and textbook(s) are challenging and stimulate my thinking.		3					4		4
12	Tests and assignments reflect the purpose and content of the course	3						5		5
13	Tests and assignments challenge me to do more than memorize.	3						5		5
14	The number and frequency of tests and assignments are reasonable.	3						5		5
15	The work load is appropriate for the number of credits.	2		1				4.33	1.15	5
16	The teaching assistant is effective.	3						5		5
17	Overall, this is a useful course.	3						5		5
	<b>Overall mean,std&amp; median</b>							<b>4.72</b>	<b>0.57</b>	<b>5</b>

**COMMENTS: Write additional comments and/or remarks that you feel would be helpful. You may include reference to whether the instructor conducts the class entirely in English.**

Dr. Hashem is a great instructor.

**RECOMMENDATIONS:**

This course requires more classes and more practice in the studio.



## Student Evaluation Result

**Instructor:** Mohamed Hashem

**Semester:** Fall 2017

[General Form](#)

**Form Type:** General Form

**Number of Evaluations:** 4

**Number of Abstained:** 0

**Number of Enrollment:** 6

### I THE INSTRUCTOR

Please consider each statement separately rather than letting your overall feelings about the instructor determine your responses.

Please rate the instructor on the following areas using the following scale:

**5- Excellent, 4 - Above Average, 3 - Average, 2 - Below Average, 1 - Unsatisfactory, and N/A - Not Applicable**

		5	4	3	2	1	N/A	Mean	STD	Median
1	Covers course content as stated in the syllabus.	3	1					4.75	0.5	5
2	Inspires students' interest in the course content.	3	1					4.75	0.5	5
3	Organized and prepared for classes.	3	1					4.75	0.5	5
4	Explains concepts clearly	3	1					4.75	0.5	5
5	Emphasizes conceptual understanding and critical thinking	3	1					4.75	0.5	5

6	Shows interest in students and their learning.	3	1					4.75	0.5	5
7	Available for consultation outside the classroom.	2		2				4	1.15	4
8	Provides helpful feedback on papers, exams and other assignments.	4						5		5
9	Sets clear and fair grading policies and procedures.	3		1				4.5	1	5
10	Overall teaching effectiveness.	4						5		5
	<b>Overall mean,std&amp; median</b>							<b>4.7</b>	<b>0.61</b>	<b>5</b>

## II COURSE

Please rate the course on the following areas using the following scale:

**5- Strongly agree, 4 - Agree, 3 - Neutral, 2 - Disagree, 1 - Strongly disagree, and N/A - Not Applicable**

		5	4	3	2	1	N/A	Mean	STD	Median
11	Reading materials and textbook(s) are challenging and stimulate my thinking.	3		1				4.5	1	5
12	Tests and assignments reflect the purpose and content of the course	3	1					4.75	0.5	5
13	Tests and assignments challenge me to do more than memorize.	3	1					4.75	0.5	5
14	The number and frequency of tests and assignments are reasonable.	3			1			4.25	1.5	5
15	The work load is appropriate for the number of credits.	3			1			4.25	1.5	5
16	The teaching assistant is effective.	3	1					4.75	0.5	5
17	Overall, this is a useful course.	4						5		5
	<b>Overall mean,std&amp; median</b>							<b>4.58</b>	<b>0.93</b>	<b>5</b>

**COMMENTS:** Write additional comments and/or remarks that you feel would be helpful. You may include reference to whether the instructor conducts the class entirely in English.

The professor is really nice and very helpful. I am really sad that the course is over.

The professor always give comments on my voice. From the beginning of the semester, he was able to identify issues and taught me how to overcome it.

-

**RECOMMENDATIONS:**

I recommend beginning the semester with prof. Maha, then prof. Hashem. He mainly focuses on English, however, all of us are Egyptians. So most probably, all of us will need to enhance our Arabic. So I suggest giving more classes to prof. Maha. She had three classes and we had to make two more make-up classes. For me, I need more classes with her.

-

Sample of one of the CURRICULA I designed

# TV Voice coaching and presentation

## Fall 2018 Course Syllabus

**Mohammed Hashem**  
**Fall Semester 2018**

Class Location:

Meeting Times:

Office hours:

Office Location:

Tel.: 2615.3434 Email: [mhashem@aucegypt.edu](mailto:mhashem@aucegypt.edu)

Teaching assistant:

Email:

Mobile:

*Speech is power: speech is to persuade, to convert, to compel*

*Ralph Waldo Emerson*

*It usually takes more than three weeks to prepare an impromptu speech*

*Mark Twain*

### **Catalogue Description:**

Voice is our main communication resource but especially a tool more important for working on TV and radio. Voice in broadcasting transmits not only the explicit text, but also all the meaning and the affective dimension. Consequently, the audience's attention to the broadcast message as well as understanding and assimilating of it will depend on a correct and expressive use of voice.

***TV, radio: voice, pitch, energy, timbre, stress, intonation, rhythm, articulation***

The Importance of the Voice for the broadcaster is as the hands are to the pianist. Just as a musical score is enhanced by the expertise and enthusiasm of the artist, the written word is transforming into compelling, meaningful information for the ear by the eloquence and style of the broadcaster.

What would be without the familiar, candid, congenial, and friendly voice of a broadcaster? The voice of the broadcaster is a crucial element in communication. Many authors hold that, in broadcasts, the perception and understanding of the audience are determined not only by the content, but also by the particular form of presentation. The use of the voice, as the primary instrument for transmitting explicit text, carries the entire burden of meaning and its affective dimension, providing the reference for the broadcast content.

Therefore, the existing literature on the subject, although rare, always refers to the need for adequate training of broadcasters in the domain of its features, especially because of the enormous impact and influence of voice messages on the audience.

Those who begin their career in the medium are required to "talk like journalists", which is not exactly the most natural, accurate, or expressive way to communicate.

The first important aspect that supports the relevance of the use of voice on radio or TV is that listeners are aware of the changes that broadcasters make in their vocal parameters.

“In a study of prose and poetry presented to listeners in two ways, one with a normal intonation and the other with a monotonous intonation, it was demonstrated that monotony leads to a loss of comprehension and that these studies have determined that, compared with a monotone voice, continuous variations in the speed, strength, quality, and pitch of the voice can generate greater attention from the audience. Other authors conclude that monotony decreases the understanding of speech by more than 10%.

In summary, the sample constantly requires speech that is not boring and must always develop in a natural way. Therefore, models that are monotonous or without rhythm are given the worst evaluation. The explication is quite clear: The effective transmission of the message is lost completely when the attention of the audience is not captured. A more dynamic speech, one that is not “sleepy”, is preferred over a linear presentation that is so boring, it causes the audience to lose interest and fail to pay attention to content of the broadcast message.

Your greatest tool as a speaker is your voice. Every time you address an audience your mind, your body, and your voice act as partners in your effort to communicate with your listeners. When you speak, your voice is the primary link between you and your listeners. It is the medium of your message.

Yet most likely the voice you are now using is not your best voice. You may have buried your optimum speaking voice under layers of bad speech habits. However, you must find it and put it to work if you want to become a good speaker. This course develops you to add dimension, strength, vitality, and authority to your speaking voice.

An effective voice isn’t necessary just for public speaking. A good, controlled voice is an asset in every contact with others. Your voice mirrors your personality with a language all of its own. A natural voice which projects cordiality, cultivation, and authority is a significant tool for personal success. It can help in gaining promotions, making sales, winning the respect of others, and improving your social opportunities, as well as in speaking effectively to audiences.

### **Course Objectives:**

This course prepares students for a variety of academic and other situations in which formal presentations are required. Topics will include cultural conventions and speech, perceptions of others, verbal and nonverbal messages, and techniques of oral presentation and persuasion. Students will learn how to research, outline, and deliver short, informal presentations as well as longer speeches.

This course will give you the opportunity to develop and strengthen skills in preparing and presenting public oral presentations in a variety of situations. It should also sharpen your skills in critical listening. While theoretical foundations for the methods taught will be included, this is a practice-oriented course.

1. Students will become aware of the importance of communication in personal and professional environments.
2. Students will gain experience in interpersonal, group, and public communication.
3. Students will develop strategies for overcoming speech anxiety.

4. Students will practice delivery of professional and personal speeches using visual aids where appropriate to enhance presentation.
5. Students will analyse and critique various speech techniques, content, purpose, strengths and weaknesses.
6. Students will develop good listening and feedback skills.

### **Learning Outcomes**

This is a performance course which intends to familiarize students with the preparation and delivery of various speeches including informative and persuasive speeches. Students will research, outline and deliver speeches, as well as act as critics of their own, fellow students' and famous speakers' work. The course aims to reduce students' anxiety in public presentations, emphasize speech preparation, enhance public speaking skills, and make students better able to evaluate their own performance and that of others. By the end of the semester, all students should:

- Become aware of personal speech habits and characteristics. To increase your confidence.
- Improve posture, voice, diction and other mechanics of speech.
- Develop speech preparation and presentation techniques, audience awareness and self-awareness.
- Cultivate poise and self-confidence.
- Present a variety of speeches (informative, persuasive, demonstrative, special occasion, etc.)

### **Grading Scale**

Mid-term exam.....	20%
Final exam.....	10%
Research paper.....	40%
Topic Presentation .....	20 %
Participation.....	10%

### **Out of a total of 1000 points:**

- A** (93%) 930-1000;
- A-** (90%) 900-929
- B+** (87%) 870-899
- B** (83%) 830-870;
- B-** (80%) 800-829
- C+** (77%) 770-799;
- C** (73%) 730-769;
- C-** (70%) 700-729
- D+** (67%) 670-699;
- D** (60%) 600-669;
- D-** (60%) 600-629
- F** below 600

## Required Readings

ARIJON, Daniel. "Grammar of the Film Language". Silman- James Press. 1991Text(s)  
Television & Radio Announcing, Stuart Hyde, Latest Edition, © 1999. Edgar E. Willis and  
Henry B. Aldridge.

Television, Cable, and Radio: A Communications Approach. Englewood Cliffs, NJ: Prentice  
Hall, © 1992. Fang, Irving. TV News, Radio News. 5th edition. St. Paul, Minn: Rada  
Press,Hyde, Stuart W.

Television and Radio Announcing. 9th edition. Boston: Houghton Mifflin, © 2001. Sydney  
W.Head,

Thomas Spann and Micael A. McGregor. Broadcasting in America: A Survey of Electronic  
Media. Boston: Houghton Mifflin, © 1998. Wulfemeyer, K. Tim. Radio-TV Newswriting: A  
Workbook. San Diego: Iowa State University Press, © 1995[advisors@online.berklee.edu](mailto:advisors@online.berklee.edu)

Cooper, Morton Dr. Change Your Voice Change Your Life Wilshire Book Company 9731  
Variel Avenue Chatsworth, Ca. 91311-4315. ISBN: 0-87980-441-6 Hicks, Neill D. Accent  
Reduction fo'nEtIks American English Pronunciation 3rd Edition 2003 Neil D. Hicks 23050  
Homestead Way,

Tehachapi, Ca. Recommended Text Mayer, Lyle V. Fundamentals of Voice and Articulation  
14th Edition 2008. McGraw-Hill. ISBN: 978-0-07-340667-1

### **Reading the textbook and assigned readings is required.**

You should be prepared to discuss the materials contained in the assigned readings in the  
class period. The class textbook will be supplemented with weekly articles listed in the class  
schedule (below). Be prepared to discuss assigned articles during the class period for which  
they are assigned. Do not expect to pass the class without reading the textbook and the  
articles.

## Class Schedule

Class	Day	Topic	Readings/ Assignments
1		Syllabus, Introductions: <b>What</b>	Guest speaker TBA



		<p><b>is a good broadcasting voice?</b></p> <p>Introduction to Alexander Technique</p> <ul style="list-style-type: none"> <li>• Relaxation and posture</li> <li>• Breathing — the key to good vocal production</li> <li>• breathing and the resonance of your voice</li> <li>• How to breathe</li> <li>• Controlling the airflow</li> <li>• When to breathe</li> <li>• Noisy breathing</li> </ul>	<p><b>BREATH IN ACTION: The Art of Breath in Vocal and Holistic Practice</b>        Edited by: Jane Boston and Rena Cook        Foreword by Cicely Berry, OBE,        Director of the Royal Shakespeare Company</p> <p>Breath in Action is a comprehensive guide to the potency, impact and authority of breath, as well as to its many applications in the communicative and holistic fields. It is required reading for voice and speech trainers, performers, professional speakers, holistic practitioners and anyone else wishing to master the art of breath.        ISBN 978 84310 942 6</p> <p><b>ASS:Introduction Speech</b></p> <p>A short “who I am” speech (1-2 minutes) to help break the ice and foster community. It will be an all-or-nothing grade. In other words, everyone who presents gets full credit!</p>
2		<p><b>: Resonance and pitch</b></p> <ul style="list-style-type: none"> <li>• Characteristics of resonance</li> <li>• Anatomy of resonance</li> <li>• Resonance warm-ups</li> <li>• Pitch</li> <li>• What is optimum pitch</li> <li>• Women’s voices — authority and depth</li> <li>• Tuning your voice</li> </ul>	<p><b>BROADCAST VOICE HANDBOOK. How to Polish Your On-Air delivery.</b>        Third Edition. Anne S. Utterback, Ph.D.        HB</p> <p>The author is an internationally recognized Broadcast Voice Specialist and Stress Reduction Counsellor with over thirty years of experience. Her clients are from the major television networks, local affiliates, the Voice of America CNN and other television and radio stations throughout the United States and Canada. This Handbook is used extensively in newsrooms and university classrooms. ISBN 1 56625 153</p> <p><b>ASS:Instant Replay</b></p> <p>As in a sports broadcast, students will prepare and present a short scene demonstrating the communication process in small groups. They will perform it through once without interruption. Then, they will do a replay with commentary, stopping at planned</p>

			moments
3		<p><b>Articulation — forming and shaping the sound</b></p> <p>Suzuki method</p> <ul style="list-style-type: none"> <li>• Articulation anatomy</li> <li>• Flexibility</li> <li>• Articulation warm-ups</li> </ul>	<p>Guest speakers TBA</p> <p><b>BREATH OF LIFE OR KISS OF DEATH?</b>Your Voice and Your Presentation.</p> <p>Janet Howd</p> <p>In the pages of <i>Breath of Life or Kiss of Death?</i> You will find how to get your voice and body to work for you, so that no matter what your accent or your stature, whether you stand up in front of a group of three or three thousand people. You will be able to compel attention and deliver a powerful message. ISBN 0 9514835 2 8</p> <p><b>ASS: “Who’s on First?”:</b> Using Abbot and Costello’s famous sketch as a model, students will develop a short sketch in pairs demonstrating a conversation in which one party is continually misunderstood by the other.</p>
4		<p><b>Sounding conversational</b></p> <ul style="list-style-type: none"> <li>• Who are you talking to?</li> <li>• How to make a script come alive - the difference between reading and talking</li> <li>• Intelligent reading</li> <li>• Authority</li> <li>• Emotion and empathy</li> <li>•</li> </ul>	<p>Guest speaker TBA</p> <p><b>CARE OF THE PROFESSIONAL VOICE — D. Garfield Davies and Anthony F. Jahn.</b></p> <p>A guide to voice management for singers, actors and professional voice users.</p> <p>An introductory, practical guide for everyone who uses, or trains other use, their voice professionally, whether for acting, singing or public speaking. This essential self-help resource gives the performer a good general understanding of the conditions environmental and psychological as well as medical — that affect vocal performance, and offers clear practical advice on both treatment and prevention. ISBN</p> <p><b>ASS: Silent Movie (20 points):</b> Students will create a short silent-movie scene to demonstrate non-verbal communication. No vocal utterances (talking or otherwise) or use of text will</p>

			be permitted. Therefore, facial expressions, hand gestures, and body movements are required to convey meaning. Use of a “silent movie soundtrack” (i.e. music without lyrics) is okay. This assignment may be performed live or video recorded.
5		<p><b>Stress</b></p> <ul style="list-style-type: none"> <li>• Over emphasizing</li> <li>• End-word stress</li> <li>• The Five P’s: Punch, pitch, pace, pause and power</li> <li>• What not to stress — prepositions</li> </ul>	<p>FILM, BROADCAST &amp; E-MEDIA COACHING— and other contemporary Issues in professional voice and speech training. Essays on Voice and Speech. A Publication of Voice and Speech Trainers Association. Presented by the Voice and Speech Review. Edited by Rocco Dal Vera. ISBN 155783522 5</p> <p><b>ASS: Active Listening:</b> Rather than speaking, students will listen to a speech which will be paused periodically, at which time they will be asked to respond to a question relating to the content of the previous section. This assignment is designed to make students aware of the integral value of active listening.</p>
6		<p><b>: Intonation</b></p> <ul style="list-style-type: none"> <li>• Intonation</li> <li>• Emphasis and inflexion</li> <li>• Marking scripts for intonation</li> <li>• Sing-song voice pattern</li> <li>• Emotional tone</li> <li>• How to break a pattern</li> </ul>	<p>FINDING YOUR VOICE Barbara Houseman</p> <p>Opening with helpful advice on how to use the book and how to prepare the body, the author then takes you step-by-step through the constituent elements that make up voice and speech. Each chapter starts with a brief introduction, then clearly and succinctly sets out a sequence of relevant exercises accompanied by simple diagrams ending with a summary of what you have just learned. ISBN 1-85459-659-4</p> <p><b>ASS: Art Critic:</b> Students will be provided with a piece of abstract art. Each student will then present an interpretation of the piece to the class to demonstrate the ways in which different people both communicate and interpret information.</p>
7			THE COMPLETE VOICE AND

		<p><b>Pieces to camera (monitor)</b></p> <ul style="list-style-type: none"> <li>• Authority</li> <li>• Body Language</li> </ul> <p><b>Style (camera)</b></p> <ul style="list-style-type: none"> <li>• The news voice</li> <li>• Bulletin reading</li> <li>• Weather and traffic</li> <li>• Sports broadcasting</li> <li>• Television voices</li> </ul>	<p><b>SPEECH WORKOUT</b> — Edited by Janet Rogers Book and CD. 74 Exercises for classroom and studio use. In this workbook, you will receive all the materials you need to create your own personalized warm-up, as well as effective techniques for getting to know your voice and centering and releasing your voice. ISBN 1 55783 498 9</p> <p><b>ASS: Know Your Audience:</b> In pairs, students will present two 1-minute conversations on the same topic, first as high school peers and then as a high school student with a grandparent, to demonstrate how we alter our speech depending on our audience.</p>
8		<p><b>Studio techniques</b></p> <p>Television voice overs</p>	<p><b>ASS: Poetry Out Loud:</b> Students will select a piece of poetry (long enough that it takes at least 45 seconds to recite) to memorize and perform for the class. It will be graded on memorization, poise, and vocal dynamics.</p>
9		<p><b>Camera</b></p> <ul style="list-style-type: none"> <li>• Discussion, question and answer session</li> </ul>	<p><b>ASS: Job Interview:</b> In pairs, students will prepare and present an interview for a summer job. With one as the interviewer and the other as the interviewee, students will illustrate the steps in the interview process. Afterward, each interview will be discussed by the class to increase awareness of best interview practices and responses.</p>
10		<p><b>Presentations</b></p>	<p><b>Final Paper: TV Newscast:</b> In small groups, students will create a newscast, including different areas of coverage (news, sports, weather, and advertisements). This should be video recorded and edited.</p>

			<p style="text-align: center;"><b>or</b></p> <p><b>Advertisement:</b> Students will prepare and present a 3-5 minute persuasive speech in the form of a long advertisement or infomercial. It may be for a product, issue, or political campaign.</p>
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### **Research Paper**

Each student will complete a case study of an Students will compose a research paper and 10-15 minute speech on the influence of media on communication, both written and oral. The thesis statement will be submitted by the end of the quarter and must be approved by the teacher a 12-point size professional font such as Times New Roman. Research subjects must be pre-approved by the instructor by submitting a proposal of not less than 250 words and not more than 500 words.

### **Class Participation**

Due to the unique nature of this course, a good deal of the content comes via classroom lectures and discussions. If you determine that you will have problems with regular class attendance this semester, it will be best if you take the class another time. Of course, you are responsible for all lecture material, and presentations, and assignments presented in class. Your participation grade is based on presence and punctuality, quantity and quality of in-class participation.

### **Topic Presentations (PPTs):**

Each graduate student in the class will be assigned to do a class presentation ( should be a power point presentation) at the second half of the lecture, examining one of the global issues. In addition to the presentation, graduate student is responsible to moderate the discussions and answer questions raised by other graduate students in the class. This will be organized under the supervision of the instructor assistant. You should select one of the following topics;

### **Course Policies**

- Assignments Policy** – All assignments must be submitted on time. Late assignments will automatically lose one letter grade if they are submitted within one week of the due date. No assignments will be accepted more than a week late; these assignments will automatically receive a zero – no exceptions.
- Citation Style** – Proper citation of sources is mandatory. You may use any

accepted citation style (MLA, APA, Chicago). There are many free online sources and citation engines to help you format the citations and guide you to their proper use. There is, therefore, no excuse for improper citation. Papers without properly formatted citation will not be graded. If you need help with your writing, AUC's Writing Center ([wcenter@aucegypt.edu](mailto:wcenter@aucegypt.edu); <http://www.aucegypt.edu/academics/resources/writingcenter/Pages/default.aspx>) will provide you with advice and assistance.

- **Exam Policy** – Makeup exams will not be given. If you have a circumstance that prevents you from taking an exam, you can either drop the course or, if it is past the drop date, you can petition to be given an incomplete.
- **Extra Credit Policy:** No extra credit will be given.
- **Attendance Policy** – This course is designed to prepare students for careers in the media and, as such, it is expected that students will behave as professionals. Participation in class discussion is a critical component of the course. Attendance is therefore very important, and any absence may affect your grade. Past experience has shown that poor attendance is the primary reason for a poor final grade. No substitute assignments or examinations will be given to students who miss class. In accordance with AUC policy, if you miss more than three weeks of classes during a semester for any reason, you will be asked to drop the course if the absences occur before the last date for dropping classes or you will receive a failing grade. Lateness is unacceptable – it is

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unprofessional and inconsiderate to both the instructor and your colleagues. If you are more than 10 minutes late to any class, you will be marked as absent, and repeated lateness will be reflected in your participation grade.

- **Class Participation Policy** – As professionals and graduate students, you will be expected to prepare extensively for meetings and discussions. In this course, you are expected to read the course material prior to class and to be prepared to participate fully in the class discussion.
- **Late work-** I will only accept late work when there is a significant medical excuse or when circumstances were clearly beyond your control. If you know you will be absent from class on the day that an assignment is due, you must plan ahead so you can meet the deadline.
- **Classroom Behaviour** – Cellular phones and/or other electronic forms of communication devices must be switched off before class begins. As professionals, you are expected to show respect for the instructor and for your colleagues – respect for their time and for their opinions. You should ask questions, debate ideas, highlight areas of concern and aspects of a case that have not been considered, but you should do so from an informed position and show respect for perspectives that differ from your own. While the instructor or one of your colleagues is talking, you should not interrupt but raise your hand and wait to be called on.
- **Student Responsibilities** – As stated earlier, you are expected to read the course materials and prepare before coming to class. You should check the course website daily. All written work should be submitted through Turnitin.com.
- **Penalties for Academic Dishonesty/Academic Integrity:** All students who use another student's work and claim it as their own, those who do not adequately cite sources, or those who cheat on exams or assignments will automatically receive a grade of "F" for the exam/assignment and will be

reported to the Academic Integrity Committee (AIC). See the statement on AUC's Code of Academic Integrity below.

- **Learning Disabilities-** Students who have a documented disability are entitled to reasonable accommodations that will allow them to fulfil the goals of this course in an effective and satisfying manner. If you are eligible, please contact me within the first week of the semester.

### **AUC's Code of Academic Integrity**

Academic integrity is a commitment, even in the face of adversity, to five fundamental values: honesty, trust, fairness, respect and responsibility. From these values flow principles of behaviour that enable academic communities to translate ideals into action. All activities at the American University in Cairo, from teaching to administrative and support functions, serve the process of learning. Together, the university's faculty, staff, and students form a cohesive academic community which shares the Code of Academic and Professional Ethics outlined in this document.

### **Violation of Academic Integrity**

Academic fraud and dishonesty includes, but is not limited to, the following categories: cheating, plagiarism, fabrication, multiple submissions, obtaining unfair advantage, unauthorized access to academic or administrative systems, aiding and abetting, impersonation, threatening harm, and copyright infringement.

1. **Cheating:** using unauthorized notes, aids, or information on an examination; altering a graded work prior to its return to a faculty member; allowing another person to do one's own work and submitting it for grading.
2. **Plagiarism:** submitting material that in part or whole is not one's own work; submitting one's own work without properly attributing the correct sources of its content.
3. **Fabrication:** inventing or falsifying information, data, or citation; presenting data gathered outside of acceptable professorial guidelines; failing to provide an accurate account of how information, data or citations were gathered; altering documents affecting academic records; forging signatures or authorizing false information on an official academic document, grade, letter, form, ID card, or any other university document; submitting false excuses for absence, delay or illness.
4. **Multiple Submissions:** submitting identical papers or course work for credit in more than one course without prior permission of the instructor.

#### **5. Obtaining Unfair Advantage:**

- gaining or providing access to examination materials prior to the time authorized by an instructor;
- stealing, defacing, or destroying library or research materials which can deprive others of their use;
- unauthorized collaboration on an academic assignment;

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retaining, possessing, or circulating previously used examination materials without the instructor's permission;

- obstructing or interfering with another student's academic work;
- engaging in any activity designed to obtain an unfair advantage over another student in the same course;
- offering bribery to staff or any university employee to effect a grade change, or gain unfair advantage over other students

**6. Unauthorized Access:** viewing or altering in any way computer records, modifying computer programs or systems, releasing or distributing information gathered via

unauthorized access, or in any way interfering with the use or availability of computer systems/information.

7. **Aiding and Abetting:** providing material, information, or other assistance, which violates the Standards for Academic Integrity; providing false information in connection with any inquiry regarding academic integrity.


8. **Impersonation:** impersonating or allowing to be impersonated by another individual during classes, examination or other university activities.

9. **Threatening Harm:** threatening, effecting, or encouraging bodily, professional or financial harm to any faculty, staff, administrator or student who has witnessed or reported a violation of the Code of Academic Ethics.

10. **Misconduct:** behaving in a manner that violates or adversely affects the rights of other members of the AUC community (disrupting class activities, unruly behaviour, etc.)

11. **Copyright Infringement:** using copyrighted materials (print, electronic, or multimedia) in a manner that violates international copyright laws.

*A collection of images, events, panel discussions, university awards and conferences that I took part in.*



**Introducing Australian Indigenous Art**

AUSTRALIAN EMBASSY  
CAIRO

July 18  
2 PM

NAIDOC Week 2018  
BECAUSE OF HER, WE CAN!

Prof. Mohammed Hashem  
in conversation with  
Lee-Ann Buckskin

UBER

*Event with the Chair of Australia Council and the Australian Embassy in Cairo*



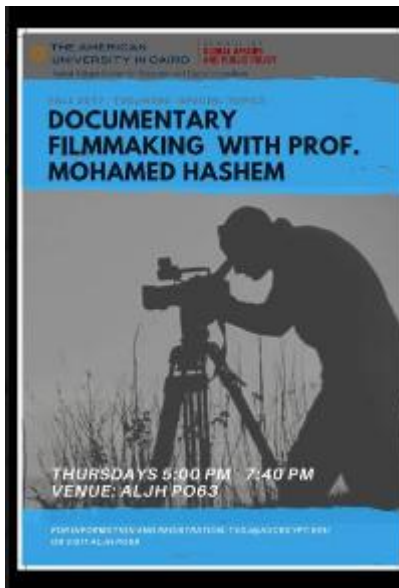


**INTERNET, BIG DATA & ALGORITHMS:  
GATEWAY TO A NEW FUTURE OR A  
THREAT TO PRIVACY AND FREEDOM** THE  
Aspen Institute Congressional Program May 10-13, 2019 Cambridge, Massachusetts

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*Our main publication and research literary review*



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SCIENCE JOURNALISM:  
THE PROFESSIONAL APPROACH





























**THE AMERICAN UNIVERSITY IN CAIRO** | SCHOOL OF GLOBAL AFFAIRS AND PUBLIC POLICY  
 KAMAL ADHAM CENTER FOR TELEVISION AND DIGITAL JOURNALISM

**TVDJ 5290-02 – Special Topics:  
 Documentary Filmmaking (CRN: 12581)**


Prof. Mohamed Hashem  
 Fall 2018

**Course Description**  
 Documentary films have increasingly become prominent in the discourse of our times, from films examining civil conflicts to ones that seek to convince others about such topics as global warming or shifting cultural norms. This course will introduce long-format non-fiction storytelling and examine what makes this type of visual storytelling different from shorter news reports. We will look at the history of documentary filmmaking, and at the same time use that history as a way to think and analyze story telling techniques that will culminate in each student's production of an 8 minute non-fiction video. We will be looking at what long format non-fiction means, what are its boundaries, both formal and ethical, and we will be looking at the many tools available to a non-fiction storyteller. Because it is story telling with picture and sound, we will analyze how these elements can be shaped to make a cohesive and convincing argument while also looking at non-fiction films that may have no explicit argument.

The course is divided into three sections that mirror the typical production process of a film: pre-production (research and preparation); production (logistics, shooting and interviewing); and post-production (editing and completion of the project).  
 By the end of the course, students will have a firm grounding in the genres of documentary and a better appreciation for the milestone films in the history of the form. And through the production of a short film in the course, they will learn key skills – such as how to think cinematically and dramatically when telling true stories – that they can incorporate into their own future productions.

The course is offered in Fall 2018 every **Tuesday from 5:08 pm till 7:40 pm** by Prof. Mohamed Hashem. The course is open to all graduate students. Camera and video editing skills are a plus.

For inquiries, contact Professor Hashem: [mhashem@aucegypt.edu](mailto:mhashem@aucegypt.edu)  
 For registration, contact Ms. Saima El Ghafari, [tvdj@aucegypt.edu](mailto:tvdj@aucegypt.edu)










AUC Falaki Theater

مركز القاهرة للدراسات المعاصرة  
Cairo Contemporary Dance Center

مسرحية  
أضواء المدينة  
CITY LIGHTS PLAY

9<sup>th</sup>, 10<sup>th</sup> & 11<sup>th</sup> of February 2017  
At AUC Falaki Theater - 8 pm  
EGP 40

Directed by:  
Mohammed Hashem

٩ و ١٠ و ١١ فبراير ٢٠١٧  
على مسرح الفلكي - ٨ مساءً  
٤٠ جنيه











THE AMERICAN  
UNIVERSITY IN CAIRO

SCHOOL OF  
GLOBAL AFFAIRS  
AND PUBLIC POLICY

Kamal Adham Center for Television and Digital Journalism

Professional Development Program

# Documentary Filmmaking

May 3, 2016

**Mohammed Hashem**

Australian

Director/ Documentary Filmmaker

Learn about filming styles  
for documentaries and  
storytelling



## For registration

Call for registration and  
interview

Tel: +202.2615.3480/3482

Mobile: 012.7000.1119

[pdp@aucegypt.edu](mailto:pdp@aucegypt.edu)

## Fees

*LE 5,000 for Egyptians*

*\$1,700 for international participants*

*A LE 1,000 deposit is requested to  
reserve space.*









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الأول للمسرح الجامعي  
First Cairo International Gathering  
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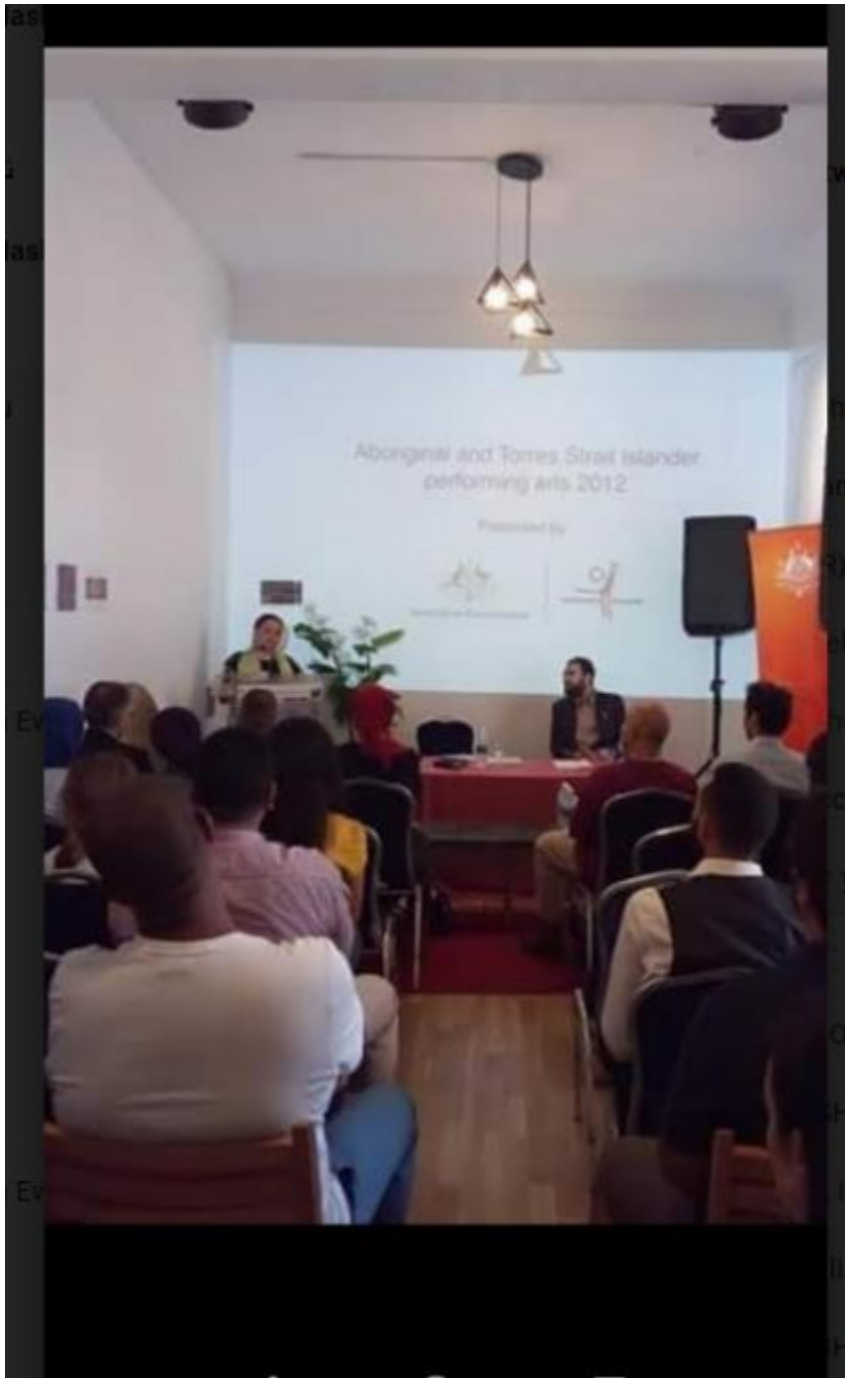
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 Professional Development Program

**SCHOOL OF GLOBAL AFFAIRS AND PUBLIC POLICY**

# WAS IT WORTH IT?

**SHAFIK GABR HALL**  
**THURSDAY, JUNE 2, 2016**  
**6:00 PM**

A FILM BY  
**MOATAZ MAHMOUD**  
**AMR MAGHRABY**  
**MOHAMED ABDEL WAHAB**  
**MAHMOUD ABDEL LATIF**  
**AHMED SAYED**

PRODUCTION OF  
**DOCUMENTARY FILMMAKING COURSE**  
 BY **MOHAMMED HASHEM**

Directed by  
**Mohammed Hashem**

**baseera** بصيرة  
 مركز البحوث المصرية لدراسات الرأي العام  
 The Egyptian center for public opinion research

**Presents**

**7PM**  
**24TH APRIL**  
**AUC Falaki Theater**

# HALIMA

The poster features a central image of a woman with dark hair, wearing a white headscarf and a white top. She has a distressed expression, with her hand pressed against her face. In the background, there is a semi-transparent silhouette of a woman's head in profile, facing left. This silhouette is decorated with a colorful geometric pattern along the hairline and a large, golden eye symbol (the Eye of Horus) on the forehead. The overall color palette is muted, with greens, browns, and greys, accented by the gold and colors of the silhouette.

**A STORY OF HOPE AND DESPAIR**

**DIRECTED BY**

**MOHAMMED HASHEM**

