Programme Handbook

Bachelor of Arts

in

Communication Arts and Creative Media

Offered by

ROYAL THIMPHU COLLEGE

In affiliation with

Royal University of Bhutan

Effective July 2023   **Updated May 2023**

This programme handbook should be read in conjunction with RTC Student Handbook.

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1. Programme Specification

1.1. Basic Information on the Programme

Name of the home base college of the programme: Royal Thimphu College
Title of award: Bachelor of Arts in Communication Arts & Creative Media
Duration and mode of study: Four years, full-time
Award granting body: Royal University of Bhutan
Date of initial approval: 04-05 July 2018, 42nd AB (Validated)
Date of last review: 21-24 November 2023, 49th AB

1.2. Aims and Learning Outcomes of the Programme

1.2.1. Aims of the programme

The BA in Communication Arts and Creative Media programme is designed to provide students with adequate knowledge and appreciation of communication theories and applications as well as hands-on content creation experience to be able to analyse, strategise, and produce quality communications in English and Dzongkha. Students will acquire a broad understanding of communication arts and creative media, including historical overview, mediums, ethical concerns, cultural concerns and analysis critical to the profession. The programme will encourage students' thoughtful engagement with important issues and questions raised within traditional, digital, and social media realms.

The language and journalism portions of the programme support the study of Mass Communication. These modules build on the general education language modules, which address key language skills in an academic setting that can be transferred to the professional setting. The programme aims to provide graduates with the competency to write well and articulate ideas clearly. Students will learn how to communicate with audiences effectively by planning, creating, and delivering content in a variety of mediums.

1.2.2. Learning Outcomes of the Programme

Graduates of this programme are expected to acquire not only grounding within the field of communications knowledge (subject specific skills) but will also gain competency in the following skill areas: critical thinking skills, application skills and transferable skills. Specific learning outcomes based on these four different skill sets are the foundation of this programme, along with appropriately aligned teaching, learning and assessment tools.

Subject Specific Skills (Knowledge & Understanding, KU):

KU1. Explain the key principles, theories and concepts within the field of communications.

KU2. Define the scope and history of the field of communications.

KU3. Explain communication strategies appropriate for various audiences and purposes.

KU4. Analyse global issues from different perspectives and apply them in the field of journalism and Communication Arts.

KU5. Compare the fundamental relations between societies, culture and Communication.

Critical Thinking Skills (CS):

CS1. Distinguish the difference in mass media messages for factual content and biases as

a media-literate citizen.

CS2. Critically read and evaluate varied types of media.

CS3. Evaluate and synthesise information from a range of relevant sources.

CS4. Analyse contemporary issues in Bhutan and globally in relation to key communications theories and concepts.

CS5. Critically engage with the ethical issues around Bhutan and around the world within both academic and real-world settings.

CS6. Appraise the influences of cultural context and social discourse for individual and group experiences.

CS7. Evaluate the relevance and value of mass media in contemporary Bhutan.

CS8. Identify cultural subgroups and analyse their communication styles.

CS9. Gain fresh perspectives by exploring disciplinary knowledge and practices beyond Communication Arts and Creative media.

Application skills (AS):

AS1. Produce practical visuals with an emphasis on content, contrast and design.

AS2. Design layout for media that is visually stunning, aesthetically pleasing, and easy to consume for large audiences in print and digital formats.

AS3. Produce quality audio and video communications.

AS4. Apply good practices in journalism to write compelling articles.

AS5. Express ideas in a variety of mediums for mass consumption.

AS6. Design, conduct and present a novel, self-directed, independent communications project.

AS7. Write messages for public speaking delivery with concerns to varied audiences ranging from community meetings or public forums to academic, professional, government or international settings.

AS8. Strategize effective communication plans applying relevant conceptual frameworks for different contexts.

Transferable Skills (TS):

TS1. Become reflective, independent, and life-long learners.

TS2. Function collaboratively and effectively within a team and in professional settings.

TS3. Demonstrate effective time-management and personal goal setting.

TS4. Construct and employ evidence-based and logical arguments in "real-world" settings.

TS5. Express themselves creatively and effectively in both written and spoken English or Dzongkha for interpersonal, group, public, academic or corporate settings.

TS6. Create objectives for and design a project, and work towards the completion of those objectives in a timely and organised manner.

TS7. Undertake self-evaluation and preparation for employment.

TS8. Develop empathy and appreciation for the beliefs and experiences of other people.

TS9.   Discuss current events and topics sensitively and in depth from a variety of perspectives.

TS10.   Research sources independently using both print and electronic materials.

1.3. Career-related Opportunities

A degree in Communication Arts and Creative Media opens the door to a number of career paths including: academic and research; corporate and business, government and non-profit and community-based organisations. Communication arts and creative media graduates would be prepared to research, advocate or produce information for mainstream and social media. Possible writing careers include production of written features for fields related to social sciences and the humanities. Other careers would be available in advertising, editing, print or broadcast journalism, radio and television. Considering the substantial use of technology and social media both for personal and business purpose, students have greater opportunities in digital media eco-system as social media managers and content creators. They can create and organise virtual tours facilitated by technology. The emergence of new OTT platforms has further increased the opportunities for students to explore independent filmmaking both in fiction and non-fiction. Moreover, the programme will also provide a sound foundation for those students wishing to pursue further studies in communications, media production, public relations, education, business, film-making, news anchoring, or journalism.

1.4. Programme Structure

Yr	Sem	Modules				
1	I	**CTH101** Theories of Mass Communication	**CMS101** Introduction to Visual Communication	**ACM101** Media and Information Literacy	**JRN101** Elements of Style in Media	**EAP101** Intermediate English for Academic Purposes
	II	**JRN102** Writing for Media	**CTH102** Principles of Communication Science	**CMS102** Storytelling Through Photography	**EAP102** Upper Intermediate English for Academic purposes	**IPS101** IT and Basic Problem Solving
2	I	**CMS203** Digital Graphics Lab	**CMS204** Script Writing	**CMS205** Introduction to Communication and Technology	**ETH204** Ethical Issues in Mass Communication	**GSE101** Analytical Skills
	II	**CMS206** Layout and Design	**CMS207** Introduction to Video Production	**ACM202** Public Relations and Corporate Communication	**PRD201** Effective Communication and Speech Writing	**DZG101** རྫོང་ཁ་བརྡ་དོན་སྟོང་ལེན།

3	I	**CMS308** Web Platform Design	**JRN303** Introduction to Broadcast Journalism	**ACM303** Introduction to Digital Advertising and Marketing	**QRE101** Quantitative Reasoning	**CMR301** Communications Research
	II	**JRN304** Mobile Journalism and Digital Story Telling	**CMS309** Introduction to Motion Graphics	**CMS310** Documentary Film Production	**CTH303** Strategic Communication	**[Bhutan Studies Gen. Ed. Elective]**
4	I	**ACM404** Social Media	**IPP401** Creative Communication Project	**CMS411** Web Series Production	**CTH404** Introduction to Cultural and Critical Communication	**[Open Gen. Ed. Elective]**
	II	**IPP402** Internship		**ACM405** Communication for Development	**[Business / Financial Literacy Gen. Ed. Elective]**	**[Open Gen. Ed. Elective]**

Classification/breakdown of curriculum into broad component categories:

Category	Modules	% Of curriculum
Communications Theory (**CTH**) modules dealing with the development and concepts of the core theories since the development of the discipline of Communication Arts and Creative media.	CTH101, CTH102, CTH303, CTH404	4/40 = 10%
Journalism and Broadcasting modules: Analysis and production of journalistic work, with a majority focus on Contemporary Journalism (**JRN**)	JRN101, JRN102, JRN303, JRN304	4/40 = 10%
Communications Studio (**CMS**) modules are labs for practical skills to be developed alongside the theory portion of the programme.	CMS101, CMS102, CMS203, CMS204, CMS205, CMS206, CMS207, CMS308, CMS309, CMS310, CMS411	11/40 = 27.5%
Applied Communications (**ACM**) covers communication modules that discuss theories and practice in specific contexts such as Public Relations and Advocacy.	ACM101, ACM202, ACM303, ACM404, ACM405	5/40 = 12.5%
Communications Research (**CMR**) covers research on, applications of research for, and research methodology for the communications field.	CMR301	1/40 = 2.5%

Media Ethics (**ETH**), with coverage of ethical situations, communications professionals are likely to encounter.	ETH204	1/40 = 2.5%
Industry Practice & Project.	IPP401(x2), IPP402	3/40 = 7.5%
Additional language and writing skills development.	EAP101, EAP102	2/40 = 5%
Other competency / General Education modules	IPS101, GSE101, DZG101, QRE101, PRD201, Electives x4	9/40 = 22.5%
	Total	40/40 = 100%

All modules shown are 12-credit modules, except Creative Communication Project which is 24 credits spread across two semesters, cumulating to 480 credits achieved over four years of full-time study. Each semester requires approximately 15-16 weeks of teaching learning incorporating 40 hours of student effort per week, and approximately 2 weeks of examinations.

The programme structure is designed in a progressive manner with five modules offered in each semester. This includes university-wide modules like Dzongkha Communication. The first-year modules provide foundations in academic learning and technology. From the second year onward, the modules offered are more focused on deepening knowledge and understanding alongside specific industry skills development. In the fourth year of the programme, the scope of learning is expanded to include independent learning, and open electives for the students to choose.

The structure of the programme covers the core series of subject areas within the field of human communication, and specifically Communication Arts and Creative media. It takes into account that most (Bhutanese) students who undertake this programme will have had minimal exposure to the foundations of communication and the diverse settings that this programme prepares students for. For this reason, modules offered in the first three semesters are introductory modules that require few or no specific prerequisites, but delve extensively into theory and concepts that will serve as the foundation that all other communication subjects are based on. Students will deal with interpersonal, public and Mass communication alongside contexts in which communication works. Once students have successfully completed these modules, they will have the underlying knowledge of how communication and the platforms used to scaffold additional theories and contexts, applications, and the evolution of technologies and mediums seen today.

Internship and Project modules are undertaken to broaden the scope of application and transferable skills which will build confidence and build on personal and interpersonal skills that will be necessary for any communications graduate. Writing skills are developed continuously in nearly all the modules of the programme. Similarly, the lab modules give students the opportunity to develop skills in, practice, and experiment with several mediums to produce and create their own communications using a variety of technologies. These modules enable students to have theory-based, guided, hands-on interaction and creation/production experiences that not only solidify their understanding of the principles and theories covered in other classes, but also allow them to apply what they are learning. Several modules result in tangible outputs from their hands-on work that help the students build their portfolios and enhance their employability.

General Education fixed modules or elective options by category

Note:

Required: The indicated module(s) are fixed by the programme structure and students must take these modules only.

Fulfilled: The programme structure with indicated core/major modules already includes modules that fulfil the given general education category. But other modules in the given category of General Education offered at the college the broader portfolio could still be opted from as an Open General Education Elective.

Elective: Students may select from among specified options to fulfil the given general education category. Students can opt for more than one module from the given category as an Open General Education Elective if desired.

a. English communication (24 credits)

Required: EAP101 Intermediate English for Academic Purposes, EAP102 Upper-intermediate English for Academic Purposes.

b. Dzongkha communication (12 credits)

Required: DZG101 རྫོང་ཁ་བརྡ་དོན་སྦྱོང་ལེན།.

c. Enhanced Writing skills (12 credits)

Fulfilled by several modules: JRN101 Elements of style in media, JRN102 Writing for Media, CMS204 Script Writing.

d. Humanities perspective (12 credits)

Fulfilled by Theories of Mass Communication

e. IT Skills (12 credits)

Required: IPS101 IT and Basic Problem Solving. If students have demonstrated IT skills already fulfilling the learning outcomes of IPS101, students can opt for other IT modules currently under development, such as *Introductory Python*.

f. Science and Technology (12 credits)

Fulfilled by several modules: CMS305 Website Design, CMS207 Introduction to Video Production, CMS205 Introduction to Communication and Technology

g. Numeracy (12 credits)

Required: QRE101 Quantitative Reasoning. Students with Class XII Maths can opt for STS101 Introduction to Statistics (borrowed from BSc in Environmental Management).

h. Business/ Financial Literacy (12 credits)

Electives: FLT101 Financial Literacy (borrowed from BA in Developmental Economics), EDP101 Entrepreneurship, MGT101 Introduction to the Business Environment (borrowed from BBA/BCom).

i. Bhutan Studies (12 credits)

Electives: LIT207 Contemporary Bhutanese Writings in English (borrowed from BA in English Studies); PBT202 Government and Politics of Bhutan (borrowed from BA in Political Science and Sociology); PER102 སྒྱུག་ལམ། (borrowed from BEd in Primary Dzongkha), DEV202 Bhutanese Economy (borrowed from BA in Development Economics).

j. Social & behavioural sciences (12 credits)

Fulfilled by several modules, e.g., CTH and ACM modules

k. Analytical Skills (12 credits)

Required: GSE101 Analytical Skills.

l. Global Affairs/Civics (12 credits)

Electives: Fulfilled by JRN modules

m. Ethics/ Values Orientation (12 credits)

Fulfilled by ETH204 Ethical Issues in Mass Communication.

n. Open General Education Electives (24 credits)

Electives: Choice from among the aforementioned modules (not already taken by the student), plus additional options; DZG202 རྫོང་ཁའི་བརྡ་བརྒྱུད་རིག་རྩལ། (Dzongkha Media Skills), LIT102 The Craft of the Short Story, ETH101 Introductory Ethics (borrowed from BA in English Studies); DEV414 Human Development (borrowed from BA in Development Economics); ACT101 Financial Accounting (borrowed from BBA/BCom, for students with Class XII Maths); WHS101 Social Formations and Cultural Patterns of the World, AHS101 Growth and Spread of Buddhism in Asia (borrowed from BA in History and Dzongkha); AFD101 Introduction to Anthropology (borrowed from BA in Anthropology); PER102 སྒྱུག་ལམ།, PHY201 བག་ཡོད་དང་ཤེས་བཞིན་ཉམས་ལེན། (borrowed from BEd in Primary Dzongkha, PCE). To be developed: *Introduction to Peace and Conflict Studies, Introduction to World Religions and Belief Systems*.

Module descriptors for electives

For all modules indicated in the aforementioned list as Electives, the module's descriptors are to be referred from the respective definitive programme documents and corresponding programme handbooks of the home-base programmes of the modules, and are not reproduced herein. For RTC programmes, the full programme handbooks including the modules used as electives herein are available online; for elective modules borrowed from programmes at other colleges, the module descriptors are extracted and compiled, also available online (https://my.rtc.bt/academics/programme-handbooks).

Guidelines for General Education Modules and Electives Selection (approved by the 65th PQC)

- All slots in a programme structure indicated as 'elective' slots are subject to:
  - being fulfilled through validated modules actually offered by the College, as announced at least six months in advance (e.g., fixing by the end of one Spring semester what modules will be offered the following Spring semester);
  - verification by the programme committee as to what modules fulfil the requirement of the competency/breadth categories indicated, ensuring distinctness without overlap with other modules in the programme;
  - student choice, depending on the above two points and the student meeting any prerequisite requirements.
- The programme committee will maintain a pool of elective modules considered eligible for enrolment by the programme's students, updated every six months, and coordinate registration of student preferences for module selection six months in advance of the start of the semester that the modules will be taken. The module pool may include some borrowed from the University's programmes at other colleges, which provide added value.

- In conjunction, all PLs will coordinate on this process twice a year to verify: what the current module offerings are from their own programmes; what their own programmes are capably resourced to offer as service modules to other programmes; what maximum additional student numbers can be accommodated in select modules offered to their own students in the upcoming semesters.

- The College shall endeavour to meet reasonable student demand for their preferred electives as capacity allows, e.g., offering multiple sections of more in-demand electives (min enrolment of 20, max section size of 40). The widest possible pool of elective offerings as confirmed by the programmes will be offered for preliminary selection by students, then narrowed down in a second round after eliminating offerings of the least popular options. Where not all students can be offered their first-choice electives, registration will be done on a merit basis.

- Electives can and should be scheduled in common time slots across weekly programme timetables so that students from different programmes are enrolled into sections together, for a better mingling of perspectives. The College will facilitate this centrally by declaring certain scheduled hours (8 per week) to be used for cross-programme elective module offerings if any.

- Open Elective slots: To fulfil these credits, students may choose any validated module being offered as an elective in programmes in the College, including from other defined General Education categories, subject to any aforementioned constraints and criteria. It is estimated and desirable that the portfolio of elective modules from across the various defined General Education categories and additional modules from the existing range of validated modules offered currently at the College, would generally be built by around 2-3 module offerings each from the different programmes at the College into the wider pool (and a select few from other programmes across the University that add value).

1.5. Learning and Teaching Approach

1. Classroom teaching will focus on specific learning outcomes and the participation of students will be taken into account to achieve those outcomes. More emphasis will be on producing tangible outcomes for all the practice-based modules introduced to enhance skill-based learning. This will therefore require more in-class guided time to be spent on student-centric activities, rather than a purely teacher-centric approach. The average in-class instruction time for a 12-credit module is thus expected to be 4 hrs/week for 15 weeks. These contact hours will be used for lectures, discussions, guest speakers (especially media professionals), debates, student presentations, demonstrations, tutorials, and in-class assessments such as class tests. All aforementioned approaches, including tutorials, require the attendance of the entire class together for the scheduled hours.

2. In order to promote students' involvement in learning, practical projects, presentations, debates and discussions will constitute an essential component of the learning process.

3. A wide range of reading materials from a wide variety of sources (e.g., books, academic articles, popular media sources, policy papers, and official government reports) will be made available to students to allow them to have in depth engagement with topics that are necessary for widening their knowledge. The College network infrastructure allows for sharing of online resources within the College campus (also accessible via login off-campus). Additionally, students may also be asked to engage with popular culture forms such as films, television programmes, music and visual art, as well as a variety of promotional or advocacy materials, when analysing communications strategies. Students will be exposed to a variety

of sources concerning similar topics in order to understand the diversity of the sources' possible viewpoints.

4. The programme will make extensive use of the RTC VLE (Virtual Learning Environment) for an interactive online experience for both students and tutors to support teaching and learning through: serving as a repository for materials and updates/announcements for ongoing modules, allowing for virtual online discussions including tutor and peer feedback and Q&A beyond class hours, supporting/promoting the submission of original written work through monitoring by an integrated plagiarism detection system, and allowing for self-check diagnostic tests for comprehension of subject matter.

5. For all modules, relevant articles will be made available online. In some cases, these are supplemented with compiled readings and tutor-generated materials specific to each module, and additional library books that cover subject-specific topics in greater depth.

6. Lab classes utilising the communications studio will be used in order to familiarise students with industry relevant tools and theory.

7. Guest speakers who are media specialists or engaged in work or research relevant to the programme will be regularly invited to speak to the students. This will also help students to envision future career trajectories as well as to understand how their skills might be used in the "real world" beyond the academic setting. Students will also have the opportunity to go on several field trips to relevant sites, for example to a media production house or to experience the back- end production of the mediums they use daily.

8. Although each module has a Module Coordinator, team teaching is strongly encouraged, and it is expected that tutors routinely visit and guest lecture in each other's classes when called for according to their specialisations and interests.

1.6. Placements / Work-based Learning

The programme has a compulsory Internship in the final year as a credited module in which students will be placed in industry-relevant internship positions. They will be learning on the job and will be jointly evaluated by the industry expert and the tutor.

1.7. Assessment Approach

1. The assessments in this programme are divided into two broad categories: Continuous Assessment (CA) that happens throughout the main teaching-learning time of the semester, and the Semester-End Exams (SE) at the end. Details of assessments are provided in each module descriptor except for the general details of the SE and midterm exams as well as the component of Class Participation, which are described below.

2. SE is intended to be a type of summative assessment. The exams will focus on comprehensively assessing all the modules' learning outcomes as best as possible. In some cases, the SE may not be able to adequately address certain learning outcomes, which should therefore be substantially addressed in a CA component (e.g., mid-to-long-term projects).

3. Most modules incorporate testing as part of CA, including typically a mid-semester (midterm) exam. These are intended to promote continuous learning and be formative in nature, allowing both students and tutors to monitor progress. A midterm examination is generally intended to be half a final examination in scope, depth, and duration.

4. CA components will also include Written Assignments, Presentations, Projects, and Practical Exercises. The programme promotes frequent, smaller coursework assessments and drafts to continuously engage students in their own learning.

5. Some modules involve a CA component of Class Participation and Preparedness. This is encouraged in order to create more dynamic classrooms, with teachers being seen as facilitators of learning rather than as delivery persons for knowledge transmission. Participation marks will be given based on how a student contributes to class discussions. Half of the total weight will be assessed before the midterm, and the other half post midterm. Strong participation means the ability to express information and opinions accurately with reference to the subject matter under discussion (quoting/paraphrasing specific material read in advance), responding to other students' opinions and being able to refute (with evidence) when appropriate, asking relevant questions, and linking to theoretical concepts under discussion. Teachers are provided with printed pictures of students to continuously and systematically track class participation, and a complete rubric to maintain consistency in the assessment of this component.

6. Module tutors are encouraged to treat CA components as opportunities for giving feedback to students and students are encouraged to improve their work based on the feedback given.

7. Academic dishonesty should be addressed as per the provisions of section D4 of The Wheel of Academic Law. In particular, marks for plagiarised work should reflect the gravity and extent of the plagiarism involved. In cases of substantially plagiarised work where no adequate attempt has been made to acknowledge sources, the work should be awarded zero marks. All written assignments will be monitored for plagiarism through the College's Urkund plagiarism detection service subscription.

8. Cross grading by tutors is expected in cases where multiple tutors may be sharing a module.

1.8. Regulations

1.8.1. Entry Requirements

Students' Background:	Min. Entrance Requirements / Eligibility Criteria
Bhutanese Students	● BHSEC Class XII pass (or equivalent for Bhutanese studying outside Bhutan) ● 50% aggregate average marks of best 4 subjects ● 50% marks in English ● Pass in Dzongkha*
Non-Bhutanese**	● 50% minimum aggregate average marks in best 4 subjects on ISCE/BHSEC, or equivalent secondary education certificate from home country ● 50% marks in English

Applicants who have not studied Dzongkha in class XII should have passed it in class X. A proficiency test in Dzongkha will determine the eligibility of Bhutanese applicants who have not studied Dzongkha in either class X or XII. The test shall be administered by the Registry, RUB. Marks secured in the proficiency test/class X will be scaled down to 40% and applied for merit ranking.

Applicants without English scores in their class XII transcripts shall produce a certificate of International English Language Testing System (IELTS) with an overall band score of 5.5 or an equivalent test and score. Alternatively, Colleges may administer a proficiency test to assess English language competence. Marks secured in the proficiency test will be scaled down to 40% and applied for merit ranking.

** Note: DZG101 ཚོང་ཁ་བརྡ་དོན་སློང་ལེན། will be substituted with a module from a collection of approved alternative modules for foreign students.

<u>*1.8.2 Assessment and Progression Requirements*</u>

The criteria for progression from one semester to the next and final award criteria are as per the guidelines given under section D1 in The Wheel of Academic Law, RUB (latest version available at http://www.rub.edu.bt/), subject to any amendment or revision as made by the Academic Board of the University. Briefly:

Students must pass all modules in a RUB programme in order to graduate with a degree. To progress to the next semester, students must not fail more than two modules in a semester (i.e., students must pass at least three modules in a semester), or they are considered semester failures, in which case they may repeat the failed semester, if they wish to, in the following year with the junior cohort. To pass a module, students must obtain a minimum mark of 50% overall and at least 40% in both the Total Continuous Assessment (CA) and Semester-End (SE) Examination components.

Any module failure must be cleared through reassessment or module repeat as set out in Section D1 of the Wheel of Academic Law of the RUB. A student may not register for more than two repeat modules in addition to the modules prescribed for the semester. An appropriate assessment will be tasked by the Programme Board of Examiners (PBoE) to the student upon failing a module, to be completed prior to the start of the next semester. Upon passing a failed module by reassessment, a student will be awarded a pass mark of 50%. A student may repeat a failed module any number of times within the normal registration period for completing an award, wherein he/she must meet all assessment requirements of the module, both CA and SE; the marks earned in a successful repeat are retained and not capped at 50%.

Overall marks (given as percentages) are aggregated in proportion to the module credit weight within a particular year. The final percentage mark over all four years of the programme is a weighted average of aggregate marks in each year in the ratio of 10:20:30:40 (1st year: 2nd year: 3rd year: 4th year).

The Programme Board of Examiners (PBoE) is responsible for the overall assessment of students, for making decisions on the progression of students at each stage of the programme, and for making decisions on the award to be granted to the students on completion of the programme (see below, section on "Programme Management").

1.9 Programme Management, Quality Assurance and Enhancement

The roles of the Programme Leader (PL), the Programme Committee, the Head of the College, and the College Academic Committee are as defined in the Section F6 of the RUB Wheel of Academic Law and the Governance Manual. Briefly:

The **RTC Academic Committee (CAC)** is chaired by the Dean of Academic Affairs. Members of the committee include the President, Registrar (head of Student Affairs), the Associate Dean as a senior academic (Secretary), elected academic staff representative, elected student representative, a representative of other groups of staff, and an external member. The CAC is the overarching authority on all academic issues and ultimate guarantor of standards and quality at the college-wide level and for the University. All programme management committees and examiners report to the CAC. The CAC should be consulted at the beginning of each semester to approve minor changes to modules in the programme under guidelines specified by the University on allowable changes.

The programme is run by a **Programme Committee** responsible for the effective conduct, organisation, and development of the programme. The committee comprises all the tutors teaching in the programme as well as a **Programme Leader** who provides the academic and organisational leadership for the programme. These are indicated below under "Academic Staff". Representatives of other programme teaching within the programme are also committee members. Additionally, the committee includes elected class representatives (CRs) of each section of students in the programme at all levels. Student involvement in the monitoring of the programme is thus done at this level as well as the level of the AC. In addition, student-staff consultation is done regularly through meetings with CRs across all programmes with the Dean, as well as within the programme with the Programme Leader. In addition to addressing general programme-independent concerns, the consultations seek to incorporate constructive discussion of the programme, it demands on students, and possible improvements.

Module tutors submit their reflective module reports to the PL at the end of each semester. The PL, in consultation with the module tutors and with input from an **external examiner (EE)**, compiles an **annual programme monitoring report (APMR)** at the end of each academic year in the University's standard format, to be endorsed by the CAC and submitted to the University. The EE appointed by the University is invited each academic year to assess the programme operation by considering student performance, quality of teaching learning materials and assessments, resources, and quality of the staff. The report submitted by the EE forms a part of the APMR and is crucial for enhancement and quality assurance of the programme.

The authority for matters regarding assessment and progression is delegated to the **Programme Board of Examiners (PBoE).** The board includes a Chair from outside the programme's management, the Programme Leader, each tutor teaching within the programme, and an external examiner on a regular basis as and when appointed by the Academic Board. Each semester's results are declared after endorsement of the PBE. The PBoE is accountable to the CAC.

In line with section D8 of the Wheel of Academic Law, **Moderation of Assessments**, all assessments that constitute 20% or more of the total assessment marks for a module are reviewed and moderated.

Additional quality assurance mechanisms within the College:

- *Tutor performance management and enhancement* – Tutor performance is monitored regularly and evaluated at the end of each semester. Each semester, programme leaders sit in on and complete observations of tutor in-class performance (quality of the teaching), and out-of-class performance (quality of the conduct of general tutor duties, student advising). Where issues affecting teaching-learning are identified, these may trigger specific action plans for the concerned tutor to pursue to improve in targeted areas. Each tutor also completes a self-appraisal at the end of each semester, coupled to further feedback from the Programme Leader and Dean. In addition to general faculty meetings, the College's Centre for Innovative Teaching and Learning (CITL) holds sessions for all tutors, incorporating guest presentations, teaching development workshops, and peer strategy sharing. These are held approximately every two weeks within a semester. Recent topics included: Classroom management, student advising, facilitating guided study halls, diverse classrooms, using peer coaching and think-pair-share to enhance teaching-learning, critical thinking and creativity, coaching skills workshop for programme leaders, and professionalism in the classroom. Tutors new to teaching are asked to join for additional teaching-learning workshops that work to enhance core teaching skills among its members through activities such as peer and supervisor observations (required at least twice per semester for new tutors, and once per semester for all tutors) and tutor training programmes.

- *Module coordination* – Any module for which multiple sections are taught has a module coordinator who organises and synchronises the teaching-learning for the module across sections. For assessments that involve testing (class tests, midterm and semester-end examinations), question papers are made jointly. Where possible, cross-grading techniques are also employed. In certain modules where in the content is found to be modular (the order of teaching certain units can be switched around without affecting the logical flow of the syllabus), cross-teaching of specific units across sections is also employed to maintain maximum consistency.

- *Student information systems* – The curriculum, class schedules, and mode of assessments and marks thereon are made transparent and available to students and other stakeholders such as parents/guardians through the RTC Classes database system.

- *Student Module Evaluation* – A system is in place in the College whereby each student evaluates each *module* taught and the tutor at the middle and at the end of each semester in order to help programme leaders and tutors monitor the success and effectiveness of the delivery of the programme and make future improvements. As per the D3 of Wheel of Academic Law, the university-wide module evaluation form is used for this purpose and the students' feedback are collected twice every semester. Besides this once every semester Student Consultative Meetings is convened for the programme and this meeting is convened by the Dean, Academic Affairs and attended by the Programme Leader, 2 student representatives from each cohort.

- *Peer review* – The use of college-wide formal midterm examinations, with the same quality assurance mechanisms that go into semester-end examinations, helps ensure that continuous assessment in all programmes is proceeding on track and provides an opportunity for peer review and moderation at the halfway point in a semester. All question papers are peer-reviewed and moderated (involving the module coordinator and other tutors of a module, and at least two other reviewers). In addition to ensuring the overall quality of the question paper itself, this mid-semester event involves review of the progress of continuous assessment to date in each module. A similar peer-review and moderation is conducted for semester-end examination question papers.

- *Module repeats* – If a student has failed a module (but not the whole semester) and has also failed in the reassessment of that module, the student must meet all assessment requirements, essentially repeating the module as per section D1 of The Wheel of Academic Law. However, as he/she has already progressed (albeit with a prior module failure), attendance in lectures is not mandatory. At RTC, a standardised mechanism has been instituted for conducting module repeats. Students must formally register for the repeats at the beginning of any semester in which the failed module is being re-offered. A module repeat tutor will be assigned (usually the same tutor teaching the module in its regular offering in the current semester). A schedule of meetings will be set in which the tutor and repeat student(s) must meet a minimum of two hours per week. A work plan is also set in which the coverage of syllabus topics and assessments are organised. Assessments are to be on par with what students would have to do in the regular course of that module.

- *Student Advising* – All first-year students will have faculty advisors support and advice on their studies as well as personal aspects related to the college environment. Each tutor has five - ten students to guide. Additionally, weaker students in the second or third year who have un-cleared prior module failures will be paired with an advisor to guide and motivate them. The advisor and advisees meet in groups and individually throughout each semester as necessary.

2 Module Descriptors

Module Code and Title: **CTH101 Theories of Mass Communication**
Programme: BA in Communication Arts and Creative Media
Credit: 12
Module Tutor: Damber K. Ghimiray (Coordinator), Pallavi Majumdar

General objective: The module covers the initial development and impact of Mass Communication including traditional Bhutanese media, print, photography, film, radio, and television. This module will expose students to various Mass Communication theories, their origins, methods and uses across the world. Students will look at the four theories of the press with a focus on normative theories of the media in order to hypothesise on the future role of media and communication.

Learning outcomes – On completion of this module, students will be able to:

1. Analyse the evolution of Bhutanese media
2. Explain the contributions and progressions of communication milestone events based on historical context
3. Explain the importance of a theory
4. Examine the media theories particularly the Mass Communication theories
5. Discuss the founding theorists and how historical events shaped their views on the power of media
6. Apply mass communication theories to make a better sense of any situation
7. Analyse the relevant media theories used in news articles and broadcasts
8. Interpret media theories adequately to lead discussions on them.

Learning and Teaching Approach:

Style	Approach	Hours per week	Total credit hours
Contact	Lectures, class discussions & activities	4	60
Independent study	Assignments and case studies	4	60
Total			120

Assessment Approach:

A. Interactive timeline - Group: 15%

Students will be put into small groups of 2/3 students to construct a Bhutanese media timeline that includes visuals and brief text descriptions. The students will present the important events of the time, and how they impacted the delivery of information, distribution methods, and audience in Bhutan. Students will gather newspaper, radio or television news or other visual documentation that can be displayed as proof of their assertion.

    2   Important events of the time
    3   Significance of supporting visual/audio portions
    2   Accuracy of dates
    4   Thoughtful analysis of delivery, distribution and audience
    2   Language, organisation and referencing
    2   Verbal & nonverbal communication skills: eye contact, pitch, enthusiasm, creativity

B. Class tests: 10%

Two 40-minute written assessments will be given twice in the term, one before midterm, worth 5% and one after midterm (other than the subject matter covered in test 1) worth 5%.

C. Midterm examination: 15%

Students will be required to sit for a written midterm examination of 1.5 hr duration proving their theoretical grasp of the concepts, as well as their ability to apply the concepts using practical examples.

D. Discussion- Pair: 20%

Students will lead a discussion of a media theory based on a contemporary topic (newspaper/broadcast news report) for the class. They will prepare the discussion to illustrate the topic to the class from their understanding and interpretation. They may choose to work alone or with a partner to lead their classmates on a 10-12minute interpretation and activity for the class. They must meet with the tutor to discuss their understanding of the topic and proposed activity at least twice outside of class hours for approximately 15-30 minutes depending on the mutual understanding of the presentation.

    5   Ability to explain the media theory to the class
    4   Quality of Questions to lead the discussion
    4   Ability to ask thought provoking questions to invoke participation
    5   Ability to illustrate theoretical concepts with an activity
    2   Creativity in activity

E. Semester-end Examination: 40%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. The assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Interactive timeline - Group	1	15%
B. Class tests	2	10%
C. Midterm examination	1	15%
D. Discussion - Pair	1	20%
Total Continuous Assessment (CA)		**60%**
Semester-End Examination (SE)		**40%**

Pre-requisites: None

Subject matter:

Unit I. Understanding Traditional Bhutanese Media

1.1.   Bhutanese Culture – Arts, Monuments & Festivals as media
1.2.   Statues, Paintings and Wall Murals as Media
1.3.   Use of stone inscriptions and prayer flags as a mode of communication in Bhutan
1.4.   Describing mass media in Bhutan: prevalence and popularity of various medium, regulations and challenges
        1.4.1. Radio
        1.4.2. Television
        1.4.3. Newspapers

1.4.4. Internet

Unit II: The role of media in the social world

2.1.   Defining theory, the importance and the characteristics of theory
2.2.   Mass Society Theories (All-Powerful Media Effects)
        2.2.1. Hypodermic Needle/Magic Bullet Theory
        2.2.2. Lasswell's Propaganda Theory
2.3.   Theories of Media, Culture and Society
        2.3.1. Agenda-setting Theory
        2.3.2. Marshall McLuhan: The medium is the message
        2.3.3. Lasswell's *model* of communication
2.4.   Main Streaming/Synchronisation Theory
        2.4.1. Cultivation Theory
        2.4.2. The Knowledge Gap Theory
        2.4.3. Spiral of Silence Theory
2.5.   Active Audience Theories
        2.5.1. Uses and Gratification Theory
        2.5.2. Play Theory

Unit III: Four theories of the press

3.1.   Post-Positivist theory: empirical observation and scientific method
3.2.   Hermeneutic theory: understanding through systematic interpretation
3.3.   Critical theory: emancipation and change in a dominant social order
3.4.   Normative theory: how media should operate to conform to social values

Unit IV: Normative theories of the media: Questions on how much freedom the media should have

4.1.   Authoritarian Media Theory
4.2.   Libertarian Media Theory (Free Press Theory)
4.3.   Soviet-Communist Media Theory
4.4.   Social Responsibility Media Theory
4.5.   Democratic-Participant Media Theory
4.6.   Development Media Theory
4.7.   Development and professionalisation of communication in Bhutan: case study on The Role of Mass Media in Bhutan: Accessibility, Influence and its Impacts

Reading List

Essential reading

Baran, S. J., & Davis, D. K. (2015). *Mass Communication theory: foundations, ferment, and future*. Cengage Learning.

Kumar, K.J (2000). *Mass Communication in India* (3rd ed.) ISBN: 81-7224-373-1.

Lhamo, L. & Oyama, T. (2015). The Role of Mass Media in Bhutan: Accessibility, Influence and its Impacts. Journal of Mass Communication & Journalism, 05(07). doi:10.4172/2165-7912.1000266

Littlejohn, S. W., Foss, K. A., & Oetzel, J. G. (2017). *Theories of Human Communication*. Waveland Press, Inc.

Siebert, F., Peterson, T., Peterson, T. B., & Schramm, W. (1956). *Four theories of the press: The authoritarian, libertarian, social responsibility, and Soviet communist concepts of what the press should be and do* (Vol. 10). University of Illinois press.

Additional reading

Avieson, B. (2015). From Mani stones to Twitter: Bhutan creates a unique media matrix for a 21st century democracy. *International Journal of Communication, 9*. http://ijoc.org/index.php/ijoc/article/download/3186/1435.

Defleur, M. (2017). *Mass Communication theories: Explaining origins, processes, and effects.* S.l.: Routledge.

Dorji, K. (2006). Media in Bhutan: Now and Then. *Journal of Bhutan Studies, 14*, 5-23.

Pek-Dorji, S. S. (2007), Opening the gates in Bhutan: Media Gatekeepers and the Agenda of Change. *Proceedings of the 3rd GNH Conference.* Centre for Bhutan Studies. http://www.bhutanstudies.org.bt/publicationFiles/ConferenceProceedings/3rdGNH/7.3rdGNH.pdf

Date: March 2023

Module Code and Title:	**CMS101 Introduction to Visual Communication**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Nithil Dennis (Coordinator), Jigme Gyeltshen

General objective: This module introduces the significant theories of visual communication through images employed by the mass media and distributed via the Internet, print, electronic, and advertising media. Students will be able to understand and articulate the historical development of visual communication within the contexts of history, theory and fine and applied arts. Through a deep understanding of structure and context of content, they will learn to apply visual elements, techniques, and principles for crafting effective visual messages.

Learning outcomes – On completion of this module, students will be able to:

1. Identify a broad range of visual communication products
2. Interpret theories and concepts when discussing visual communication
3. Identify the differences between several visual communication models, with emphasis on semiotics
4. Evaluate critically, using the framework of visual literacy, how society communicates through still and moving images, cartoons, typography and infographics
5. Analyse how visual communication affects society and its cultural values
6. Examine the tools used in analysing visual communication
7. Create and analyse images for print, Web and video.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	4	60
Independent study	Written assignments	2	60
	Home activities (Visual Journal)	2	
Total			120

Assessment Approach:

The students will maintain a visual journal for the entire semester and will be adding the assignments on to the visual journal, which at the end of the semester will be evaluated along with a *viva voce*.

A. Reflective journal entry on types of visual communication-Individual: 10%

Students will identify 5 different forms of visual communication and will write a 50-word reflection about each example and submit it as part of their visual journal.

2.5	Proper identification
2	Expression with words
3	Presentation on Visual Journal
2.5	Variety in subject

B. Journal entry on perceptual organisation- Individual: 15%

Students will identify images representing the 6 concepts of perceptual organisation by Gestalt and present it in their visual journal along with a 50-word justification each.

4	Quality
4	Concept
3	Presentation
4	Analysis

C. Visual analysis-Individual: 20%

Select any form of Bhutanese visual art-Thangka, photograph, visual representation from a magazine, social media site, or news and conduct a critical visual analysis and write an approximately 500-word analysis. The analysis will be based on the theoretical concepts learnt on signs, signifiers, signified. The student will also include the denotations and connotations of the advertisement.

4	Observations
6	Analysis
6	Writing
4	Presentation and structure

D. Journal entry of information design in society- Individual: 10%

Students will identify a public space that they frequently visit and do a comparison-contrast analysis of two places. They can choose department stores, grocery stores, museums, shopping malls, city centres, hospitals, or any other public space. They will evaluate the locations according to the following criteria: The categories of signs used; Sign content and locations; Evidence of branding; The typography and layout of information; Colours used; Symbols and maps used; Forms, materials, and media chosen for communication; Elements that evoke visceral, behavioural, and reflective reactions to the environments; Elements used to evoke sentiments of pleasure, play, and fun (if any). The students will take numerous pictures of each design element in their mobile phone camera that they are analysing. They will then compile 10 significant images of each location and write 50 word reflections about the images they have chosen to prepare their own information design piece, comparing the two locations. They will stick the images on the visual journal and submit it to the tutor.

1	Explanation and definition
3	Rationale and context
2	Project Specifications
1	Organisations of content
3	Analysis

E. Visual Journal – Individual presentation & viva voce: 10%

After the students have submitted and the tutor has evaluated their visual journal, the students will have an individual viva voce with the tutor. To maintain fairness in the

evaluation another internal tutor also will be part of the viva voce. The average of the marks given by the module tutor and the external tutor assigned to be part of the viva voce will be final.

2	Content
2	Organisation
1	Confidence
2	Clarity in communication
3	Knowledge and creative Visual Journal – Presentation & viva voce thinking

F. Mid- Term Examination:15%

Students will be required to sit for a written midterm examination of 1.5 hr duration proving their theoretical grasp of the concepts, as well as their ability to apply the concepts using practical examples.

G. Semester-end Examination: 20%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. The assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Reflective journal entry on types of visual communication - Individual	1	10%
B. Journal entry on perceptual organisation- Individual	1	15%
C. Visual analysis - Individual	1	20%
D. Journal entry of information design in society- Individual	1	10%
E. Visual Journal – Individual Presentation & viva voce	1	10%
F. Mid- Term Examination	1	15%
Total Continuous Assessment (CA)		**80%**
Semester-End Examination (SE)		**20%**

Pre-requisites: None

Subject matter:

Unit I: Introduction to visual communication

1.1.   Defining visual communication – Visual codes and historic meaning, evolution of visual communication in Bhutan
1.2.   Types of Visual Communication – The Mass and mass media
1.3.   Comparing Graphic design vs. art (Architectural designs and meanings in Bhutan)
1.4.   Basics of visual thinking processes – Motion and sequence, Image production
1.5.   Basics of visual design – point, line, plane

Unit II: Visual Communication Theory

2.1.   Gestalt theory – Principles of Gestalt Psychology and sensory organisation
    2.1.1. Figure and ground
    2.1.2. Similarity
    2.1.3. Proximity
    2.1.4. Common region
    2.1.5. Continuity

2.1.6.   Closure
2.2.   Visual Perception – An overview
    2.2.1.   Introduction to Visual perception
    2.2.2.   Importance of Visual Perception
2.3.   Visual perception and Psychology - Theories
    2.3.1.   Top-down processing theory by Richard Gregory
    2.3.2.   Bottom – Up processing theory by James Gibson
2.4.   Visual Ethics theory – Traditional and contemporary ethical thought, human visual behaviour, Process and meaning
2.5.   Visual Literacy theory – Cognitive enrichment, thinking pictures, Editing and spatial intelligence, Visual Analogies, Power of images.

Unit III: Semiotics

3.1.   Introduction to Semiotics – theories and applications
3.2.   Understanding Signs and symbols
    3.2.1.   What is a Sign
    3.2.2.   The sign relationship
    3.2.3.   The theory of signification – Signifier & Signified
    3.2.4.   The significance of traditional artefacts and religious motifs in Bhutan
3.3.   Types of Signs
    3.3.1.   Symbolic
    3.3.2.   Iconic
    3.3.3.   Indexical
3.4.   Denotation, Connotation and myth
3.5.   Decoding and encoding
3.6.   Media literacy and semiotics – Entertainment, culture, Ideology and Myth in Bhutan

Unit IV: Elements and principles of Visual Communication design

4.1.   Visual Elements – Basics
4.2.   The importance of Composition, texture, size, line, form, shape, colour and value
4.3.   Definition and concepts of Principles of Design
    4.3.1.   Pattern
    4.3.2.   Contrast
    4.3.3.   Balance
    4.3.4.   Texture
    4.3.5.   Rhythm
    4.3.6.   Movement
    4.3.7.   Unity
4.4.   Understanding Typography and Typographic Elements
    4.4.1.   Historical evolution
    4.4.2.   Serif vs sans-serif fonts
    4.4.3.   Legibility vs readability
    4.4.4.   Use in ads, signs, and movie posters, etc.
    4.4.5.   Calligraphy in Bhutan

Unit V: Visual Analysis

5.1.   Understanding Images, power and politics
    5.1.1.   Representation
    5.1.2.   The myth of photographic truth
    5.1.3.   How we negotiate the meaning of images
    5.1.4.   The value of images

5.1.5. Images of power (Images of Monarchy in currency of Bhutan and England) - comparing Social relevance and concept of Nation

5.2. Concepts of spectatorship, power and knowledge

5.2.1. Discourse and power

5.2.2. The gaze and the other

5.2.3. Commodity culture

5.2.4. Brands and their meanings

5.3. Visual Analysis Techniques

5.3.1. The introductory survey of the Visual

5.3.2. Compositional interpretation – An introduction

5.3.3. Content Analysis and cultural analytics

5.3.4. Photo Documentation and elicitation

Reading List

Essential reading

Berger, A. A. (2012). *Seeing is believing: An introduction to visual communication*. McGraw-Hill Education.

Dorji, Y. (2018). *THAGZO : The Textile Weaves of Bhutan*. Royal Textile Academy.

Sturken, M., & Cartwright, L. (2017). *Practices of Looking: An Introduction to Visual Culture (3rd ed.)*. Oxford University Press.

Additional reading

Rose, G. (2016). *Visual methodologies: An introduction to researching with visual materials (4th ed.)*. SAGE Publications Ltd.

Date: March 2023

Module Code and Title:	**ACM101 Media and Information Literacy**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Pallavi Majumdar (Coordinator), Damber Kumar Ghimiray

General objective: This module provides students with a conceptual as well as practice- based understanding of Media and Information Literacy. The module will discuss the history of media literacy, the importance of critical thinking while dealing with digital media, and will encourage students to reflect on their role as media creators. The module will outline strategies to better recognize reliability of online sources and explore issues connected to online privacy. It will explore the global disinformation trends, media scenario and disinformation trends in Bhutan and ways of combating it. The module will also equip the students with the skills to fact check and evaluate the credibility and quality of the media content.

Learning outcomes – On completion of this module, students will be able to:

1. Identify the functions of media literacy
2. Analyse the power of information and the changing information landscape
3. Interpret media messages encountered across media platforms
4. Effectively evaluate global disinformation trends, with specific reference to digital disinformation and emerging technologies
5. Appraise reliability of online sources with respect to online privacy
6. Trace the disinformation trends in Bhutan
7. Disprove deceptive media messages and practices using fact checking tools.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	4	60
Independent study	Research and assignments	2	60
	Readings and Review of class materials	1	
	VLE exercises	1	
Total			120

Assessment Approach:

A. Report on Media Literacy-Individual: 15%

Each student will generate a comprehensive report of 750-800 words on the role of media in society, and how they can become responsible consumers and producers of news and information in the digital age. The report should be generated keeping in mind how confirmation bias, stereotyping, and other cognitive biases impact how people interpret events, news, and information.

- 4 Ability to connect the theme to the article
- 7 Quality of analysis
- 4 Structure and Language

B. Case Analysis and Presentation- Group: 20%

Students will analyse a case study related to disinformation trends in Bhutan. They will analyse the source of disinformation, how and why did the false information spread, what were the perceptions of truth, what role did the legacy media play and the role of social media platforms in spreading and/or combating it. In groups of 4, they will then prepare and present an oral multi-media presentation for 15 minutes. They will be assessed on the following criteria:

- 2 Identification of case
- 4 Research and data collection
- 8 Approach and analysis
- 6 Structure and Delivery of Presentation

C. Midterm examination: 15%

Students will be required to sit for a written midterm examination of 1.5 hr duration proving their theoretical grasp of the concepts, as well as their ability to apply the concepts using practical examples.

D. Advocacy Campaign for Media Literacy- Pair: 20%

Students will be divided into pairs for conducting advocacy campaign related to media literacy and fact checking. This should be geared towards a primary or middle school audience and should be visual driven (rather than text driven). Students will identify the concept and type of project they want to do in a short meeting with their instructor. They will host a run-through similar to what they expect to do off campus, before operationalizing it.

Students can create a photo montage, video presentation, mini exhibition or other visual project that can be presented to a primary school, middle school or in a public area to

discuss with young learners. Students must arrange a visit/location off campus to host their visual media literacy project. Students must record their presentation and take pictures with the young learners.

They will write a reflection paper of not more than 500 words explaining the ease or difficulty of the project, the awareness young learners had about media literacy, what they gained from the experience, and what they would do differently should they do this project again.

Practice run of Media Literacy Campaign: 5%

- 1 Concept
- 3 Content
- 1 Visuals

Conduct of Media Literacy Campaign: 15%

- 3 Creativity
- 3 Organisation
- 4 Content
- 5 Quality of reflection paper

E. Semester-end Examination: 30%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. The assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Report on Media Literacy -Individual	1	15%
B. Case analysis and presentation - Group	1	20%
C. Midterm examination	1	15%
D. Advocacy Campaign for Media Literacy - Pair	1	20%
Total Continuous Assessment (CA)		**70%**
Semester-End Examination (SE)		**30%**

Pre-requisites: None

Subject matter:

Unit I: Media Literacy

1.1. Media Literacy: Concept and Definition
      1.1.1. Need for Media Literacy
      1.1.2. Functions of Media Literacy
1.2. Process of Media Literacy
1.3. Core concepts of Media Literacy
      1.3.1. Messages are constructed
      1.3.2. Messages are constructed using creative language
      1.3.3. Different people experience same media message differently
      1.3.4. Media have embedded values
      1.3.5. Messages are organised to gain power

Unit II: Understanding Information

2.1.   Definition and power of information
2.2.   Changing information landscape
2.3.   Types of false information: Definition and differences
        2.3.1.   Disinformation
        2.3.2.   Misinformation
        2.3.3.   Mal-information
        2.3.4.   Fake News
        2.3.5.   Deep Fakes
2.4.   Consequences of bad information: Understanding and case studies
2.5.   Information Neighbourhoods: Definition and importance
2.6.   Difference in News and Opinion
2.7.   Source Analysis
2.8.   Types of misleading content online
2.9.   Why is online content prone to misinformation

Unit III: Interpreting media messages

3.1.   Importance of critical thinking
3.2.   Exercising critical thinking: Process, tools and techniques
3.3.   Understanding bias and its types
3.4.   Confirmation bias: Definition, signs, types, how to avoid it
3.5.   Motivated reasoning: Definition and process
3.6.   Lies and belief: Understanding the relationship

Unit IV: Global Disinformation Trends

4.1.   Global societal trends
        4.1.1.   High levels of societal polarisation
        4.1.2.   Low levels of trust in news media
        4.1.3.   Societies with highly distributed media landscapes
        4.1.4.   Large media markets
        4.1.5.   A high rate of social media use
4.2.   Evolving trends in digital disinformation
        4.2.1.   Hard-to-verify content
        4.2.2.   Top-down disinformation
        4.2.3.   Groups and online communities
        4.2.4.   Cross-platform coordination
        4.2.5.   Algorithmic amplification
        4.2.6.   Encrypted platforms
4.3.   Future Technologies: Artificial Intelligence, Deep Fakes
4.4.   Global disinformation case studies

Unit V: Disinformation trends in Bhutan

5.1.   Sources of false-information
5.2.   Spread of false information: Factors and Mechanics
5.3.   Trust in media and perceptions of truth
5.4.   The role of social media platforms in spreading disinformation
5.5.   Spread of disinformation: Case studies
        5.5.1.   Covid 19 pandemic
        5.5.2.   Politics and elections
        5.5.3.   Gender and other issues

Unit VI: Fact Checking and Verification

6.1.   History and semantics of fact checking
6.2.   Types of fact checking
6.3.   Fact checking: Method, tools, examples
6.4.   Source verification: Process and technique
6.5.   Common types of misinformation online
6.6.   Verification of photos, videos: Process and tools
6.7.   Social Media Verification: Techniques
6.8.   Verification Tools and techniques for Websites

Reading List

Essential reading

Department of Information and Media. (2017). *Social Media Policy for the Royal Government of Bhutan 2017.* Ministry of Information and Communications. http://www.gnhc.gov.bt/en/wp-content/uploads/2017/05/Social-Media-Policy-for-the-Royal-Govt.-of-Bhutan- Approved-Version.pdf

Journalism, 'Fake News' and Disinformation: A Handbook for Journalism Education and Training. https://en.unesco.org/sites/default/files/journalism_fake_news_disinformation_print_friendly_0.pdf

Pek-Dorji, S.S. (2010). Media matters in Bhutan. Bhutan Centre for Media and Democracy.

Potter, W. J. (2018). *Media literacy*. Sage Publications.

Silverblatt, A., Miller, D. C., Smith, J., & Brown, N. (2014). *Media literacy: Keys to interpreting media messages: Keys to interpreting media messages*. ABC-CLIO.

Additional reading

Powdyel, T.S. (2007). Media and the maverick mind: Need for media literacy: A layman's view. http://www.bhutanstudies.org.bt/publicationFiles/ConferenceProceedings/MediaAndPublicCulture/M-14.pdf

Spot and fight disinformation. (n.d.). https://learning-corner.learning.europa.eu/spot-and-fight-disinformation_en.

Date: March 2023

Module Code and Title:	**JRN 101 Elements of Style in Media**
Programme:	BA in Communication Arts and Creative media
Credit:	12
Module Tutor:	Pallavi Majumdar

General objective: This module is designed to improve students' foundational skills and the ability to effectively communicate in English. Through a combination of lectures, discussions, and hands-on activities, students will learn how to use English language effectively in various media formats, including writing, speaking, and visual communication. The module will also facilitate critical engagement with texts in a wide range of forms, so that students can understand and respond to their content, and enrich their own spoken and written output.

Learning outcomes – On completion of this module, students will be able to:

1. Identify correct grammar, punctuation, and spelling to enhance the clarity and professionalism of the communication
2. Apply the conventions and best practices in the effective use of English language in media formats.
3. Identify main ideas and inferences in media messages
4. Evaluate multimodal media messages for their effectiveness in communicating ideas and information
5. Compose media messages using English language effectively
6. Develop proficiency in written and spoken English for media and communication settings
7. Apply the literacy skills to manage information needs
8. Synthesise and analyse information using a variety of media
9. Integrate technology and digital media tools to learn, communicate, work and think collaboratively and creatively in a responsible and ethical manner.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2	60
	In-class language activities and writing practice	2	
Independent study	Reading, Review of Class Material, Written assignments and VLE Exercises	4	60
Total			120

Assessment Approach:

A. Style Usage I- Individual: 15%

Students will be provided 5 worksheets (3 marks each) consisting of fill-in-the-blank quiz, sentence-writing activity, matching activity, multiple-choice quiz, word-sorting activity which will assess their style usage. The worksheets will focus on various aspects of usage in the English language.

B. Style Usage II- Individual: 15%

Students will be provided 5 worksheets (3 marks each) consisting of fill-in-the-blank quiz, sentence-writing activity, matching activity, multiple-choice quiz, word-sorting activity which will assess their understanding of elements of style. The worksheets will focus on use of specific style guidelines to write media messages.

C. Storytelling- Individual: 15%

Students will be required to retell a famous story from the perspective of another character. For example, telling the story of Jack and the Beanstalk through the eyes of the giant or the giant's wife. The story will be 400-500 words long.

- 3 Delivery of story
- 3 Flow and Pacing
- 3 Aesthetic appeal
- 4 Structure and mastery of story
- 2 Impact

D. Deconstructing News presentation- Individual: 20%

Students will individually create an itemised list of news covered in a newspaper or broadcast. They will then analyse the factors behind the prioritisation of at least 5 news

items with reference to the sequence, scope (running time, space or column inches devoted to the story), structure and style of the story, and the statement and slant. They will present their analysis in about 10-12 minutes.

- 4 Existing knowledge, research and views
- 6 Analysis
- 5 Perspective
- 5 Conclusions and related outcomes

E. Class Participation: 5%

Students will be expected to participate substantially in class activities and discussions, with contributions reflecting adequate preparation for topics under discussion. This will be done both in class and on VLE to provide students maximum opportunity of participation.

F. Semester-end Examination: 30%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. The assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Style Usage Exercise I -Individual	1	15%
B. Style Usage Exercise II - Individual	1	15%
C. Storytelling -Individual	1	15%
D. Deconstructing News presentation- Individual	1	20%
E. Class Participation	1	5%
Total Continuous Assessment (CA)		**70%**
Semester-End Examination (SE)		**30%**

Pre-requisites: None

Subject matter:

Unit I: Review of essential rules of English usage
1.1. Using punctuations
   1.1.1. Forming the possessive singular of nouns by adding 's
   1.1.2. In a series of three or more terms with a single conjunction, using a comma after each term except the last
   1.1.3. Enclosing parenthetic expressions between commas
   1.1.4. Placing a comma before a conjunction introducing an independent clause
   1.1.5. Not joining independent clauses with a comma
   1.1.6. Not breaking sentences in two
1.2. Using a colon after an independent clause to introduce the following
   1.2.1. A list of particulars
   1.2.2. An appositive
   1.2.3. An amplification
   1.2.4. An illustrative quotation
1.3. Using a dash to set off an abrupt break or interruption and to announce a long appositive or summary
1.4. The number of the subject determines the number of the verb

1.5. Use the proper case of pronoun
1.6. A participial phrase at the beginning of a sentence must refer to the grammatical subject.

Unit II: News Writing Style

2.1. Understanding style guides
      2.1.1. Definition and role of style guide
      2.1.2. Key style guides: Associated Press, BBC, The Guardian, A Progressive's style guide
2.2. Style guidelines
      2.2.1. Parts of speech
      2.2.2. Basic Rules of Writing
      2.2.3. Abbreviations and acronyms
      2.2.4. Active and passive
      2.2.5. Attribution first
      2.2.6. Clichés and journalese
      2.2.7. Collective nouns
      2.2.8. Confusables
2.3. Elements of Style
      2.3.1. Cues and Danglers
      2.3.2. The definite article
      2.3.3. Devolution
      2.3.4. Foreign phrases
      2.3.5. Jargon
      2.3.6. Numbers and measures
      2.3.7. Names and titles
      2.3.8. Pronunciations
      2.3.9. Reported speech
      2.3.10. Sensitivity and Speaking it out loud
      2.3.11. Superlatives
      2.3.12. Words: simple, troublesome, in vogue and superfluous

Unit III: Writing for Media

3.1. Types of media and their characteristics
      3.1.1. Print - newspapers and magazines
      3.1.2. Radio and Television
      3.1.3. Out of Home (OOH)
      3.1.4. Digital media
3.2. Audience analysis and targeting
      3.2.1. Definition of audience
      3.2.2. Need for audience analysis
3.3. Understanding news
      3.3.1. News definition and conventions
      3.3.2. Introduction to news writing for different media

Unit IV: Writing techniques for different media

4.1. Use of tone and voice in writing
4.2. Use of language to engage and persuade readers/viewers
4.3. Use of structure and formatting for different media (news articles, scripts, digital content)

Unit V: Writing Process

5.1. Elements of storytelling

   5.1.1. The role of storytelling in different types of media (e.g., film, television, radio, print, digital)

   5.1.2. The importance of storytelling in building connections with audiences

5.2. Brainstorming and outlining

5.3. Research and fact-checking

5.4. Drafting and revising

5.5. Editing and proofreading

Unit VI: Analysing news stories

6.1. Identifying key information and main points in a news story

6.2. Evaluating the reliability and credibility of sources

6.3. Determining the perspective and bias of the article

6.4. Analysing the structure and language used in the article

Reading List:

Essential Reading

Associated Press Stylebook. (n.d.). https://www.apstylebook.com/

BBC Training and Development. (n.d.). *The BBC news styleguide.* peteburns.com. http://www.peteburns.com/downloads/BBC%20news%20styleguide.pdf

Pickering, I. (2017). *Writing for news media: The storyteller's craft.* Routledge.

Strunk Jr, W., & White, E. B. (2007). *The elements of style illustrated.* Penguin.

Wren, P. C., & Martin, H. (2000). *English grammar and composition.* New Delhi: S Chand & Company Ltd.

Writing with Impact. (n.d.). https://bbcacademyfiles.s3.amazonaws.com/assets/Writing%20for%20news/Writing withimpactSimplelanguage/index.html#/page/5f0c48593584d52005586839

Additional Reading

Dowling, D. (2019). *Immersive long form storytelling: Media, technology, audience.* Routledge.

Friedmann, J. (2021). *Storytelling for media: Introduction to the theory and practice of narrative design (Vol. 5764).* UTB.

Yopp, J. J., McAdams, K. C., & Thornburg, R. (2007). *Reaching audiences: A guide to media writing.* Pearson Allyn and Bacon.

Date: March 2023

Module Code and Title:	**EAP101 Intermediate English for Academic Purposes**
Programme:	BA in English Studies (borrowed)
Credit:	12
Module Tutor:	Mohan Rai (Coordinator), Sangay C. Wangchuk, Dechen Pelden, Palden Wangmo and Ruma Tamang

General objective: EAP101 is the first part of a two-semester series that aims to develop abilities in reading, writing, listening, and speaking in an academic context to support students' learning through their degree studies. This module includes topics that are relevant to students' specific subject areas, which will help students apply the skills learned in context of their respective fields of study.

Learning outcomes – On completion of the module, students will be able to:

Reading Skills

1. Closely read key terms and guess meanings in context, key information, ideas and concepts
2. Skim and scan relevant sources for essays
3. Analyse information in more complex texts
4. Parse essay questions to give answers

Writing Skills

1. Outline an essay
2. Organise ideas by using linkers, and signposts
3. Draft and build arguments
4. Paraphrase written texts
5. Create a bibliography.

Listening and Speaking Skills

1. Listen for gist and details through scan listening and interactive listening.
2. Interview subjects to write short reports.
3. Express one's point of view in a discussion.
4. Describe the process narrated in a pre-recorded audio clip.
5. Participate in a panel discussion.

Grammar and Vocabulary

1. Explain targeted grammatical structures in both spoken and written forms.
2. Apply targeted grammatical structures appropriately in both written and oral production.
3. Self-correct while using targeted grammatical structures.

Learning and Teaching Approach:

Type	Approach	Hours per Week	Total Credit Hours
Contact	Lecture, discussions, and practice (2 x 2 hr). In-class time in each block is used in a workshop style with a review of prior topics and introduction to a new topic, at least one hour on practice, and debrief / reflection / assessment time at the end. Each major unit includes some assessment involving approximately 30 min of in-class time per week on average. Students are expected to use a significant portion of the total in-class time on practice with selected exercises.	4	60
Independent study	Writing assignments and Learning Journal VLE discussions	4	60
	Reading and review of class materials		
Total			120

Assessment Approach:

A. Note-Taking Exercise 5%

Each student has to maintain class notes containing series of exercises from both within and outside the class. It will be assessed before the mid-semester.

'Note-Taking Exercise' will be assessed using the following rubric:
Relevance and Completeness: 10 marks
Coherence and Organisation: 10 marks
Language and clarity: 10 marks

B. VLE Discussion 10%

Students will participate in two VLE discussions on topics assigned by the tutor. It will be conducted one before mid-semester and one after mid semester.

Each task will be assessed on 5%, and will be based on the following rubric:
Quality of Discussion: 12 marks
Interaction with peers: 4 marks
Language and Grammar: 4 marks

C. Learning Journal: 20%

Students will have to maintain a journal incorporating two entries of 250-350 words each related to discipline-specific topics. Each of the two entries will be submitted as first and final drafts. The first will be assessed for a total weightage of 7%, and the second 13%.

The entries will be assessed as per the Learning Journal rubric based on the following rubric:
Critical Thinking: 10 marks
Personal Reflection: 10 marks
Language and Grammar: 10 marks

D. Panel Discussion: 20%

Each student will speak for 5-7 minutes in a panel discussion. Students will be assigned topics related to their discipline, or an evidence-based subject of their interest. This assessment will be divided into two components: one pre-discussion meeting and the final panel discussion. In the pre-discussion meeting, students will meet the tutor to update on the progress, confer on the direction of the presentation, and set goals if applicable.

The pre-discussion meeting will be evaluated on 3% and the final panel discussion will on 17%.

The pre-discussion rubric will be based on the following rubric:
Completion of task: 5 marks
Planning and preparedness: 10 marks

The final panel discussion will be based on the following rubric:

Relevance of argument: 30 marks
Coherence and logical flow of ideas: 30 marks
Language and grammar: 30 marks
Respect for the other panellists' views: 10 marks

E. Written assignment: 20%

The student will write a 750 – 1000-word reflective academic essay on the topics assigned by the tutor. This is not expected to be an extensively researched essay. The assignment will be written in two drafts: the first draft will be worth 5%; and the final draft will be worth 10% with 5% on the improvement on the first draft.

Both drafts will be evaluated using the following criteria:
Depth of reflection: 35 marks
Critical thinking: 25 marks

Use of sources: 20 marks
Language and grammar: 20 marks

Improvement on feedback will be evaluated using the following rubric:
Marginal improvement: 0 – 49 marks
Satisfactory improvement: 50 – 59 marks
Significant and appropriate improvement: 60 – 74 marks
Significant improvement beyond feedback given: 75 – 100 marks

F. Class Tests: 25%

Three class tests (5%+10%+10%) of 60 minutes will be held within class hours, each covering approximately 3-4 weeks of subject matter. These tests should be based on the four skills.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Note-Taking Exercise	1	5%
B. VLE Discussion	2	10%
C. Learning journal	2	20%
D. Presentation	1	20%
E. Written assignment	1	20%
F. Class tests	3	25%
Total Continuous Assessment (CA)		**100%**

Pre-requisites: None

Subject matter:

Unit I: Academic orientation

1.1.   Setting study goals in academic English
1.2.   Focusing on academic study
1.3.   Reading and writing in academic English
1.4.   Attending lectures
1.5.   Studying independently on an academic English course
1.6.   Thinking about the role of language in academic English
1.7.   Plagiarism and how to avoid it

Unit II: Topic/context: Problems in the natural world

2.1.   Reading: Understanding essay questions; Identifying the relevance of the text; Grammar in context: noun phrases
2.2.   Listening and speaking: Making sure you have understood
2.3.   Writing: Paragraph building; Grammar in context: present perfect
2.4.   Grammar and vocabulary practice: Word families; Quantifying expressions; Noun phrases; Clause structure; Present perfect and past simple

Unit III: Lecture Skills I

(Lecture Skills A and B)

3.1.   Preparing for lectures: Talking about products; Vocabulary for the context
3.2.   Preparing for lectures: Chemical elements; predicting information from visuals; vocabulary for the context.
3.3.   Listening: Listening for gist and detail

3.4. Language focus: If structures 1; Vocabulary: key expressions; Pronunciation: emphasising words

3.5. Follow-up: Organising notes; Further listening

Unit IV: Topic/context: Indications and trends

4.1. Reading: Deciding what to read for an essay; Approaches to note-taking 1; Grammar in context: past perfect

4.2. Listening and speaking: Giving advice; Asking for help

4.3. Writing: Planning the main paragraphs of an essay; Writing a short report; Vocabulary in context: language for describing trends

4.4. Grammar and vocabulary practice: Corpus language; Past simple; Past perfect; Language to describe statistics; Words for economic graphs

Unit V: Topic/context: The information age

5.1. Reading: Interactive reading Grammar in context: phrases of frequency Reading for the main ideas in a text; Grammar in context: prepositional phrases

5.2. Listening and speaking: Outlining issues and putting forward your point of view

5.3. Writing: Drafting and building arguments

5.4. Grammar and vocabulary practice: Word building; Noun phrases; Phrases of frequency; Vocabulary families; Prepositional phrases; Reporting verbs

Unit VI: Topic/context: On budget

6.1. Reading: Reading for key information and concepts; Grammar in context: expressing different levels of certainty; Vocabulary in context: language to define terms

6.2. Listening and speaking: Describing a process in a seminar presentation; Giving a presentation: describing a process

6.3. Writing: Drafting and revising content

6.4. Grammar and vocabulary practice: Words associated with planning; Language of possibility; Definitions; Language of presentations; Word families from the Academic Word List

Unit VII: Topic/context: Being objective

7.1. Reading: Close reading for key ideas; Analysing information in more complex texts; Grammar in context: modal expressions; Grammar in context: relative clauses

7.2. Listening and speaking: Agreeing and disagreeing

7.3. Writing: Paraphrasing information for essays; Avoiding plagiarism; Linking words 2

7.4. Grammar and vocabulary practice: Verb and noun collocations; Language of agreement; Modal expressions; Relative clauses; Linking words and phrases

Unit VIII: Topic/context: Sensing and understanding

8.1. Reading: Text organisation 1; Grammar in context: passive constructions; Vocabulary in context: word building

8.2. Listening and speaking: Signposting in seminar presentations; Giving a presentation

8.3. Writing: Linking words 3; Grammar in context: using the passive to manage information in texts

8.4. Grammar and vocabulary practice: Art and design vocabulary; Passive forms; Perceive word family; Signposting in seminar presentations; Linking words

Unit IX: IT issues

9.1. Reading: Text organisation 2; Grammar in context: hedging language

9.2. Listening and speaking: Problem–solution patterns and repair strategies

9.3. Writing: Generating ideas; Grammar in context: cohesive devices; In-text referencing (particular focus on APA)

9.4. Grammar and vocabulary practice: Subordination; Crime vocabulary; Hedging language; Cohesion

Unit X: Topic/context: Culture shock

10.1. Reading: Text organisation 3; Grammar in context: reduced relative clauses
10.2. Listening and speaking: Concluding a presentation
10.3. Writing: Planning the overall shape of an essay; Reading for relevant information; Writing the conclusion; Creating a bibliography (APA style references list – basic rules and format for end-text references for different types of sources)
10.4. Grammar and vocabulary practice: Word building; Reduced relative clauses; Participle clauses; Compound words

Unit XI Lecture Skills II

(Lecture Skills C)

11.1. Preparing for lectures: Thinking about the purposes of lectures
11.2. Listening: Understanding evaluations; Understanding lists
11.3. Language focus: Noticing differences in the language of lectures and academic writing; Noticing prominent words
11.4. Follow-up: Taking notes: annotating; Reconstructing your notes

(Lecture Skills D)

11.5. Preparing for lectures: Building basic information
11.6. Listening: Understanding the relationship between parts of the lecture; Understanding descriptions of processes
11.7. Language focus: Understanding vague language
11.8. Follow-up: Listening for a lecture summary; Comparing notes

(Lecture Skills E)

11.9. Preparing for lectures: Overcoming problems in listening to lectures
11.10. Listening: Understanding specialised terms; Understanding reasons
11.11. Language focus: Understanding signals of incomplete information; Understanding forward and backward reference
11.12. Follow-up: Listening and annotating slides; Writing up your notes; Overcoming problems

Reading List:

Essential reading

Paterson, K. & Wedge, R. (2013*). Oxford grammar for EAP.* Oxford University Press.
Thaine, C. & McCarthy, M. (2014). *Cambridge academic English – An integrated skills course for EAP: B1+ (Intermediate) student's book*. Cambridge University Press.

Additional reading

Hacker, D. (2021). *Writer's reference* (10th ed.). Bedford/St. Martin's.
Hyland, K. (2006). *English for academic purposes.* Routledge.

Date: March 2023

Module Code and Title: **JRN102 Writing for Media**
Programme: BA in Communication Arts and Creative media
Credit: 12
Module Tutor: Pallavi Majumdar (Coordinator), Damber K Ghimiray

General objective: This module aims to introduce students to the fundamentals of journalism and builds up their skill set in journalistic writing. The module will discuss various journalistic formats such as hard news stories, features, reviews, and equip students to write clearly and accurately for multiple media platforms using appropriate format and proper writing conventions. Students will be able to learn newsgathering including ideation, beat reporting and interviewing.

Learning outcomes – On completion of this module, students will be able to:

1. Explain the principles of journalism
2. Compare various news formats and structures
3. Generate ideas for different news stories using appropriate news angles
4. Use sources appropriately to extract relevant information
5. Write content for diverse forms of media using appropriate processes and tools
6. Edit and rewrite for various forms of media writing
7. Produce artifacts of media writing for different media platforms that purposely blend multimedia content.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2	60
	In-class writing practice	2	
Independent study	Written assignments and Project	2	60
	Review of class materials	1	
	VLE exercises	1	
Total			120

Assessment Approach:

A. News Lead Writing- Individual: 10%

   Students will individually write the lead of a news story in a maximum of 25 words based on a contemporary topic.

       5   Appropriate headline, lead and news angle
       5   Effective organisation and writing style

B. Written Interview piece- Individual: 15%

   Students will be required to individually write an interview piece of 550-700 words. An interview permission form and photo of the subject(s) must be turned in with the interview piece.

       2   Introduction
       3   Focus/Angle
       3   Quality of questions
       5   Journalistic Writing
       2   Photograph

C. News Reporting Project- Individual: 25%

   Students will individually write a news story in 450-500 words on a contemporary topic which has news value. Once the topic is decided, the student will do the background

research and identify the sources of information. They will conduct interviews of at least 4 sources before filing the copy. They will also click an original picture related to the story angle and construct a relevant caption. The first draft will be graded on 5% and the final piece on 20%.

- 5 Draft (News angle, sources)
- 3 Effective lead (how creative is the lead, conveys news angle)
- 2 Background research (How well does the context incorporates secondary research)
- 4 Use of primary sources and quotes (at least 4 sources)
- 4 Structure and organisation
- 2 Journalistic styles (language, stylesheet used)
- 3 Appropriate photographs with caption
- 2 Improvement (in comparison to the draft, with particular emphasis on consideration and incorporation of feedback provided)

D. Written Feature Piece- Individual: 15%

Each student individually will be required to write a feature article of 850-1000 words on contemporary topics approved by the instructor.

- 4 Theme/Focus
- 6 Organisation of content (lead, quotes and attributions)
- 3 Research and sources incorporated
- 2 Writing Mechanics

E. Editing of news story- Individual: 10%

Students will individually peer edit the real news reporting project stories based on principles of editing. The students will be required to check the angle and structure as per brief given, correct the language, grammar, spelling as per style suggested and check facts. The news stories will be allocated by the tutor and the editing will be done online in track changes mode.

- 4 Lead and angle
- 4 Mechanics of writing
- 2 Fact-checking

F. Semester-end Examination: 25%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. The assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. News Lead Writing - Individual	1	10%
B. Written Interview piece -Individual	1	15%
C. News Reporting Project-Individual	1	25%
D. Written Feature Piece-Individual	1	15%
E. Editing of news story-Individual	1	10%
Total Continuous Assessment (CA)		**75%**
Semester-end Examination (SE)		**25%**

Pre-requisites: None

Subject matter:

Unit I: Introduction to Journalism

1.1.   Definition of journalism: Overview; Difference as compared to History
1.2.   Basic Journalism Terms
1.3.   Principles of Journalism (Objectivity, Fairness, Balance)
1.4.   News Values: Types and examples
1.5.   Different news formats (Hard and Soft)
      1.5.1.   Structural differences
      1.5.2.   Headlines and Introduction
1.6.   Mechanics of News Writing
      1.6.1.   Determining the News Angle
      1.6.2.   Inverted Pyramid Structure
      1.6.3.   Types of Leads

Unit II: Tools and techniques of News Gathering

2.1.   Newsroom set-up
      2.1.1.   Newspaper Newsroom set-up
      2.1.2.   Broadcast Media set-up
      2.1.3.   Online Media set-up
2.2.   Convergence in news flows
2.3.   Beat Reporting (Local, National and International)
2.4.   Sources of News
      2.4.1.   Responsibility towards sources
      2.4.2.   Human sources
      2.4.3.   Documents as sources
      2.4.4.   Electronic sources
2.5.   Interview techniques and skills
      2.5.1.   Organising your questions
      2.5.2.   Note taking tips
      2.5.3.   Attribution guidelines
      2.5.4.   Getting examples and quotes
      2.5.5.   Choosing the outline and tone for the interview
      2.5.6.   Getting information on record
2.6.   Attribution and quotes
      2.6.1.   On the record
      2.6.2.   Off the record

Unit III: Planning Stories and gathering materials: a brief overview

3.1.   Time sensitive vs. timeless work
3.2.   Audience consideration
3.3.   Answering key questions
3.4.   Gathering facts
3.5.   Noting information about atmosphere and ambience
3.6.   Gathering and noting 'telling' details
3.7.   Additional sources whose requirement emerges during the initial gathering process

Unit IV: Researching and writing different formats

4.1.   Ideation: Steps and Techniques
4.2.   Researching for writing: Approach and Process
4.3.   Writing different formats contrasting with news story

4.4.   Structure and wordcraft of Features
        4.4.1. Types of Features
        4.4.2. Introduction to feature leads
        4.4.3. Staying relevant and maintaining interest
        4.4.4. Putting oneself in the story: narration as outsider or part of the story
        4.4.5. Tone: critical, idealistic or neutral stances
        4.4.6. Opinion: objective or subjective slant
        4.4.7. Attribution: quotes, sources and ideas
        4.4.8. Rhythm and pace of the piece
        4.4.9. Definition and characteristics of Long Form Features
4.5.   Opinion piece: Structure and characteristics
4.6.   Reviews - Film, Books, Art, Drama, Food, Travel
4.7.   Analysis
        4.7.1. Framing public discussion of issue
        4.7.2. Attributions
        4.7.3. What messages are being used
4.8.   Process, tools and techniques of writing
4.9.   Basics of verification and fact checking

Unit V: Editing a story: Importance, strategies and process

5.1.   Principles of editing and rewriting
        5.1.1. Purpose and context
        5.1.2. Identifying audience
        5.1.3. 5Cs of Editing
5.2.   Editing using a style book
5.3.   Consistency of flow from beginning to end
5.4.   Filling in the logistical gaps for the audience
5.5.   Checking structure and rhythm
5.6.   Line by line edits: grammar, spelling and mechanics
5.7.   Working with others: having others review work
5.8.   Electronic Copy-Editing Tools
5.9.   Principles of Proofreading
5.10.   Principles of writing headlines and captions
5.11.   Fundamentals of layout design

Reading List

Essential reading

Filak, V. F. (2020). *Dynamics of news reporting and writing: Foundational skills for a digital age.* SAGE Publications, Incorporated.

Holmes, T. (2015). Subediting and *production for journalists: print, digital & social.* Routledge.

Mencher, M. (2010). *Melvin Mencher's news reporting and writing.* McGraw-Hill Education.

Additional reading

David, R. (2011). *The universal journalist.* Pluto Press.

The AP Stylebook. (n.d.). https://www.apstylebook.com/.

Date: March 2023

Module Code and Title: **CTH102 Principles of Communication Science**
Programme: BA in Communication Arts and Creative Media
Credit: 12
Module Tutor: Damber K. Ghimiray (Coordinator), Pallavi Majumdar, Prakash Ghimirey

General objective: This module aims to provide students with a foundational understanding of the way humans interact with each other. The module will focus on one-way and two-way communication and difficulties faced in daily communications such as those due to power distance, hierarchy and culture. Students will critique problems in intercultural, interpersonal, small group and leadership communication in their own experience. Students will also role-play various verbal and non-verbal types of communication. An essential portion of this module will be practising active listening and audience behaviour to understand and construct solutions to perception, mediation and conflict resolution for daily life.

Learning outcomes – On completion of this module, students will be able to:

1. Analyse linear, interactional and transactional communication models
2. Explain intrapersonal, interpersonal and small group communications
3. Discuss how intrapersonal, interpersonal and small group communications differ from public, mass and intercultural communication
4. Identify daily verbal communication patterns and non-verbal communication cues
5. Analyse active listening and audience behaviour
6. Reflect on appropriate non-verbal communication in small and large group settings
7. Discuss misconceptions in message delivery in a calm and professional manner.

Learning and Teaching Approach:

Style	Approach	Hours per week	Total credit hours
Contact	Lectures & discussions	4	60
Independent study	Assignments, group work & case study	4	60
Total			120

Assessment Approach:

A. Class test: 15%

   Two 45-minute written assessments concerning the theoretical portion of the class will be given twice in the term, one before midterm consisting of 7.5% of the points and one after midterm (other than the subject matter covered in test 1) consisting of 7.5% of the points.

B. Class participation and preparedness-Individual: 10%

   Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. This will be done both in class and on VLE. 5% of class participation and preparedness will be assessed before midterm and the remaining 5% post midterm.

C. Group presentation: 10%

   The group presentation consists of a presentation (5%) and self-reflection of 150-200 words from each member of the group (5%) on one of the key topics in communication. These topics may include any elements from perception, verbal, non-verbal communication or listening unit. Students will work in groups of 3-4 to interview both local and foreign members in the RTC community about their topic to present to the class. The

self-reflection will be based on group dynamics, expectations and their own perceptions of group interactions.

Presentation (5)

1   Quality of the interview questions used
1   Accuracy with which finding is summarised
2   Insightful use of class material to explain the significance of the finding
1   Language, organisation and referencing

Self-Reflection (5)

1   Discussion on one's contribution in relation to others
1   Reflection on group dynamics of their own group
2   Reflection on their weakness and strength
1   Language and grammar

D. Midterm examination: 20%

Students will be required to sit for a written midterm examination of 1.5 hr duration proving their theoretical grasp of the concepts, as well as their ability to apply the concepts using practical examples.

E. Semester-end Examination: 45%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. The assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Class tests	2	15%
B. Class participation and preparedness-Individual	2	10%
C. Group presentation	1	10%
D. Midterm examination	1	20%
Total Continuous Assessment (CA)		**55%**
Semester-End Examination (SE)		**45%**

Pre-requisites: None

Subject matter:

Unit I: Introduction to communication studies

1.1.   Defining communication
    1.1.1. Communication as a social process in which individuals employ symbols to establish and interpret meaning in their environment
    1.1.2. Key terms in defining communication: *social, process, symbols, meaning, environment*
    1.1.3. Delineating boundaries: communication vs. behaviour in general
1.2.   The communication process: Models of communication
    1.2.1. Communication as action (linear model)
    1.2.2. Communication as interaction (interactional model)
    1.2.3. Communication as transaction (transactional model)
1.3.   Overview of communication forms and contexts
    1.3.1. Intrapersonal – communication with oneself

1.3.2. Interpersonal – face-to-face; one-on-one communication
1.3.3. Small-group communication
1.3.4. Organisational – communication within and among large and extended environments
1.3.5. Public/rhetorical – communication to a large group of listeners (audience)
1.3.6. Mass/media – communication to very large audiences through mediated forms
1.3.7. Cultural – communication between and among members of different cultures

1.4. Communication principles: integration in all aspects of life; importance for meeting needs; communication as a process; relationship to culture and context; ability to be learned; following of rules and norms; having ethical implications

Unit II: Communication and perception

2.1. Perception process
2.2. Perceiving others
2.3. Perceiving and presenting self
2.4. Improving perception

Unit III: Verbal communication

3.1. Language and meaning
3.2. Functions of language
3.3. Importance of effective use of language
3.4. Relationship of language to society and culture
3.5. Characteristics of and best practices for achieving competence in verbal communication

Unit IV: Non-verbal communication

4.1. Principles, functions, and nature of non-verbal communication
4.2. Common types and components of non-verbal communication: posture and gestures, facial expressions, active vs. passive expressions and actions
4.3. Features of non-verbal communication in contexts: relational, professional, cultural
4.4. Characteristics of and best practices for achieving competence in non-verbal communication

Unit V: Listening

5.1. Purpose and processes of listening
5.2. Barriers to effective listening
5.3. Characteristics of and best practices for achieving competence in listening
5.4. Generating listenable messages and effective feedback

Reading List

Essential Reading

Jones, R. (2013). *Communication in the real world: An introduction to communication studies*. The Saylor Foundation.

Additional Reading

Adler, R. B., Rodman, G. R., & DuPré, A. (2017). *Understanding human communication*. Oxford University Press.

Best, S. (2005). *Understanding social divisions*. SAGE.

Bligh, D. A. (2003). *What's the point in discussion?* Intellect.

Cragan, J. F., Wright, D. W., & Kasch, C. R. (2009). *Communication in small groups: theory, process, skills*. Wadsworth Cengage Learning.

Engleberg, I. N., & Wynn, D. (2017). *Working in groups: communication principles and strategies*. Pearson.

Forsyth, D. R. (2018). *Group Dynamics*. S.l.: Wadsworth.

Galanes, G. J., & Adams, K. (2010). *Effective group discussion: theory and practice*. McGraw-Hill Higher Education.

Johnson, D. W., & Johnson, F. P. (2017). *Joining together: group theory and group skills.* Pearson.

Date: March 2023

Module Code and Title:	**CMS102 Storytelling Through Photography**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Nithil Dennis (Coordinator), Jigme Gyeltshen

General objective: This module aims to introduce students to visuals as a key form of communication, especially through photography, with an emphasis on light, design, colour and composition. Students will get hands-on experience with digital cameras to take photographs using their knowledge gained on visual concepts and photographic technique.

Learning outcomes – On completion of this module, students will be able to:

1. Explain the needs and uses of technological features on the camera
2. Interpret Iconic images within the context of historic relevance
3. Communicate the content and context of their work visually, orally and in writing
4. Identify and describe parts of a camera and their functions
5. Use a range of digital cameras from basic mobile cameras to a digital SLR (at a beginner level)
6. Compose effective visuals through proper application of composition theory and good camera techniques
7. Create traditional, environmental, candid, conceptual, and portrait photographs
8. Articulate artistry by creating images that evoke an emotional response
9. Apply the mechanics of exposure to control light and influence the final product.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2	60
	Classroom demonstrations	2	
Independent study	Written assignments	1	60
	Shooting for projects	3	
Total			120

Assessment Approach:

A. Photo Analysis- Individual: 10%

For this assignment, the students will individually analyse an iconic photograph (not painting, video, or other media) related to world history, and write a reflective article of 500 words. The students will analyse it with the following guidelines in mind – Historical context, setting or the scene, the elements in the photograph, the emotions evoked and

how that image shapes human thought process. The submission will be done through VLE.

2	Objective
3	Knowledge
3	Interpretation
2	Historical Context

B. Individual portfolio 1: 15%

Students will take one photograph based on the following themes. The photographs should bear the evidence of the themes clearly:

Colour, Shape, Up-Close (Daily use object), Reflections, Shadows

The criteria for evaluation are:

2	Creativity
2	Mechanics
2	Originality
3	Visual Expression
3	Craftsmanship
3	Organisation

C. Individual portfolio 2: 15%

Students will create 3 different photo series based on the criteria given below.

Series 1: It will comprise of 5 images based on the use of aperture to manipulate/adjust the depth of field.

Series 2: It will comprise of 5 images based on the use of Shutter speed to control motion.

Series 3: It will comprise of 5 images based on the impact of ISO on the image.

3	Exposure
3	Contrast
4	Technique
2	Colour and value
3	Use of light

D. Individual portfolio 3: 15%

Students will choose any 4-composition rule, 3 elements of art and 3 principles of design to create one representation photograph for each and submit.

5	Accuracy
3	Photographic qualities
4	Creativity
3	Concept

E. Class Test: 10%

Students will take a written test within the term to demonstrate their theoretical knowledge of concepts that were discussed in class.

F. Photography series Assignment- Individual: 20%

Students will identify a unique story (Ethnographic community, character, profession, contemporary issue, art, culture or profession based locally in Bhutan and submit 10

images based on the story. They will also submit a 200-word story of the subject along with their submission. This is an individual assignment.

5	Accuracy
4	Writing
5	Visual Storytelling
6	Presentation

G. Photo Exhibition- Individual: 15%

This is an individual assignment. The students will curate an exhibition on the photography story series they have done in the previous assignment. They will include 10 images for the exhibition. The work should be original and displayed creatively in the space provided for the student in the campus. The students will write an introductory statement that outlines the idea that animates their exhibition. This will help guide the viewer and establish how the work fits into the exhibition.

5	Photo Composition
3	Storytelling
4	Props & Creativity
3	Original and creative response

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Photo Analysis - Individual	1	10%
B. Individual Portfolio 1	1	15%
C. Individual Portfolio 2	1	15%
D. Individual Portfolio 3	1	15%
E. Class Test	1	10%
F. Photography Series - Individual	1	20%
G. Photo Exhibition - Individual	1	15%
Total Continuous Assessment (CA)		**100%**

Pre-requisites: None

Subject matter:

Unit I: Introduction to photography

1.1.   Brief History of Photography
1.2.   Photography as science & art – Definition of Photography
1.3.   Power of the photographic visual
1.4.   Photo Analysis – History, context, content, impact and meanings
      1.4.1.   Iconic photographs
1.5.   Masters in photography – Styles & formats
      1.5.1.   Joseph Nicéphore Niépce
      1.5.2.   Louis Daguerre
      1.5.3.   Henry Cartier Bresson
      1.5.4.   Dorothea Lange
      1.5.5.   Ansel Adams
      1.5.6.   Steve Mc Curry
      1.5.7.   Yeshey Dorji
      1.5.8.   Phup Dorji

        1.5.9. Chubzang Tangbi

        1.5.10. Pawo Chowning Dorji

        1.5.11. Jigme Thinley

1.6.   Photographic Genres

Unit II: Fundamentals of camera

2.1.   Types of cameras – Large format, Medium format, 35mm, Digital – Full frame and Crop frame

2.2.   Parts of a DSLR camera

2.3.   Light & Photography – Physics of light, Reflection, refraction and absorbtion

2.4.   Exposure Triangle – Over exposure, Correct exposure and underexposure

        2.4.1. Aperture – Depth of field and exposure

        2.4.2. Shutter – Motion and exposure

        2.4.3. ISO (Sensitivity) – Digital Noise

2.5.   Lenses

        2.5.1. Focal Length – Perspective changes and angle of view, Focal length and its impact on the image

        2.5.2. Types of Lenses – Wide angel, Standard, Telephoto, Zoom and Fixed Focal length

2.6.   Digital technology – Process of Digitisation, CMOS, types of sensors

        2.6.1. Difference between RAW vs. JPEG

        2.6.2. What is Crop frame & Full Frame?

        2.6.3. Megapixel and resolution vs Sensor and quality

Unit III: Aesthetics of Photography and lighting techniques

3.1.   Various Composition rules and its importance

        3.1.1. Rule of thirds

        3.1.2. Leading Lines

        3.1.3. Symmetry/ Balance

        3.1.4. Golden Ratio

        3.1.5. Frame within a frame

3.2.   Elements of art – Line, Shape, Colour, Value, Texture, Space,

3.3.   Principles of Design in photography – Balance, Contrast, Emphasis, Pattern, Unity, Movement, Rhythm

3.4.   Lighting - Natural vs Artificial Lighting

3.5.   Types of lighting - soft light, hard light, key light, fill light, back light

3.6.   Lighting techniques in daylight

3.7.   Lighting for portraits – Outdoors

3.8.   Basics of Studio lighting

        3.8.1. Single point lighting

        3.8.2. Two-point lighting

        3.8.3. Three-point lighting

3.9.   Lighting for portraits – Studio

Unit IV: Basic Post – processing

4.1.   Introduction to Adobe light room

4.2.   Importing photographs

4.3.   Workspace in light room

4.4.   Managing Catalogues and files

4.5.   Processing and developing photographs

        4.5.1. Develop module basics
        4.5.2. Correcting perspectives
        4.5.3. Image tone and colour
        4.5.4. Radial and graduation filters
        4.5.5. Develop module options
4.6.   Exporting photographs
4.7.   Slideshows, photobooks and webpages

Unit V: Storytelling through photography

5.1.   Concepts of Photojournalism
5.2.   Concepts of Social Documentary photography
5.3.   Difference between Social documentary and Photojournalism
5.4.   Techniques of Visual Storytelling – Photo features, photo stories
        5.4.1. Identifying the subject
        5.4.2. Research
        5.4.3. Planning the shoot
        5.4.4. Pre-visualization
        5.4.5. Shooting plan
        5.4.6. Creating the photo series

Reading List:

Essential reading

Dorji, Y., & Choden, U. (2008). *Bhutan birds*. You2
Friday, J. (2002). *Aesthetics and photography*. Ashgate.
Kobre, K. (2004). *Photojournalism: The Professionals' Approach*. Focal Press.
Long, B. (2014). *Complete digital photography* (8th ed.). Delmar.

Additional reading

Housenbold, J., & Johnson, D. (2005). *The shutterfly guide to great digital photos*. McGraw-Hill.
Lester, P., & Martin, S. A. (2018). *Visual ethics*. Focal Press.

Date: March 2023

Module Code and Title:	**EAP102 Upper-Intermediate English for Academic Purposes**
Programme:	BA in English Studies (borrowed)
Credit:	12
Module Tutor:	Mohan Rai (Coordinator), Sangay C. Wangchuk, Palden Wangmo, Dechen Pelden and Ruma Tamang

General objective: EAP102 is the second part of a two-semester series that aims to develop abilities in reading, writing, listening, and speaking in an academic context to support students' learning through their degree studies. The second part builds on the skills learned in EAP101 and focuses on further helping students to improve their proficiency in English Language and communication.

Learning outcomes – On completion of the module, students will be able to:

Reading skills

1. Research texts for essays and apply skimming and scanning while doing so
2. Identify the progression of ideas in a text

3. Predict the content of a text and infer the meanings of words
4. Read for detail, collect information for an essay and take notes for essay-writing and summarise what they have read
5. Recognize and verify the detection of plagiarised text.

Writing skills

1. Write using discipline-specific language.
2. Defend claims by using evidence, paraphrase information and use quotations in their writing.
3. Identify language for academic writing.
4. Examine the structure and content of reports.
5. Take a stance and express disagreement.
6. Write text using and citing sources appropriately, incorporating summarization, paraphrasing, quotation, and synthesis as appropriate.

Listening and Speaking skills

1. Make and respond to suggestions in a group work.
2. Collaborate with peers to generate ideas.
3. Participate in tutorials and discussions to ask for and give information.
4. Deliver a well-structured formal oral presentation.

Grammar and Vocabulary

1. Explain targeted grammatical structures in both spoken and written forms.
2. Apply targeted grammatical structures appropriately in both written and oral production.
3. Self-correct while using targeted grammatical structures.

Learning and Teaching Approach:

Type	Approach	Hours per Week	Total Credit Hours
Contact	Lecture, discussions, and practice (2 x 2 hr). In-class time in each block is used in a workshop style with a review of prior topics and introduction to a new topic, at least one hour on practice, and debrief / reflection / assessment time at the end. Each major unit includes some assessment involving approximately 30 min of in-class time per week on average. Students are expected to use a significant portion of the total in-class time on practice with selected exercises.	4	60
Independent study	Writing assignments, Learning journal, VLE discussions	2	30
	Reading and review of class materials	2	30
Total			120

Assessment Approach:

A. Note-Taking Exercise 5%

Each student has to maintain class notes containing series of exercises from both within and outside the class. It will be assessed before the mid-semester.

'Note-Taking Exercise' will be assessed using the following rubric:
Relevance and Completeness: 10 marks
Coherence and Organisation: 10 marks
Language and clarity: 10 marks

B. VLE Discussion 10%

Students will participate in two VLE discussions (5%+5%) on topics assigned by the tutor. It will be conducted one before mid-semester and one after mid semester for 5% each.

The task will be assessed based on the following rubric:
Quality of Discussion: 12 marks
Interaction with peers: 4 marks
Language and Grammar: 4 marks

C. Essay Writing Portfolio: 20%

Students will write a persuasive essay and an argumentative essay of 350-500 words each. These essays will be on discipline-specific topics, each submitted as first and final drafts. The two first drafts will be assessed out of 3% each and the final submission will be out of 7% each.

The first draft of the persuasive essay will be assessed on the following rubric:
Quality of persuasion: 60 marks
Organisation and Structure: 20 marks
Language and Grammar: 20 marks

The first draft of the argumentative essay will be assessed on the following rubric:
Quality of arguments: 60 marks
Organisation and Structure: 20 marks
Language and Grammar: 20 marks

The final drafts for both the (persuasive & argumentative) essays will be assessed on the following rubric:
Quality of persuasion/ arguments: 50 marks
Organisation and Structure: 15 marks
Language and Grammar: 20 marks
Improvement made on the first draft: 15 marks

D. Presentation: 20%

Each student will make a 7–10-minute presentation. with clear, systematically developed, detailed descriptions on a subject of their interest, expanding and supporting ideas with subsidiary points and relevant examples, and rounding off with an appropriate conclusion. The student can choose one presentation topic of their interest.

The presentations will be assessed based on the following criteria:
Content: 15 marks
Structure: 25 marks
Use of sources and citation: 10 marks
Use of visual aids: 5 marks
Language: 15 marks
Delivery: 25 marks
Time Management: 5 marks

E. Written assignment: 25%

Students will write a 1000-1250 word researched assignment in an academic style, incorporating at least 3 reference sources. The assignment will consist of an outline with an annotated bibliography, followed by the first and final drafts of the essay. The annotated bibliography will be worth 5%. The first draft will be worth 5%; improvement on the first draft will be 5%; and the final draft will be worth 10%.

The annotated bibliography will be assessed based on the following rubric:
Quality and reliability of sources: 15 marks
Quality of summary and evaluation: 20 marks
Citation: 5 marks
Language: 10 marks

The first and final drafts of the essay will be assessed using the following criteria:
Depth of reflection: 25 marks
Critical thinking: 25 marks
Use of sources: 20 marks
Language and Grammar: 20 marks
Use of annotated bibliography: 10 marks

Improvement on feedback will be evaluated using the following rubric:
Marginal improvement: 0 – 49 marks
Satisfactory improvement: 50 – 59 marks
Significant and appropriate improvement: 60 – 74 marks
Significant improvement beyond feedback given: 75 – 100 marks

F. Class Tests: 20%

Two class tests (10%+10%) of 45-50 minutes will be held within class hours, each covering approximately 3-4 weeks of subject matter. These tests should be based on the four skills. These will be marked out of 10 each.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Note-Taking Exercise	1	5%
B. B. VLE Discussion	2	10%
C. Essay Writing	2	20%
D. Written assignment	1	25%
E. Presentation	1	20%
F. Class tests	2	20%
Total Continuous Assessment (CA)		**100%**

Pre-requisites: EAP101 Intermediate English for Academic Purposes

Subject matter:

Unit I: Academic orientation

1.1.   Assessing one's academic skills
1.2.   Thinking about academic culture
1.3.   Thinking critically
1.4.   Avoiding plagiarism
1.5.   Recognising variation across academic subjects
1.6.   Focusing on academic vocabulary

Unit II: Topic/context: Choices and implications

2.1. Reading: Researching texts for essays; Skimming and scanning; Identifying the sequence of ideas; Understanding implicit meanings; Inferring the meaning of words; Vocabulary building: adjectives
2.2. Listening and speaking: Introducing your presentation; Clarifying key terms
2.3. Writing: Understanding how essay types are organised; Drafting the introduction to an essay; Language for writing: common knowledge
2.4. Grammar and vocabulary practice: Avoiding repetition: that (of) and those (of); Word families: linking parts of texts; Verb-noun collocations

Unit III: Topic/context: Language and communication

3.1. Reading: Predicting the content of a text; Reading for detail; Scanning for information; Understanding implicit meanings; Vocabulary building: adjectives; Thinking about ways of taking notes
3.2. Listening and speaking: Making suggestions in group work; Pronunciation: stress in adjectives ending in -ic and -ical
3.3. Writing: Referring to other people's work; Using in-text references (particular focus on APA style); Language for writing: reporting verbs
3.4. Grammar and vocabulary practice: Impersonal it-clauses: saying that something is important, interesting, etc.; Word families; Nouns with related adjectives ending in -ic and -ical; Reporting verbs

Unit IV: Lecture Skills I

(Lecture Skills A)

4.1. Preparing for lectures: Lecturing styles; Revising basic information
4.2. Listening: Understanding lecture aims; Understanding outlines; Identifying main and secondary points; Taking notes: annotating slides 1
4.3. Language focus: Repetition and rephrasing
4.4. Follow-up: Taking notes: annotating slides 2; Reviewing your notes

(Lecture Skills B)

4.5. Preparing for lectures: Using preparation strategies; Making predictions before a lecture starts
4.6. Listening: Making predictions during a lecture; Identifying topic change; Following an argument
4.7. Taking notes: using symbols and abbreviation in notes
4.8. Language focus: Organising questions and topic changes
4.9. Follow-up: Expanding your vocabulary

Unit V: Topic/context: Difference and diversity

5.1. Reading: Thinking about what you already know; Reading in detail; Taking notes; Vocabulary building 1: word families; Vocabulary building 2: adjective-noun collocations; Collecting information for an essay; Taking notes for essay writing
5.2. Listening and speaking: Working with colleagues: generating ideas and reporting; Pronunciation: dividing speech into units
5.3. Writing: Language for writing 1: the grammar of reporting verbs; Language for writing 2: comparing and contrasting; Reporting from a reading
5.4. Grammar and vocabulary practice: Linking parts of a text: conjunctions and sentence connectors; Single-word verbs and multi-word verbs; Word families

Unit VI: Topic/context: The world we live in

6.1.   Reading: Recognising plagiarism; Getting started; Identifying the main ideas in a text; Summarising what you have read; Vocabulary building: single-word verbs and multi-word verbs; Vocabulary in context: hedging adverbs

6.2.   Listening and speaking: Reaching a consensus in group work; Pronunciation: contrasts

6.3.   Writing: Using paraphrases; Including quotations in writing

6.4.   Grammar and vocabulary practice: Articles: zero article and the; Complex prepositions; Person, people, peoples

Unit VII: Topic/context: Bringing about change

7.1.   Reading: Reading critically; Finding information and taking notes; Vocabulary in context 1: inferring the meaning of words; Vocabulary in context 2: hedges; Retelling what you have read

7.2.   Listening and speaking: Concluding your presentation; Pronunciation: linking words in speech units

7.3.   Writing: Using an academic style

7.4.   Grammar and vocabulary practice: Adding information about nouns: relative clauses; It-clauses: expressing personal opinions impersonally; Abstract nouns + of + -ing/to-infinitive

Unit VIII: Topic/context: Work and equality

8.1.   Reading: Understanding figures and tables; Scanning for information; Taking notes; Understanding the significance of references; Vocabulary in context: avoiding repetition

8.2.   Listening and speaking: Taking part in tutorials and joining in discussions; Pronunciation: stress in compound nouns 1

8.3.   Writing: Looking at the structure and content of reports; Language for writing 1: describing events in a time sequence; Language for writing 2: cause and effect

8.4.   Grammar and vocabulary practice: Passive voice; Past perfect; -ing nouns

Unit IX: Topic/context: Controversies

9.1.   Reading: Understanding the writer's opinion; Identifying main ideas and supporting information; Recognising general nouns; Understanding hedges; Vocabulary building 1: formal and informal verbs; Vocabulary building 2: opposites

9.2.   Listening and speaking: Tutorials: asking for and giving more information; Pronunciation: intonation in wh-clefts

9.3.   Writing: Describing information in figures and tables; Language for writing 1: referring to figures and tables; Language for writing 2: referring backwards and forwards; Writing practice

9.4.   Grammar and vocabulary practice: Verbs followed by a noun phrase or that-clause; Non-finite relative clauses; Adverbials used to comment

Unit X: Topic/context: Health

10.1.   Reading: Reading for evidence; Thinking about what you already know; Preparing for essay writing; Vocabulary in context: inferring the meaning of words; Understanding connections in texts: this/these; Developing hedging skills

10.2.   Listening and speaking: Summarising what has been said; Evaluating visual aids; Pronunciation: stress in compound nouns 2

10.3.   Writing: Contrasting information; Taking a stance: expressing disagreement; Writing practice

10.4. Grammar and vocabulary practice: Referring to quantities; Evaluative adjectives and adverbs; Phrases connecting sentences: this/these; Non-finite relative clauses

Unit XI: Lecture Skills II

(Lecture Skills C)

11.1. Preparing for lectures: Thinking about the purposes of lectures
11.2. Listening: Understanding evaluations; Understanding lists
11.3. Language focus: Noticing differences in the language of lectures and academic writing; Noticing prominent words
11.4. Follow-up: Taking notes: annotating; Reconstructing your notes

(Lecture Skills D)

11.5. Preparing for lectures: Building basic information
11.6. Listening: Understanding the relationship between parts of the lecture; Understanding descriptions of processes
11.7. Language focus: Understanding vague language
11.8. Follow-up: Listening for a lecture summary; Comparing notes

(Lecture Skills E)

11.9. Preparing for lectures: Overcoming problems in listening to lectures
11.10. Listening: Understanding specialised terms; Understanding reasons
11.11. Language focus: Understanding signals of incomplete information; Understanding forward and backward reference
11.12. Follow-up: Listening and annotating slides; Writing up your notes; Overcoming problems

Reading List:

Essential reading

Hewings, M. and McCarthy, M. (2014). *Cambridge academic English – An integrated skills course for EAP: B2 (Upper Intermediate) Student's Book*. Cambridge University Press.
Paterson, K. and Wedge, R. (2013). *Oxford grammar for EAP.* Oxford University Press.

Additional reading

Hacker, D. (2021). *A writer's reference* (10th ed.). Bedford/St. Martin's.
Hyland, K. (2006). *English for academic purposes.* Routledge.

Date: March 2023

Module Code and Title:	**IPS101 IT and Basic Problem Solving Skills**
Programme:	BSc in Environmental Management (borrowed)
Credit:	12
Module Tutor:	Suchibrota Dutta

General objective: This module aims to develop a working facility with Office productivity tools (e.g., Microsoft Word, Excel, and PowerPoint) including online tools such as Google suite and Google docs. The module will also develop skill in basic structuring of problems, applying common sense logic and reasoning to problem solving, using appropriate tools to solve problems, and presenting findings in a clear and concise manner.

Learning outcomes – On completion of the module, students will be able to:

1. Create typed documents using word processing software with proper formatting, style, spacing, and pagination
2. Create slide presentations that include text, graphics, and transitions applying good design practices
3. Effectively present information through slide shows
4. Organise tabular data in spreadsheet software
5. Generate basic charts (line graphs, bar graphs, pie charts, scatter plots) appropriate for different kinds of data in spreadsheet software
6. Find data relevant to a problem
7. Assess the quality and reliability of data
8. Structure common mathematical problems
9. Solve common mathematical problems on spreadsheet software using formulas
10. Approximate quantitative answers
11. Judge reasonableness for computed answers
12. Structure more complex problems, including asking the relevant questions, gathering appropriate data, analysing that data, and presenting findings.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Combined lecture and lab sessions	4	60
Independent study	Practical assignments and practice	3	60
	Reading and review of class materials	1	
Total			120

Assessment Approach:

A. Written class test (theory): 10%

   Students will take a written class test of 50 min duration covering approximately 2 weeks of subject matter on basic aspects of computer usage and internet usage for accessing information.

   3   Introduction to computers (types of computers, types of digital communications, input and output devices, memory and storage, etc.)
   4   Introduction to Windows (Launching software; Navigating, managing, and creating files and folders, shortcut keys), and basic internet concepts
   3   Basic online tools - Google sheets, google docs, google drive, etc.

B. Practical class tests: 40%

   Students will undertake 4 x 1 hr in-class practical tests incorporating small elements of Units I-III (e.g., data searches, re-write letter, short Excel problems, presenting findings), each worth 10% and focusing on different tools (1 test with Word, 2 tests with Excel, 1 test with Powerpoint).

C. Practical assignments: 20%

   Students will do 1 word processing (10%) and 1 spreadsheet (10%) assignment achieving interrelated tasks throughout Units I-III.

   Written report using Word (500 words) – 10%

1	Cover Page
2	Content: Reliability, effectiveness, and accuracy of the content
6	Document guidelines incorporation: Instructions for completing the assignment are followed along with incorporating all required elements, such as formatting, style, spacing, etc.
1	Conclusion and References

Preparation of a calculation spreadsheet using Excel – 10%

1	Data Entry
5	Identifying and solving the problem using appropriate formulas. Summarising the data and exploring more complex data with Pivot Tables/charts, etc.
3	Using functions for decision-making and validating data, and visually presenting the output
1	Organisation/ Formatting

D. Midterm examination: 15%

Students will take a written exam of 1.5-hr duration covering topics up to the mid-point of the semester. The exam will comprise structured questions like MCQ, fill-in-the-blanks, matching, definition, as well as open-ended essay questions.

E. Project: 15%

Each student will identify a more complex problem he/she wants to analyse, and then follow a standard workflow: Identify the issues to be addressed; Structure questions to highlight these issues and draw conclusions; Determine the process and limitations for obtaining survey answers (if relevant); Compile data while ensuring accuracy; Structure the data analysis in Excel; Interpret quantitative results and draw conclusions; Assess the reliability and limitations of results.

Students will then prepare a written report in Word/Google docs (400-600 words) incorporating spreadsheet tables and charts, and presentation of 10 min duration using PowerPoint or Google slides (~10 slides).

| 6 | Documentation Format |

Cover Page and Introduction – 1%
Problem analysis – 2%
Structure of document and formatting – 3%

| 4 | Presentation |

Slides include text, graphics, and transitions applying good design practices - 2%
Effective delivery of content – 2%

| 5 | Spreadsheet work |

Solution – An appropriate response to a challenge or a problem - 2%
Computation and Execution – Aspects of the student's solution are accurate without logical errors – 2%
Techniques – Student selects a variety of appropriate techniques and tools to analyse and generalise the problem, using formulas, graphs, data validation, grouping, etc. - 1%

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting

A. Written class test (theory)	1	10%
B. Practical class tests	4	40%
C. Practical assignments	2	20%
D. Midterm examination	1	15%
E. Final project	1	15%
Total Continuous Assessment (CA)		**100%**

Pre-requisites: None

Subject matter:

Unit I: Basics of IT for communication and information

1.1.   Computer basics: types of computers, types of digital communications, input and output devices, memory and storage

1.2.   Introduction to the Windows operating system environment: launching software; navigating, managing, and creating files and folders, common shortcut keys

1.3.   Computer tools for written communications
      1.3.1.   Basics of word processing (Word and Google docs)
      1.3.2.   Basics of Internet
      1.3.3.   File folders; search
      1.3.4.   Basics of using online tools and applications for productivity, e.g., Google suite (using e-mail, storing files, google docs)

1.4.   Finding and assessing information: Internet search (e.g., Google); Sifting through / assessing quality of information; quality of the source; Categories of information/issues with each
      1.4.1.   Facts: Reliability of the source; cross checking different sources
      1.4.2.   Data: Varies with the question being asked; different perspectives
      1.4.3.   Opinion: No single answer; varies with source and perspective; different uses in different contexts

1.5.   Presenting findings
      1.5.1.   Written reports using Word or Google docs (introduction, key issues, analysis, conclusions, actions)
      1.5.2.   Presentation using PowerPoint or similar online tools: PowerPoint basics (clear concise slides; text indicating major points only, effective use of graphics)

Unit II: Organising data and solving problems using spreadsheets

2.1.   Introduction to Excel: types of basic problems that can be solved
      2.1.1.   Calculation of a specific answer to a narrow problem (e.g., average and weighted averages, Min/Max, Count, Present value, IRR)
      2.1.2.   Statistical overview of a dataset

2.2.   Basic workflow for problem solving: Identifying different types of problems; setting up problem/data on Excel; Assessing the correctness of results
      2.2.1.   Sample types of problems that can be solved with basic math of general relevance
            2.2.1.1.   Budgeting and basic finance (money and consumer math): Account balances, savings and loan repayment calculations based on simple interest; estimating returns on investment, doubling time

2.2.1.2. Percentages: % increases, decreases, commissions, discounts
2.2.1.3. Weighted averages, e.g., marks calculation
2.2.1.4. Quantitative trends over time
2.2.1.5. Basic probability
2.2.2. Assessing the correctness of the answer (i.e., comparing quick estimations with calculated answers as a way of finding mistakes and approximating answers)
2.2.2.1. Basic "reasonableness": identifying answers which are clearly out of the possible range of answers
2.2.2.2. Doing rough calculations to get approximate answers
2.2.2.3. Relating calculated values to the type of possible answers (e.g., for an average, checking that the answer is within the range of numbers in the data).

Unit III: More complex problem-solving

3.1. Introduction to structuring a complex problem, asking the right questions, analysing the data, drawing conclusions. Examples in various subject areas:
3.1.1. Business: Market/Customer data regarding the demand for competing products
3.1.2. Economics: Price vs. Demand
3.1.3. Environment: Correlation of an environmental hazard with a health issue
3.1.4. Social sciences: Types of people for/against a particular issue

List of practical work:

a. Basics of computing in the digital age:
    i. Brief demonstration of key elements of desktop computers; Navigating the Windows operating system environment
    ii. Browsing the internet; use of internet office productivity tools and e-mail

b. Word Processing:
    i. Document/File Formatting: Table of Content, Table of Figure, Page No., Cover Page, Referencing/Citation, and Table of reference
    ii. Mail Merge: Create letters for multiple recipients with the same content of file
    iii. Organogram: using Smart art feature

c. Spreadsheets:
    i. Simple Bill Creation: Fill series, introduction of formula, currency conversation, and graph/chart
    ii. Salary calculation and payslip generation (using mail merge): concept of allowances and deduction, individual TA and Leave calculation
    iii. Result/Mark sheet (using mail merge) Preparation: total marks, % of marks, weightage wise calculation, Pass/Fail determination by If formula, conditional formatting to highlight data
    iv. Attendance Calculation: introduction of count, counta, countif formula, calculate attend class, missed class, % of attendance and Allowed/ Debarred by using IF formula
    v. Count/Sum product: sumif/sumifs countif/countifs
    vi. Data Validation: Restrict user to enter wrong data.
    vii. Lookup, Vlookup, Hlookup
    viii. Pivot Table, Pivot Chart, Slicer, Filter
    ix. Consolidated data from different sheet and file

d. Presentation software:
   i. Basics of placing elements on slides.
   ii. Explore some creative and less standard ways of creating an interactive presentation.
   iii. Slide transition, Text Animation
   iv. Action Button, Smart art, Custom animation, Handout
   v. Slide masters

Reading List:

Essential reading

Frye, C. (2014). *Microsoft Excel 2013 Step by Step.* Microsoft Press.
Training resources on Microsoft Office, available at http://office.microsoft.com/en-us/training/
Training resources on Google G Suite, available at https://gsuite.google.com/training/

Additional reading

Swinford, E., Melton, B., & Dodge, M. (2013). *Microsoft Office Professional 2013 step by step.* Sebastapol, CA: Microsoft Press.
Weverka, P. (2013). *Microsoft Office 2013: All-in-one for dummies.* Delhi: Wiley India.

Date: March 2023

Module Code and Title:	**CMS203 Digital Graphics Lab**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Jigme Gyeltshen (Coordinator), Nithil Dennis

General objective: With media content now produced almost exclusively digitally, this module provides students with the necessary exposure to digital graphics. The module will take students beyond the theories and practices initially covered in the Photography and Visuals Lab module to demonstrate how images are represented in the digital realm as raster (bitmap) or vector graphics for effective communication. Building on the Photography and Visuals Lab module that teaches students to take photographs thoughtfully and skilfully, the Digital Graphics Lab module covers image editing and enhancement that occurs in post-processing. The module also introduces more sophisticated digital image compositing principles, techniques and software tools to enhance photographs, edit existing graphics, and create their own graphics for use in a variety of mediums.

Learning outcomes – On completion of this module, students will be able to:

1. Recognize the fundamental and emergent properties of images such as light & shadow, colour, brightness, and contrast
2. Summarise how visual information such as light and colour is represented in digital pixels
3. Apply principles of design
4. Apply image correction and enhancement techniques to photographs at an intermediate level
5. Identify digital image file formats and their relative advantages
6. Create vector graphics at a beginner level, suitable as infographics, announcements posters, or advertisements
7. Produce effective composite graphics suitable for journalistic/news/informational, artistic/informal, and advertising purposes.
8. Differentiate between raster (bitmap) and vector graphics.

60

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures, discussions & Lab Practical	4	60
Independent study	Assignments & case analysis	4	60
Total			120

Assessment Approach:

A. Visual portfolio - Individual: 25%

Students will produce a series of visuals, which will be critiqued in class, in order to allow them to begin a deeper analysis of visuals and how they see images. Using both the critiques and the images themselves, students will be graded on their photographic composition, creativity and ability to use effective image corrections/enhancements, as well as on the short presentations they give to their peers. Presenters should discuss their initial ideas, the process of creation, and descriptions of the 5 compositions and the image correction/enhancement concepts applied. Each image will be evaluated as follows, and then the marks of 5 images will be averaged to make 20%. The presentation worth 5% will be assessed based on the quality of the explanations of the acquisitions and enhancements.

- 5   Photographic compositions
- 3   Subject & Depth
- 7   Utilisation of image correction/enhancement concepts
- 5   Creativity
- 5   Presentation

B. Class participation - critiques on visuals: 5%

At numerous opportunities during the presentations of other students' portfolios, students from the audience are expected to give constructive criticism and evaluate the images based on theory, composition and creativity. Specific audience members offering their well-reasoned and informed responses to the presentations will be credited marks toward this assessment on a 5-point scale. The final mark will be the average of their various critique attempts throughout the semester.

C. Practical midterm examination: 15%

Students will be given a list of tasks that they must complete during the duration of the 1.5 hour examination to demonstrate their knowledge on creating and manipulating bitmap and vector graphics that they have acquired over the first portion of the semester. 5% will be a viva requiring a live demonstration of a selection of specific image enhancement techniques.

D. Graphics composites - Individual: 15%

Students will produce 3 digital graphic composites (1 each for a journalistic/ news/ informational purpose, artistic/ informal purpose, and advertising purpose), combining original raster graphics (photographs and other bitmapped images) with original vector graphics. Each graphic will be evaluated as follows, then the marks of 3 images will be averaged to make 15%. Students will also submit a brief write-up of how they composed the graphics to aid in the evaluation, though the write-up will not be marked.

- 4   Use of effective variety of elements and principles to present their information

5 Ability to use essential vector graphics tools capably and effectively
6 Aesthetics and effectiveness of the visual for the intended purpose (discernible and correct judgments concluding in a proficiently crafted final product)

E. Class test: 10%

A 50-minute written test concerning the conceptual and theoretical portions of the module will be given.

F. Practical Semester-End Examination - 30%

A 2 hr lab examination where students will demonstrate their technical skills in editing raster images and creating vector graphics.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Visual portfolio (enhanced photographs)-Individual	1	25%
B. Class participation – critiques on visuals	1	5%
C. Practical Mid-term examination	1	15%
D. Vector graphics (composites)-Individual	1	15%
E. Class test	1	10%
Total Continuous Assessment (CA)		**70%**
Practical Semester-End Examination (SE)		**30%**

Pre-requisites: CMS101 Introduction to Visual Communication,

CMS102 Storytelling through photography

Subject matter:

Unit I: Introduction to digital compositing

1.1. Historical perspective
1.2. Standard terminology

Unit II: Brief overview of principles of design and application

2.1. Principles of design
    2.1.1. Focus/ emphasis.
    2.1.2. Alignment
    2.1.3. Balance
    2.1.4. Contrast
    2.1.5. Repetition
    2.1.6. Movement
    2.1.7. Whitespace

2.2. Case study on the application of principles of design
    2.2.1. Logos
    2.2.2. Digital: Ads/ Photographs/ Websites/ E-magazines/ Posters/ banners/ fliers.
    2.2.3. Print: Magazines/ cover pages/ books.

Unit III: Digital representation of visual information

3.1. Essentials of visual information: light & shadow, colour, brightness, contrast
3.2. Definitions: pixels, components, channels
3.3. Roles of spatial resolution and bit depth in image size, quality, and colour range

3.4.   Overview of colour representations
3.5.   Image input methods/types and devices
3.6.   Comparisons of commonly used digital image file formats
3.7.   Vector vs. bitmap graphics: typical use cases and advantages
3.8.   Overview of image viewing and analysis tools
3.9.   Quality vs. efficiency considerations for digital images

Unit IV: Essentials of image editing

4.1.   Spatial manipulation
4.2.   Colour manipulation
4.3.   Geometric transformations

Unit V: Essential post-exposure image enhancement for quality photography for effective communication

5.1.   Enhancing subject focus
    5.1.1.   Cropping to enhance subject focus
    5.1.2.   Blurring backgrounds to enhance subject focus
5.2.   Colour adjustments
    5.2.1.   Adjusting colour balance to correct colour casts in specific tonal areas
    5.2.2.   Adjusting saturation to intensify or fade colours: technique and common uses
5.3.   Tone, brightness and contrast editing
    5.3.1.   Adjusting brightness to enhance or correct for exposure errors
    5.3.2.   Adjusting contrast: Increasing to make photos stand out or reducing to flatten & even tone
    5.3.3.   Balancing: Adjusting highlights, mid-tones, and shadows separately to correct image issues
    5.3.4.   Purpose, technique, and uses of tonal curves to achieve finely tuned adjustments to the light space of a photograph
    5.3.5.   Using dodging and burning to exaggerate tonal differences
5.4.   Using filters to achieve desired artistic effects
5.5.   Visual literacy theory revisited: digital image manipulation
    5.5.1.   Advertisements, "photoshopping" and impact realistic expectations
        5.5.1.1.   Airbrushed make-up banned for misleading in UK
        5.5.1.2.   Photoshopped images to come with warning in France

Unit VI: Essentials of image compositing

6.1.   Multisource operations: add, subtract, mix
6.2.   Matte creation and manipulation
6.3.   Use of masks

Unit VII: Vector graphics

7.1.   Software tools for drawing vector graphics: Inkscape / Illustrator equivalent
7.2.   Typical interface: tools, panels, workspaces
7.3.   Drawing shapes: lines and polygons; Bézier points and curves
7.4.   Using strokes and paths
7.5.   Applying transformations
7.6.   Incorporating and manipulating text
7.7.   Grouping and compounding vectors to build custom shapes
7.8.   Colouring a vector illustration
7.9.   Compositing along with bitmap images

Reading List:

Essential Reading

BBC. (2011, July 27). *Airbrushed make-up ads banned for 'misleading'.* BBC News. http://www.bbc.com/news/uk-14304802

Brinkmann, R. (2008). *The Art and Science of Digital Compositing* (2nd ed.). Morgan Kaufmann Publishers.

Cambridge in colour. (2020) *Digital Photography Tutorials.* https://www.cambridgeincolour.com/tutorials.htm

Chazan, D. (2017, September 30). *Photoshopped images to come with a warning under new French law.* The Telegraph. http://www.telegraph.co.uk/news/2017/09/30/photoshopped-images-come-warning-new-french-law/

Delmar (n.d). *Photography tips and tutorials for beginners.* Digital photography school. https://digital-photography-school.com/digital-photography-tips-for-beginners/

Kirsanov, D. (2009). *The book of Inkscape.* No Starch Press.

Lecarme, O. and Delvare, K. (2012). *The book of GIMP.* No Starch Press.

Long, B. (2014). *Complete digital photography* (8th ed.). CDP Press.

Additional Reading

Boyce, N. (2002). *Web graphics for non-designers.* Glasshaus.

Glitschka, V. (2016). *Vector Basic Training* (2nd ed.). Glitschka Studios.

Steuer, S. (2007). *The Adobe Illustrator CS3 Wow! Book* (9th ed.). Peachpit Press.

Date: March 2023

Module Code and Title:	**CMS204 Script Writing**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Nithil Dennis (Coordinator), New Tutor

General objective: This module is an introduction to, and overview of, the elements of theme, plot, character, and dialogue in dramatic writing for Television, OTT & cinema. Emphasis is placed on telling a story in terms of visuals, actions and characters. The difference between the literary and visual medium is explored through individual writing projects and group analysis. Development of synopsis, treatment and drafts for a short theatrical screenplay: theme, plot, character, mise-en-scène and utilisation of cinematic elements are explored.

Learning outcomes – On completion of this module, students will be able to:

1. Recognize the dynamics of storytelling required for film, television, and new emerging media
2. Identify stories and write scripts for multiple media platforms
3. Develop story, characters and dialogues for scripts
4. Apply three act structure through the writing of a short length screenplay
5. Distinguish elements of screenplay formats
6. Compare and contrast film scripts for different genre
7. Develop and pitch stories for various formats
8. Create a portfolio of screenplays with proper structure, character development, dialogue, tone and theme.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2	60
	Demonstration & Classroom practice	2	
Independent study	Reading, Review of Class Material, Written assignments.	4	60
Total			120

Assessment Approach:

A. Film script ideation & brainstorming-Individual: 15%

Each individual student in their writer's notebook, brainstorms one idea in each of the following categories.

TASK 1 - Students will recollect about an experience they had in their own life and write a paragraph explaining the sequences.

TASK 2 - Students will be asked to take something from their own life or an issue that matters to them and place it in context to a new setting and write a narrative description of the same using simple free writing (writing without interruption or editing) for 15 minutes straight.

TASK 3 - After this exercise students will take up any film they have seen and work out what the overall story is and list all the little parts of the film that make up that story.

The students will be marked on the following criteria stated below for each of the tasks and averaged for the overall mark.

- 4 Synopsis
- 4 Story
- 3 Organisation
- 4 Mechanics

B. Screenplay analysis & reflection assignment-Pair: 15%

Students in pairs will choose a film of their choice which has been adapted from a book and write a reflective analysis paper on the cinematic elements, theatrical elements and the literary elements. They will compare and contrast the literary narrative and the cinematic narrative by studying both the book and how it is adapted as a screenplay. They will submit a written analysis of 500 words and present it in the class.

- 4 Arguments
- 3 Applications
- 4 Writing
- 4 Presentation

C. Screenplay assignment-Individual: 30%

Students will develop their own idea for a script. It can be an idea for a feature film, for an hour-long television show, for a longer television series, or for a short film. They can take ideas from the previous assignment (A). Students will be asked to write a premise statement (Film Synopsis) of 100 words and then write the entire script as per format. The script should have a minimum of 15 pages that roughly calculates to 15 minutes of screen time.

- 6 Character Arc

4 Clarity
5 Direction & Format
6 Creativity
4 Characters
5 Dialogue

D. Documentary film script-Individual: 20%

Students will work individually to create a 2-3 min documentary script on a tutor-approved topic. The script should contain the following:

Rationale: One paragraph, hard copy, typed single-spaced in a 12-point Courier; should explain what the film is going for, what the film's intentions are, and how the Director plans to accomplish it.

Outline Screenplay (Two column script): Typed hard-copy correctly formatted in two-column Documentary format with Visual column on the left and Audio on the right; must include a cover page that lists the title of the film, duration and target audience.

Production journal (Research note): Each student should write a 300 words entry into their production journal evaluating the pre-production/research process so far and explaining their role in it.

4 Research
4 Subject & Content
3 Script format or Structure
5 Sources & Information
4 Narrative

E. TV commercial/PSA/Promo Script writing-Individual: 20%

Students will create a 30 second TV commercial/PSA/ Promo script to tell the viewer about their product/service/company or CSO and convince them. The script will include an announcer reading 30 seconds of copy (the words of the script-VO) alongside synchronised video of the product/service/company/CSO/concept. The script will have the video (what will be shown on screen) and the audio (announcer's voice, dialogue, sound f/music). They will keep the audio and video instructions side-by-side on a chart so it is easier to follow. The submission will also have a storyboard.

The students will time their script to ensure it is 30 seconds in length (can be 28.5 seconds to allow for fade-in/fade-out of commercials but cannot be longer than 30 seconds, or shorter than 28.5 seconds) and that it is appropriate for the target audience.

4 Content
5 Originality/ Creativity
5 Creative visualisation
6 Impact – Message effectiveness

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Film script Ideation & Reflection- Individual	1	15%
B. Screen play analysis & reflection assignment-Pair	1	15%
C. Screenplay assignment- Individual	1	30%
D. Documentary film script-Individual	1	20%
E. TV commercial Script writing - Individual	1	20%

Total Continuous Assessment (CA)		100%

Pre-requisites: None

Subject matter:

Unit I: Screenplay - Introduction

1.1. Developing Ideas (Movie Outline)
1.2. Fiction - Choosing Your Film
1.3. Screenplay - definition and meanings
1.4. The subject - Story and the world, writing from the heart, revealing the theme
1.5. Contrast and Irony
1.6. World and exposition
1.7. Research and consistency
1.8. The creation of character – Building characters
1.9. Building a Character – Character and context, character elements, Character arc vs. Catalytic character
1.10. Types of Characters
      1.10.1. The main (Protagonist)
      1.10.2. The Heavy (Antagonist)
      1.10.3. Right Hand (Supporting roles)
      1.10.4. Others (Minor and background characters)

Unit II: Understanding the 3 Act Structure

2.1. The story
2.2. Three Act Structure
      2.2.1. Act 1 – The situation (Opening balance, opening event, The disturbance, the dramatic question)
      2.2.2. Act 2 – The Complications (Conflict, crisis, obstacles, complications, the rising action, the dark moment)
      2.2.3. Act 3 – The conclusion (Enlightenment, Climax, Catharsis)
2.3. Story Development
2.4. Power and conflict – The orchestration of power and conflict
2.5. Different types of conflict
2.6. The Hero's journey – The Star Wars
      2.6.1. The ordinary world
      2.6.2. The call to adventure
      2.6.3. The reluctant Hero
      2.6.4. The wise old man
      2.6.5. Into the special world
      2.6.6. Test, Allies and enemies
      2.6.7. The inmost cave
      2.6.8. The supreme ordeal
      2.6.9. Seizing the world
      2.6.10. The road back
      2.6.11. Resurrection
      2.6.12. Return with the elixir
2.7. The scene
2.8. The sequence
2.9. Building the storyline

2.10. Screenplay format
2.11. Screenplay writing software

Unit III: Screenplay - Writing

3.1. Writing what we can only see or hear
3.2. Describing character
    3.2.1. The Blade runner (Roy Battey)
    3.2.2. Silence of the Lambs (Hannibal Lector)
    3.2.3. The Terminator (Terminator)
    3.2.4. Forrest Gump (Forrest)
3.3. Describing locations
    3.3.1. The living room
    3.3.2. The sports arena
    3.3.3. The fantasy world
3.4. Dialogue – you don't say
3.5. The role of Dialogue
    3.5.1. Establishing tone and atmosphere
    3.5.2. Revealing Character
    3.5.3. Advancing storyline
3.6. Dialogue Techniques – Functions & Form
3.7. Exposition
3.8. Technical Do's and Don'ts
3.9. Rewriting

Unit IV: Script writing - Documentaries

4.1. Introduction
4.2. Background
4.3. Types of Documentaries
    4.3.1. Poetic - Leni Riefenstahl's Olympia (1938)
    4.3.2. Expository - Ken Burns, The Dust Bowl (2012)
    4.3.3. Participatory -Michael Moore's, Bowling for Columbine (2001)
    4.3.4. Observational – Arun Bhattarai, The Last Guardian
    4.3.5. Reflexive - Dziga Vertov's, Man With a Movie Camera (1929)
    4.3.6. Performative – Morgan Spurlock, Supersize Me (2004)
4.4. Script and production patterns
    4.4.1. Pre-Shooting Scripts
    4.4.2. Post Shooting Script
    4.4.3. Post Shooting Script outline
    4.4.4. Single Line script
    4.4.5. Two Column Script
4.5. Docudramas
4.6. Documentary Pre- Production
    4.6.1. Research – Archival, Academic & Field
    4.6.2. Importance, advantages and disadvantages of Research in Documentary films
    4.6.3. Interviews – In person
    4.6.4. Surveys
    4.6.5. Permissions
4.7. Documentary Formats
    4.7.1. Short Forms
    4.7.2. Long Forms
4.8. Writing a documentary

        4.8.1.   Defining the argument
        4.8.2.   Research and Footage
        4.8.3.   The Voice of your documentary – Point of View
        4.8.4.   VO Driven or People driven

Unit V: Script Writing – Advertisement/PSA/Promos

5.1.   Types of Advertising for TV & Web
        5.1.1.   Public Service Announcements
        5.1.2.   Promotional Announcements (Programmes and events)
        5.1.3.   Commercial Announcements (Product, Company, service)
5.2.   Audience Analysis
        5.2.1.   Audience Research
        5.2.2.   Target Demographic
5.3.   Ethics & Law
        5.3.1.   Deceptive Advertising
        5.3.2.   Obscenity
        5.3.3.   Defamation
        5.3.4.   Privacy
        5.3.5.   Copyrights
5.4.   Writing an Advertisement
        5.4.1.   Systems and placement
        5.4.2.   Spot timing
        5.4.3.   Copy length by time or word count
        5.4.4.   Techniques of copywriting
        5.4.5.   Writing traps
        5.4.6.   Copy formatting
        5.4.7.   Dual column format script
        5.4.8.   Single column format script
5.5.   Essentials of Storyboarding
        5.5.1.   Aspect Ratio
        5.5.2.   Continuity
        5.5.3.   Screen direction
        5.5.4.   The camera
        5.5.5.   Angles and Shot sizes
        5.5.6.   Transitions

Reading List:

Essential reading

Argentini, P. (1998). Elements of style for screenwriters. Lone Eagle.

Argentini, P. (1998). *Elements of Style for ScreenWriters*. Lone Eagle Publishing Company.

Aumont, J., Alain Bergala, Marie, M., & Vernet, M. (1993). Aesthetics of Film.

Benigni, R. (Director, Writer, Producer, & Actor). (1997). *Life is Beautiful* [Film]. Melampo.

Bernard, S. C. (2023). *Documentary storytelling: Creative nonfiction on screen*. Routledge.

Bong Joon-ho (Director). (2019). *Parasite* [Film]. Barunson E&A.

Coppola, F. F. (Director). (1972). *The Godfather – Part 1* [Film]. Paramount Pictures.

De Sica, V. (Director). (1948). *Bicycle Thieves* [Film]. Produzioni De Sica.

Demme, J. (Director). (1991). *The Silence of the Lambs* [Film]. Orion Pictures.

Engel, J. (2002). Oscar-Winning Screenwriters On Screenwriting. Hyperion Books.

Engel, J. (2002). *Oscar-winning screenwriters on screenwriting: The award-winning best in the business discuss their craft*. Hyperion.

Field, S. (2005). *Screenplay: The Foundations of Screenwriting*. National Geographic Books.

Fincher, D. (Director). (2010). *The Social Network* [Film]. Columbia Pictures.

Foster, C. (Director). (2020). *My Octopus Teacher* [Film]. Passion Planet.

Laursen, M. (Director). (2010). *The Birds of Paradise* [Film]. Final Cut for Real.

Nolan, C. (Director). (2000). *Memento* [Film]. Newmarket Films.

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Tarantino, Q. (Director). (1994). *Pulp Fiction* [Film]. A Band Apart.

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Additional reading

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Mitry, J. (2000). The Aesthetic and Psychology of the Cinema. trans. King, Ch.

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Date: March 2023

Module Code and Title:	**CMS205 Introduction to Communication and Technology**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Pallavi Majumdar (Coordinator), Prakash Ghimirey

General objective: This module provides students with a formal introduction to the world of digital communications, covering both conceptual and practical aspects. Students will briefly be introduced to the evolution of computers as communications platforms, the rise of mobile computing, and the emergence of social media. The module will help students understand and evaluate their own internet presence and that of others. To support their joining the digital communications community, students will also be guided through the implementation of several formal and informal internet presence tools such as blogs. Their blogs will serve as their portfolios, to which good quality examples of their own works created in the rest of the programme can be added as they progress.

Learning outcomes – On completion of this module, students will be able to:

1. Identify the key evolutionary factors associated with computers and social media
2. Discuss the audience's appropriateness for informal and formal social media settings
3. Apply relevant theory and best practices to create an effective blog
4. Critique peer work to make a more efficient professional internet presence and maintain and improve their online presence
5. Identify the effectiveness of one's internet presence and measures to safeguard it

6. Construct a professional presence online for themselves
7. Create simple public blog posts that are responsibly and ethically composed.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2	60
	In-class blog writing workshop and activities	2	
Independent study	Blog Writing	2	60
	Review of class materials	1	
	VLE Exercises	1	
Total			120

Assessment Approach:

A. Report on Internet presence - Individual: 15%

Each student will evaluate their own internet presence. A comprehensive report of 1000-1250 words should be generated highlighting the various publicly available pieces of information about themselves, opportunities for improvement, and possible threats/vulnerabilities.

   6   Comprehensive review of one's internet presence
   5   Reference to applicable theory and best practices
   4   Reflection on possible threats/vulnerabilities and opportunities for improvement

B. Class participation and preparedness: 10%

Students will be expected to participate substantially in class discussions and activities on VLE, with contributions reflecting adequate preparation for topics under discussion. The class participation weightage will be distributed - 5% before and 5% after midterm exams.

C. Practical midterm examination: 15%

The Practical Midterm will be a 1.5-hour lab test where the students must demonstrate their knowledge of the terms, theories and technology from week 1 to week 7. The mid-term exam will be a practical one where students need to demonstrate their knowledge of the terms, theories and technology. For the above case, each student would be given an exercise by providing texts, pictures and graphics and they would be asked to create a new blog page and incorporate those information and graphics in the blog page. Students also need to look at how to reach to a maximum readers/audience.

D. Blog project - Individual: 30%

Students will be required to construct a blog project that incorporates both theory and application to present to the class. Students will demonstrate their understanding of the topics taught in class and utilise the foundational theories and backgrounds to support their claims in their blog posts. Blog posts can include students' personal posts but will be evaluated primarily based on posts reviewing/reflecting on recent events in the news and assigned topics (minimum of 5 such posts of 300 words each). A detailed rubric will be given to students at the start of the project along with potential topics concerning communications, technology and internet literacy that are current affairs.

   6   Appropriate technical set-up of the blog
   6   Aesthetics of the blog

      6   Frequency and quality of blog posts (minimum 5)

      5   Language: grammar, vocabulary, spelling, diction

      7   Level of reflection and analysis in posts

E. Semester-End Examination: 30%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Internet presence project-Individual	1	15%
B. Class participation and preparedness	1	10%
C. Practical midterm examination	1	15%
D. Blog project-Individual	1	30%
Total Continuous Assessment (CA)		**70%**
Semester-End Examination (SE)		**30%**

Pre-requisites: None

Subject matter:

Unit I: Brief introduction to computers as communications platforms and their evolution to personal devices

1.1.   Advent of the personal computer: Milestones and trends

1.2.   Rise of the internet and the connected personal computer

1.3.   Evolution of personal computing into the mobile realm, the 'cloud', and the 'internet of things'

1.4.   Milestones in smartphone evolution; from keyboards to touch

1.5.   Analysis of the changes in the use of technology for communications since the advent of the personal computer

1.6.   Emerging technologies creating personalised and personal experiences with technology users (from desktops to laptops to phones and smart watches which can be adapted to specific needs)

Unit II: Interactions: changes in the way people interact with technology and with others

2.1.   Overview of 'digital communities'

2.2.   Virtual social networks: mediated; massive; multiplayer

2.3.   Introduction to some tools of digital interactivity: social media, GPS, written/audio/video content distribution systems

2.4.   One-way vs. Two-way communication

2.5.   Introduction to instantaneous communication & interaction tools

2.6.   Popular platforms, their rise and prevalence

2.7.   Arcades, joysticks, personal consoles to smartphones: the evolution of entertainment

2.8.   Overview of mobile and broadband internet usage and behaviour in Bhutan

Unit III: Internet Literacy: An overview

3.1.   Scams, chain letters, virus, hoaxes, bots and other threats

3.2.   Protecting oneself, avoiding oversharing and fact checking

3.3.   Concept of one's 'internet presence'

3.4. Overview of business marketing strategies that target one's presence
      3.4.1. Opting out of data collection

Unit IV: Basic introduction to design in the digital age

4.1. Comparisons/contrasts with traditional one-way communications
4.2. Essential design principles for digital communications: Interaction, User/Reader Experience; Interface
4.3. Concept of 'multimodal' texts as combinations of multiple semiotic systems (linguistic, visual, audio, gestural, spatial).
4.4. Examples and best-practices in multimodal digital communications

Unit V: Blogs

5.1. Principles of Blogging and writing on digital platform
5.2. Identifying popular web presence & analysing the composition
5.3. Evaluating effectiveness of one's popular Web Presence
5.4. Creating a blog

Unit VI: Introduction to Apps and Application Usage

6.1. General overview of the rise of 'apps' as alternatives to full-fledged software packages
6.2. Uses and significance of apps as important interpersonal and mass Communication tools

Unit VII: Professional vs. Informal Communication Presence and their audiences

7.1. Facebook vs LinkedIn: types of platforms
7.2. Incorporate a blog into one's 'presence'
7.3. Audience outreach and how to grow it
7.4. Differences between audiences
7.5. Analysing impact
7.6. Appropriate email correspondence
7.7. Using hashtags

Unit VIII: Using everyday technology to target an audience

8.1. Identifying audience
8.2. Analysis of Phone/App/Blog reach

Reading List

Essential reading

Bhutan's Daily Newspaper. (n.d.). Users of mobile and broadband internet increase. Kuensel Online. http://www.kuenselonline.com/users-of-mobile-and-broadband

Election Commission of Bhutan. (2016). *ECB Social Media Rules and Regulations of the Kingdom of Bhutan 2016*. Thimphu: Election Commission of Bhutan. http://www.ecb.bt/Rules/SocialMedia2015.pdf

Hussey, T. (2014). *WordPress Absolute Beginner's Guide*. Que Publishing.

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O'Brien. (2015). *Creating Multimodal Texts*. https://creatingmultimodaltexts.com

Rettberg, J. W. (2014). Blogging. Polity.

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elections/uttarakhand/news/ec-issues-guidelines-for-social-media-use-by-candidates-parties/articleshow/56572886.cms

The Economist. (2015, February 26). The truly personal computer. *The Economist.* http://www.economist.com/news/briefing/21645131-

Tshering, K. (2013). To Study the Internet Access and Usage Behavior in the Kingdom of Bhutan. *International Journal of Computer Science and Electronics Engineering (IJCSEE)*, *1*(2), 27-32.

Zimmermann, K.A. (2015). *History of Computers: A Brief Timeline.* LiveScience. http://www.livescience.com/20718-computer-history.html

Additional reading

Bocij, P. (2006). *The dark side of the Internet: protecting yourself and your family from online criminals.* Praeger.

Fuchs, C. (2017). *Social media: A critical introduction.* Sage. https://storify.com/autnes/texts-for-analysis

Internet censorship listed: how does each country compare? (2012, April 16). https://www.theguardian.com/technology/datablog/2012/apr/16/internet- censorship-country-list

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Wangchuk, D. Dorji Wangchuk. https://dorji-wangchuk.com/

Dorji, Y. (2010, July 27). Bhutan Land of the Thunder Dragon. Retrieved August 4, 2022, from http://yesheydorji.blogspot.com/

Martin, T. (2014, July 26). The evolution of the smartphone. PocketNow. http://pocketnow.com/2014/07/28/the-evolution-of-the-smartphone

Date: March 2023

Module Code and Title:	**ETH204 Ethical Issues in Mass Communication**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Prakash Ghimirey (Coordinator), Damber Kumar Ghimiray, Pallavi Majumdar

General objective: This module will explore principles and real-world scenarios related to ethical issues in Mass Communication. It will continue to build on previous coverage of ethical discourse and practices surrounding media messages. This module reflects on ethical issues that can occur due to diverse geographical or cultural backgrounds. The module focuses on subject position and audience reaction through analysis of case studies. It also covers potential ethical violations in media distribution, reporting, business, directing, stereotyping, and other ethical issues related to Mass Communication.

Learning outcomes - On completion of this module, students will be able to:

1. Summarise the range of ethical issues that arise in the field of Mass Communication
2. Analyse the ethical predicaments in the coverage of current events
3. Analyse the principle of freedom of expression and its limitations due to factors such as government regulations and societal norms
4. Discuss cases related to harm principle, offense principle, and hate speech
5. Explain the ethical boundaries of media coverage and its impact on communication

6. Discuss the regulatory environment for journalism in Bhutan
7. Analyse ethical issues in advertising and marketing
8. Analyse debates concerning media and its impact on society
9. Discuss responsibility of the media professionals and consumers.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures & discussions	2	30
	Tutorials	2	30
Independent study	Assignments & case studies	4	60
Total			120

Assessment Approach:

A. Current Event Ethics Report and Presentation - Individual: 15%

Students will select any news report that may be controversial in some manner. They will analyse the ethical issues the report may raise for certain audiences and write an 800 word critical analysis discussing specific points with proof from the article as to why the article could be controversial. A 5-minute summary of the article will be presented to the class along with their opinions about the ethics of the work.

- 4   Comprehensive background on ethical issue
- 3   Quality of sources
- 4   Proficiency of explanation using examples
- 2   Capacity to summarise clearly to classmates
- 2   Eye contact, posture, audience acknowledgement

B. Case analysis report: Social media and ethics- Individual: 15%

Each student will be required to write a case analysis report of 800 words on any chosen cases related to ethical violation in social media platforms such as Facebook, Instagram, Twitter and others. Students are expected to analyse the chosen case and provide justifications to support their views.

- 2   Relevance of the case selected
- 5   Quality of analysis and justification
- 5   Use of relevant ethical principles to support their views
- 3   Language and referencing

C. Commercial communications and ethics report - Individual: 15%

Students will select a topic within the area of commercial communications and paid content (such as advertising, business outreach/publicity) to analyse the ethical balance between the producers and consumers of the piece. Students will be responsible for explaining the relevance of the issue selected and describe what the potential ethics violation is. They should assert their opinion on the case and discuss why adhering to ethics in commercial communication is important in this instance; factual evidence should be provided to justify their views. A written report of 800 words should be submitted.

- 2   Relevance of the case selected
- 5   Quality of analysis and justification
- 5   Use of relevant ethical principles to support their views
- 3   Language and referencing

D. Midterm examination: 15%

Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester.

E. Semester-End Examination: 40%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Current events and ethics report and presentation- Individual	1	15%
B. Case analysis report: Social Media and ethics- Individual	1	15%
C. Commercial communications and ethics report- Individual	1	15%
D. Midterm examination	1	15%
Total Continuous Assessment (CA)		**60%**
Semester-End Examination (SE)		**40%**

Pre-requisites: CTH101 Theories of Mass Communication

Subject matter:

Unit I: Overview of ethical issues in Mass Communication

1.1.   Importance of ethical understanding
1.2.   Responsibility of media
1.3.   Ethical approaches
1.4.   Complying with the industry standards

Unit II: Constraints on speech: description, analysis, and examples of key principles and ethical dilemmas

2.1.   Harm principle
2.2.   Offence principle
2.3.   Hate speech

Unit III: Media ethics, freedoms, and responsibility

3.1.   Responsibility of media producers to balance their freedoms with responsible communications within their local and global contexts: consideration of what is good for the society
3.2.   Objective reporting in the media
3.3.   Ethical boundaries of media coverage
3.4.   Review of Media Violence and children
    3.4.1. Case: Thailand and Grand Theft Auto
3.5.   Media coverage of suicide and death
3.6.   Media and social change
3.7.   Professionalisation of journalism
3.8.   Using social responsibility to guide professional practice

Unit IV: Ethics and responsibilities in Mass Communication *(Tutor to choose any cases relevant to the theme given below)*

4.1.   Responsible gender communication
4.2.   Risk and disaster communication

4.3.   Trial by mainstream and social media
4.4.   Visual ethics and safety
4.5.   Defamation on social media
4.6.   Power and Celebrity
4.7.   Fabrication of facts
4.8.   Yellow Journalism: Income and overdramatization
4.9.   Mass society critics and debates over media: ethics and negative consequences
4.10. Development and professionalisation of communication in Bhutan: case study on The Role of Mass Media in Bhutan: Accessibility, Influence and its Impacts

Unit V: Programming decisions and politics: shaping the agenda for the interest groups

5.1.   Public broadcasting and politics
5.2.   Self-censorship and programming decisions
5.3.   Role in Buyer behaviour
5.4.   Animal ethics
5.5.   Intellectual theft
5.6.   Fact based stories
5.7.   Ethics and ratings
5.8.   Internet Service Providers, government interference and net neutrality

Unit VI: Ethics for Producers, Writers, Actors and Directors

6.1.   Materials, ownership, credit and attribution
6.2.   Partnerships, collaboration and sharing credit for work produced
6.3.   Loyalty
6.4.   Video game producers and creators: responsibility to society and income generation
6.5.   Creative process in writing and ensuring original ideas
6.6.   Actors and ethical impact on audience
6.7.   Director Choices *(Tutors to choose any cases relevant to the theme given below)*
       6.7.1. Director intention vs. actor's knowledge examples
       6.7.2. Whitewashing or white saviour complex; stereotypes example
       6.7.3. Diversity in representation examples
       6.7.4. Skin tone, ethnicity, stereotypes and cultural appropriation
6.8.   Conflict of interest: compromising situations and integrity

Unit VII: Advertising and marketing: literacy and subliminal messages through an ethical lens

7.1.   Exploiting controversy and profiting from it
7.2.   Product placement, advertisement and integration in television and video games
7.3.   Promotional spots and perceived target audience
7.4.   Portrayal of women: mother, helpless or seductress
7.5.   Portrayal of children: playing on nostalgia and innocence or shaping consumers
7.6.   Exploitation of the vulnerable section of the society

Unit VIII: Media regulations and freedom of expression around the world through an ethical lens

8.1.   Government transparency
8.2.   Government styles and freedom of speech
8.3.   Developing nations and speech limitations

8.4. Bhutan's Situation
    8.4.1. Media laws & regulatory environment in Bhutan, e.g., ICMA Act of Bhutan, 2018
    8.4.2. Review Bhutan country report: freedom of the press, information and limitations

Reading List

Essential reading

British Broadcasting Corporation. (2015. March 4). *BBC film sparks media ethics debate in India.* http://www.bbc.com/news/world-asia-india-31724362

Challenging Hate Speech - A Dilemma for Journalists - Ethics in the News. (n.d.). http://ethicaljournalismnetwork.org/resources/publications/ethics- in-the-news/hate-speech

Information, communications and media act of Bhutan (2018). http://www.nab.gov.bt/assets/uploads/docs/acts/2018/ICMActofBhutan2018.pdf

Perebinossoff, P. (2017). *Real-world media ethics: inside the broadcast and entertainment industries.* Routledge.

Royal Government of Bhutan. (2006). *Bhutan Information Communications and Media Act, 2006.* http://oag.gov.bt/acts/

Trump's 'Access Hollywood' video playing on 12-hour loop at D.C.'s National Mall. (n.d.). http://www.latimes.com/entertainment/la-et- entertainment-news-updates-trump-s-access-hollywood-video-gets-1507311329- htmlstory.html

Wangdi, N. (2016, 8 January). Gelephu court deferred RBA 'chilli powder' case. *Kuensel.* http://www.kuenselonline.com/gelephu-court-deferred- rba-chilli-powder-case/

Additional reading

Carlson, M. (2015). *Boundaries of journalism: professionalism, practices and participation.* Routledge.

Day, L. A. (2000). *Ethics in media communications: cases and controversies.* Thomson

Date: March 2023

Module Code and Title: **GSE101 Analytical Skills**
Programme: University-wide module
Credit: 12
Module Tutor(s):   Deepika Chhetri (Coordinator), Sonam Palden

General objective: This module aims at developing critical and analytical thinking skills of students to enhance their creativity and ability to think laterally that will aid problem solving and decision-making abilities. With these essential analytical thinking and problem-solving skills students gain an edge in a competitive world.

Learning outcomes - On completion of the module, students will be able to:

1. Articulate thinking paradigms
2. Explain creativity and barriers to creative thinking
3. Apply creative thinking skills to spot unnoticed opportunities
4. Describe problem solving process
5. Apply appropriate problem-solving tools to a given issue
6. Evaluate issues to make informed decisions

7. Generate creative solutions by using appropriate methods.

Teaching and learning approaches

Approach	Hours per week	Total Credit Hours
Lectures	1	15
Group and Panel Discussions, Presentations, Case Study	1	15
Role Plays/Demonstrations, Mock sessions, Audio visuals	2	30
Independent Study, Reflection, Written Assignments, Project Work, Individual Reading	4	60
Total		120

Assessment approach

A. Written Assignment: Portion of final Marks - 20%

Students will be required to complete one written assignment on the contemporary issue of a subject. The required data and contextual information will be provided to students. Students will be required to read, analyse and interpret the data and contextual information, and communicate the result to the intended audience. Wherever there is a need, students should substantiate the existing data with their own data collection. The length of the assignment should be anywhere between 1000 and 1500 words.

Criteria:
4 - Originality and creativity
2 - Clarity of the points and opinions
4 - Reliability of data and accuracy of data interpretation
8 - Analysis of the issue
2 - Overall effectiveness of writing style

B. Class Participation: Portion of the final Marks - 10%

Students will participate in class discussions, contributing their ideas and opinions about the methods and tools being taught in the module.

Criteria:
2 - frequency of participation in class
3 - quality of comments –involving critical thinking and analysis of information and reasoning
5 - contribution in a group discussion in class –understanding of group dynamics and processes

C. Case Analysis and Presentation: Portion of Final Marks - 30%

Students will solve one case study in a group which will be assessed in two components. The case can be related to any field of knowledge such as engineering, climate change, biotechnology, sustainable development, procurement, production, marketing, strategic management, human resource and current economic and social development.

1. **Written**

   Criteria:

5 - identifying the problem
10 - choosing the right approach for the analysis and solving the problem
5   - drawing the correct conclusion with a recommendation

2. **Presentation**

Criteria:
2 - Creativity in delivery of the presentations;
2 - Visual appeal
2 - Confidence
4 - Content analysis

D. Panel Discussion: Portion of Final Mark - 20%

A group of students will be required to discuss a topical issue such as climate change, green procurement, disruptive innovation, and big data moderated by a peer.

Criteria:
5 - Preparedness on the topic
5 - Relevance of the argument
5 - Respect for other panelists' views
5 - Coherent and logical flow of ideas

E. Debate: Portion of the Final Mark - 20%

Students in groups of four or five will debate on a given topic against another group.

Criteria:
5 - Language Proficiency
5 - Intelligence, ability and competence
5 - Logical thinking and reasoning
5 - Ability to use appropriate information

Overview of the assessment approaches and weighting

Areas of Assignment	Quantity	Weighting
A. Written Assignment	1	20%
B. Class Participation	NA (non-definite/should participate in the class discussion at least 5 times)	10%
C. Case Analysis & Presentation	1 + 1	30%
D. Panel Discussion	1	20%
E. Debate	1	20%
TOTAL		**100%**

Pre-requisite: None

Subject matter

UNIT I: Thinking process & Reflection
1.1.   Introduction to the Thinking Process & Reflection
1.2.   Concept of mind mapping
1.3.   Metacognition and thinking about thinking
1.4.   Thinking Paradigms: Lateral and Vertical thinking

           1.4.1. Whole brain (system 1 and system 2)
           1.4.2. Analytical
           1.4.3. Critical
           1.4.4. Creative
           1.4.5. Logical
           1.4.6. Scientific
           1.4.7. Statistical
           1.4.8. Systems
           1.4.9. Visual
           1.4.10. Ethical

UNIT II: Overview of analytical thinking skills

2.1.   Concept of analytical skills
2.2.   Competencies of analytical thinking
2.3.   Benefits of analytical thinking
2.4.   Analytical thinking process
2.5.   Tools and techniques for analytical skills
2.6.   Application of analytical thinking
2.7.   Validity and strength in arguments

UNIT III: Creative Thinking

3.1.   Definition of creativity
3.2.   Creative thinking – Self-Assessment
3.3.   Characteristics of a creative person
3.4.   Barriers to creativity and overcoming the barriers
3.5.   Ways to enhance creative thinking (e.g., brain storming)
3.6.   Methods of creativity

UNIT IV: Problem solving process

4.1.   Understanding problem analysis
4.2.   Conventional problem-solving process
           4.2.1. Present the problems
           4.2.2. Ask solutions
           4.2.3. Shoot down ideas
           4.2.4. Make consensus
4.3.   Creative problem-solving process
           4.3.1. Problem definition
           4.3.2. Problem analysis
           4.3.3. Generating possible solutions
                 4.3.3.1.   Brain storming process and rules
                 4.3.3.2.   Fishbone Analysis
                 4.3.3.3.   Mind mapping
           4.3.4. Analysing the solutions
           4.3.5. Selecting the best solution
           4.3.6. Implementing the best solution
           4.3.7. Planning the next course of action
4.4.   Questioning techniques

UNIT V: Decision making process

5.1.   Introduction to Decision making process
5.2.   Six Thinking Hats
5.3.   SWOT Analysis
5.4.   Decision Tree analysis/what-if analysis
5.5.   Pareto chart

5.6.   Logical Framework Analysis

Reading List

Essential reading

Bono, E. d. (2000). *Six Thinking Hats* (2nd ed.). Penguin India.
Michalko, M. (2006). *Thinkertoys: A handbook of creative-thinking techniques* (2nd ed.). Ten Speed Press.
Puccio, G.J., Mance, M. & Switalski, L.B. (2017). *Creativity Rising Creative Thinking and Creative Problem Solving in the 21st Century.* ICSC Press, International Center for Creativity, US
Treffinger, D. J. (2006). *Creative Problem Solving: An introduction* (4th ed.). Prufrock.

Additional reading

Bono, E. d. (2008). *Creativity workout: 62 exercises to unlock your most creative ideas.* Ulysses Press.
Bono, E. d. (2009). *Lateral Thinking.* e-Penguin.
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Chopra, R. (n.d.). *Logical Critical Analytical Reasoning.* Galgoba Publications Pvt Ltd.
Eiffert, S. D. (1999). *Cross-train your brain: a mental fitness program for maximizing creativity and achieving success.* Amacom.
Kahneman, D. (2015). *Thinking fast and slow.* Farrar, Straus and Giroux.
Scott, J. W. (2016). *Critical Thinking: Proven strategies for improving your decision-making skills, retaining information longer and analyzing situations with simple logic ---- Logical thinking and critical thinking skills.* New Familiar Publishing.

Date: March 2023

Module Code and Title:	**CMS206 Layout and Design**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Jigme Gyeltshen (Coordinator), Nithil Dennis

General objective: The module will familiarise students with concepts and best practices in layout and design for journalism. This module will build on the skills learned in Writing for Media (JRN102) and Digital Graphics Lab to assist students in understanding how their writing and visuals should come together to make aesthetically pleasing pieces that would be relevant in the physical and digital print world.

Learning outcomes – On completion of this module, students will be able to:

1. Differentiate typography, design principles and placement for different audiences and mediums
2. Differentiate effective and ineffective practices in publications
3. Explain the importance of making and following basic design rules within newspaper and magazine design
4. Design layouts for publication
5. Plan and place selected types of articles and/or stories that would be of interest to a particular audience in a layout
6. Design a planned layout against visual and word count standards
7. Summarise considerations for balancing placement of paid content vs. publication content
8. Design a standard layout for a magazine by using desktop publishing software.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures & discussions	2	60
	Practicals	2	
Independent study	Assignments & case study	4	60
Total			120

Assessment Approach:

A. Basic Layouts - Individual: 15%

Students will create two basic layouts. One menu, and one z-fold brochure for 7.5 marks each. The content (copy, articles, images, logos etc.) will be provided by the tutor. Students will be graded on their creativity and ability to create aesthetic & effective functional layouts.

- 3 Typography
- 4 Layout principles
- 5 Overall
- 3 Composition

B. Infographic Poster -Individual: 10%

Students will create and submit an infographic poster on a tutor-approved topic. The content for the poster will be gathered by the students. Any graphic elements used must be original. The design must keep the target audience in mind and adhere to parameters provided by the tutor.

- 3 Typography
- 3 Layout principles
- 2 Content
- 2 Overall

C. Case study presentation - Group: 10%

Students in pairs, will pick 2 layouts from Newspapers, magazines or posters. They will then conduct a presentation of their analysis on areas such as design principles, grid use, composition, typography, colour palette etc.

- 5 Presentation
- 5 Ability to identify and analyse design principles

D. Front Page Layout for Newspaper- Individual: 15%

Using articles written/submitted by students in previous writing modules, students will gather (at least) 2 visuals for a front page spread to practise their layout and design skills (A3 size). While there are no word limits to their work, students must demonstrate their composition and layout skills appropriate for their peers on campus and in accordance with journalistic rules.

- 4 Relevance and quality of visual pieces
- 3 Appropriateness of article edits
- 5 Inclusion of Nameplate, cut, deck, by-line, lead, headline, photo credit, cutline and placement of articles, visuals and paid content
- 3 Layout principles & typography

E. Layout Project- Group: 25%

In groups of 4, students will compile a Magazine for a particular target audience which consists of 8 (4 double sided, 8 singles sided) A3 sized pages. Students will decide on the theme and appropriately name their work to put together a cohesive product. Students will be in charge of a layout for 2 pages (not consecutive) for 10% of their grade. Students will design the layout for their teammates' articles.

- 2 Organization of visual content (marks to be awarded individually)
- 5 Suitability of visual pieces (marks to be awarded individually)
- 4 Typography (marks to be awarded individually)
- 4 Layout principles (marks to be awarded individually)
- 4 Content (marks to be awarded individually)
- 2 Overall cohesiveness of magazine (marks to be awarded as a group)
- 4 Cover page (marks to be awarded as a group)

F. Practical Semester-End Examination: 25%

Students must demonstrate their understanding of layout and design skills by creating a piece (Newspaper front page/ Magazine Cover page/ Brochure) based on parameters they have learned during the whole semester.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Basic Layout -Individual	2	15%
B. Infographic Poster-Individual	1	10%
C. Case study presentation - group	1	10%
D. Front Page Layout - Individual	1	15%
E. Layout Project - Group	1	25%
Total Continuous Assessment (CA)		**75%**
Practical Semester-End Examination (SE)		**25%**

Pre-requisites: CMS203 Digital Graphics Lab

Subject matter:

Unit I: Layout basics: understanding the steps and tools for a successful publication

1.1. Brief overview of developments in layout and design in journalism.
1.2. Traditional vs. digital layouts: knowing the similarities and differences in the process
    1.2.1. Design for print, cut and paste-up
    1.2.2. Editing on dummy sheets for re-paste
    1.2.3. Computer-aided guides and design: one stop work
    1.2.4. Identifying the audience: print, desktop or mobile for differentiated delivery

1.3. Working with pages and paste-up: the overview of the product and portions of a page: Nameplate/master head, cut, deck, by-line, lead, headline, photo credit, cutline
1.4. Introduction to Adobe Indesign
    1.4.1. Creating custom and standard documents for print/digital.
    1.4.2. Type tool
    1.4.3. Text box
    1.4.4. Image importing and basic manipulation
    1.4.5. Saving and exporting projects

1.5.   Overview of Principles of Layout Design.
        1.5.1.   Repetition
        1.5.2.   Contrast: How it can be used to create Hierarchy of content.
        1.5.3.   Balance: Symmetrical or Asymmetrical design.
        1.5.4.   Alignment
        1.5.5.   White Space

Unit II: Grids and lining up the work: using space to decide on and design a standard brand image to build on

2.1.   Symmetrical grid: Positioning and the elements of a design
2.2.   Symmetrical variations: Organisation, information and a sense of balance across a double-page spread
2.3.   Asymmetrical grids: Utilisation of the same layout within two pages
2.4.   Baseline grid: Graphic foundation and supporting role
2.5.   Cross alignment: Aligning different sizes to adhere to the same baseline grid
2.6.   Working without a grid: Where the use of a grid is not appropriate

Unit III: Elements to design a page: standardising rules within the publication for uniformity

3.1.   Horizontal and vertical zonings
3.2.   Columns and gutters for visual breaks
3.3.   Image incorporation and stand-alone pictures
3.4.   White space, headline and justification
3.5.   Ranking of articles or advertisements; based on news value, funding and content
3.6.   Arrangement to avoid design conflicts
3.7.   Pace; Relevance of pace in the digital age

Unit IV: Layout in use: making the page attractive, but not busy

4.1.   Scale, indexing and orientation
4.2.   Dividing the page: "above the fold" and "below the fold"
4.3.   Structured/unstructured themes
4.4.   Cases: Not seeing the entire picture-poor layout blunders

Unit V: Media variations: audience interaction with products

5.1.   Magazine and brochure
        5.1.1.   Genre and style
        5.1.2.   Audience reach: price, delivery and subscription
5.2.   Zines, newsletters and standard paper print: Audience, cost to produce, availability and schedule, and purpose of production
5.3.   Websites: Analysing what works
        5.3.1.   Purpose: stand alone or support for another medium
        5.3.2.   Placement of pictures, news and familiar items
        5.3.3.   Advertisement: paid content and click-through
5.4.   Moving Images: Enhancing the experience vs distraction

Unit VI: Digital magazine design

6.1.   Audience and the interface; catering to the audience
6.2.   Setting up the page and manipulating the page for different browsers and settings
6.3.   Understanding type and Potential problems in design and use
6.4.   Designing for the web
6.5.   Making a brand for mass distribution

Unit VII: Designing effective standalone pieces

7.1.   Placement, advertisements and contributions
7.2.   Adapting the piece for requirements
7.3.   Adopting new trends, e.g., Case of football clubs integrating augmented reality in print programmes

List of Practicals:
1. Column grid exercise
2. Baseline grid exercise
3. Modular grid exercise
4. Individual Basic Layout
    a. Menu
    b. Brochure
5. Individual infographic Poster
6. Front Page layout
7. Group Layout Project
    a. Magazine/zine

Reading List

Essential reading

Faisal, M. (2012). *60 Best Print Advertising Campaigns.*
     http://graphicdesignjunction.com/2012/06/60-best-print-advertising-campaigns/
InDesignSkills. (2022). *Magazine Design: Exceptional Layouts and Covers.*
     https://www.indesignskills.com/inspiration/7-magazine-layout-and-cover-
     designs/Quinn,
Quinn, S. (2016). *Digital sub-editing and design.* Focal Press.
Samara, T. (2008). *Design evolution: Theory into practice. A handbook of basic design principles applied in contemporary design.* Rockport.

Additional reading

Bowles, D. A., & Borden, D. L. (2008). *Creative editing.* Wadsworth.
Collier, D., & Cotton, B. (1989). *Basic desktop design and layout.* North Light Books.
Dahlgren, P.S. (2016). *Communication and citizenship: Journalism and the public sphere.* Routledge.
DeVoss, D. N., Eidman-Aadahl, E., & Hicks, T. (2010). *Because digital writing matters: Improving student writing in online and multimedia environments.* Jossey-Bass.
Frost, C. (2012). *Designing for newspapers and magazines.* Routledge.
Garcia, M. R. (2002). *Pure design: 79 simple solutions for magazines, books, newspapers, and websites.* Miller Media.
Harcup, T. (2004). *Journalism: Principles and Practice.* SAGE Publications Ltd.
Honeywill, P., & Carpenter, D. (2003). *Digital magazine design: with case studies.* Intellect Books.

Date: March 2023

Module Code and Title: **CMS207 Introduction to Video Production**
Programme: BA in Communication Arts and Creative Media
Credit: 12

Module Tutor:　　　　　　　　Nithil Dennis (Coordinator), Prakash Ghimirey

General objective: This is a practical, comprehensive module in the fundamentals of video production, covering cameras, microphones, shooting, editing, sound, collaboration, and outputting. All students create multiple short audio-visual works of their own, as well as working on other video projects in small groups. Students will have a working knowledge of all the basics of video production, enabling them to create works on their own in the future and/or to determine areas of video production/filmmaking in which they want to pursue further expertise. The module incorporates short lectures, hands-on practice and shooting exercises in and out of class, screenings, discussions, and group and individual projects.

Learning outcomes – On completion of this module, students will be able to:

1. Identify the different format of video products and its characteristics
2. Develop a concept for a public service advertisement or a movie
3. Interpret video footage for selective editing (storytelling)
4. Evaluate digital video projects, identify items for improvement, and implement changes
5. Apply post production techniques for digital media production
6. Develop the basic skills necessary to express a design concept through drawing a ground plan and other pre-visualization methods
7. Produce videos in a professional manner using digital non-linear editing techniques
8. Create digital video projects incorporating graphic and audio elements.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	3	60
	Classroom Demonstrations	1	
Independent study	Written assignments	1	60
	Shooting Videos & Recording Audio	3	
Total			120

Assessment Approach:

A. Idea & Screenwriting for PSA- Pair: 15%

Students will identify a topic, research, identify an audience, and create an outline and write a screenplay for a 30-60 sec PSA. Your script should include all the dialogue and brief descriptions of the setting and actions. Your script must include the following "An original and compelling title. A list of characters at the beginning. A narrator or "Scene" description at the beginning, which sets the stage and gives us details of the setting and characters. Dialogue (with all speakers clearly identified). Directions (for any actions that happen on screen, and for any special delivery the actors may need –i.e.: "quietly", "shouting", "annoyed", etc.). The screenplay should be written in the international standard taught in the class.

4 Synopsis
2 Dialogue
2 Format
3 Organisation
4 Mechanics

B. 8 shot film- Individual: 20%

In this assignment the students will combine just 8 individual shots to create a video. The concept should have a beginning, middle and end. The students should also make sure a central element should be part of every shot (pen, apple, bike, tree, and flower). Your goal should be to help the viewer to see what you see and feel what you feel. The students should use the shot sizes, angles and movements to create a compelling video.

- 6 Script
- 6 StoryBoard
- 4 Technical Specifications
- 4 Audio

C. Mid-Term Exam:15%

Students will take a written exam of 1.5-hr duration covering topics up to the midpoint of the semester. The exam will comprise structured questions like MCQ, fill-in-the-blanks, matching, definition, as well as open-ended essay questions.

D. Book/film review video - Pair: 15%

Students will set up the camera with appropriate backdrops and lighting in a studio and will choose an anchor to review a book or film. They can also be the anchor for this assignment. The script will be written and presented in anchor format. Students will use a boom microphone or a lapel microphone to record the show. The show will have the format of TV film/book review shows. They can use variable shot sizes, inserts and also interesting sets and backdrops to make the show more interesting.

- 5 Music/ Sound recording
- 3 Transitions/Titles/Effects
- 2 Treatment
- 3 lighting
- 2 Creativity

E. Trailer re-editing- Individual: 15%

Students will use various clips from a favourite movie they have watched and will re-edit a completely customised trailer of their own. The trailer should not have the elements used in the film trailer in its original form of cut, edit or transition.

- 3 Cuts
- 4 Graphics
- 3 Pace
- 5 Rhythm

F. PSA production (Public Service Announcement) - Pair :20%

Students will create a 30- to 60-second public service announcement. They will apply their knowledge of persuasion to "sell" the message to the target audience. Except for the music, the material in the video should be their original work. This means the video footage and images should be created by the student. It is important that the storyboard is completed thoroughly. The students will use the original screenplay written as part of their first assignment to shoot, edit and produce the PSA.

- 3 Content
- 4 originality/ Creativity
- 4 Creative visualisation
- 4 Impact – Message effectiveness
- 5 Technical Quality

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Idea & Screenwriting for PSA - Pair	1	15%
B. 8 Shot film- Individual	1	20%
C. Mid-Term Exam	1	15%
D. Book/ film review video - Pair	1	15%
E. Trailer re- editing- Individual	1	15%
F. PSA production - Pair	1	20%
Total Continuous Assessment (CA)		**100%**

Pre-requisites: CMS101 Introduction to Visual Communication, CMS102 Storytelling through photography

Subject matter:

Unit I: Production - Technical Introduction to the camera

1.1.　Camera – Components and functions
1.2.　Camera – Video exposure functions
1.3.　Camera – Sensors
1.4.　Camera – Noise and sensitivity in video cameras
1.5.　Shutter speed and modern Digital cameras
1.6.　Lens – Illusion of Depth and perception in video

Unit II: Production - Design

2.1.　Production Design - An Introduction
2.2.　Basic structure of Art department
2.3.　Script Breakdown and budgeting
2.4.　Storyboarding – Definition, purpose, Concept development and Steps of Storyboarding
2.5.　Developing a visual concept for the scene
2.6.　Researching and Scouting
2.7.　Drafting plan and layout
2.8.　Designing the scene
2.9.　Set construction and set decoration

Unit III: Cinematic Camera Techniques

3.1.　Camera placement
　　3.1.1.　Shot types and distances with reference to human - ELS, LS, MLS, MS, MCU, CU, ECU
3.2.　Camera movement - track, dolly, crab, crane, tilt, pan, zoom
3.3.　Basic cinematography rules
　　3.3.1.　Rule of 180
　　3.3.2.　Crossing the line
　　3.3.3.　Cutting the 20/30 rule
3.4.　Effective use of three-point lighting
3.5.　Lighting analysis – Mood, emotion, period and set
3.6.　Lighting the face – Chiaroscuro lighting, Rembrandt lighting, Flat lighting, Special cinematography lighting techniques

3.7. Storytelling with lighting – Objectives of lighting, directing the viewer's eye, light motivation, shaping and controlling light

3.8. The Human eye and colour

3.9. Interpretation of colour in cinema
    3.9.1. Emotion and colour
    3.9.2. Meaning

Unit IV: Audio recording for video production

4.1. The sound tracks
    4.1.1. Different elements of a sound track, Explanation of how sound is put to the film
    4.1.2. Location sound: Radio microphones - Uses and potential difficulties.
    4.1.3. Sync sound: Boom operation for sync sound, construction, and preferred placement

Unit V: Post – production (Film Editing)

5.1. Introduction to video editing
    5.1.1. Overview – The Invisible Art & Role of the Editor
    5.1.2. Concepts, process and principles of video editing
    5.1.3. Editing Basics: Frame, Shot, Sequence, Scene Time, Pace, Rhythm Mise-en-scène Montage Transitions and meanings – cuts, dissolve, fade in fade out

5.2. Introduction to Digital Editing
    5.2.1. Intro to Premiere Pro Editing / Basic Cuts Balance
    5.2.2. Organising your project
    5.2.3. Importing Footage
    5.2.4. Creating sequences

5.3. Basic Timeline Editing
    5.3.1. Organising your timeline
    5.3.2. Adding B-Roll
    5.3.3. Key framing
    5.3.4. Audio adjustments
    5.3.5. Synching Audio
    5.3.6. Sound Design
    5.3.7. Editing to music
    5.3.8. Working with titles
    5.3.9. Colour Correction
    5.3.10. Colour grading
    5.3.11. Special effects
    5.3.12. Transitions

5.4. Exporting

Reading List:

Essential reading

Murch, W. (2001). *In the Blink of an Eye* (Vol. 995). Silman-James Press.

Mascelli, J. V. (1965). *The five C's of cinematography* (Vol. 1). Grafic Publications.

Rousseau, D. H., & Phillips, B. R. (2013). Storyboarding Essentials: SCAD Creative Essentials (How to Translate Your Story to the Screen for Film, TV, and Other Media). Watson-Guptill.

Essential Viewing

Alejandro González Iñárritu (Director). (2014). *Birdman* [Film].: Regency Enterprises

Darabont, F. (Director). (1994). *The Shawshank Redemption* [Film]. Castle Rock entertainment

Gowariker, A. (Director). (2001). *Lagaan* [Film]. Aamir Khan Productions

Kurosawa, A. (Director). (1950). *Roshomon* [Film]. Daiei Film

Majidi, M. (Director). (1997). *Children of Heaven* [Film].Miramax films

Norbu, K. (Director). (1999). *Phörpa* [Film]. Palm pictures

Phillips, T. (Director). (2019). *Joker* [Film].Warner Bros. Pictures

Roder, D. (Director). (2016). *Honeygiver Among the Dogs*[Film]. Esther Koo & Dechen Roder

Tornatore, G. (Director). (1988). *Cinema Paradiso*[Film]. Les Films Ariane

Additional reading

Diefenbach, D. L. (2009). *Video production techniques: Theory and practice from concept to screen.* Routledge.

Date: March 2023

Module Code and Title:	**ACM202 Public Relations & Corporate Communication**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Damber K Ghimiray (Coordinator), New Tutor

General objective: This module aims to introduce the fundamental concepts of public relations in relation to how communications are organised strategically internally and externally. The module explores everyday circumstances to maintain an organisation's message and brand image to ensure it is maintained during unexpected situations. The module will touch on various needs of diverse organisations and their messages and brand images that result in everyday circumstances and their approaches to unexpected situations. This module will also introduce students to the concepts of corporate communication.

Learning outcomes – On completion of this module, students will be able to:

1. Define public relation, corporate communication and related concepts
2. Identify organisational settings and key stakeholders within an organisation
3. Evaluate public relations goals and objectives of an organisation within professional and legal considerations
4. Compose action and response strategies for internal and external communications
5. Differentiate internal relations and employee communications with external relations
6. Analyse relevant public relations cases
7. Contrast public relations needs of key sectors such as business, politics, non-profit/CSO, health care and education
8. Assess the importance of cross communication during crisis
9. Create a public relations strategy and plan.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures, discussions & activities	4	60

Independent study	Assignments, case studies, refer journals and articles and group discussions on the VLE platform	4	60
Total			120

Assessment Approach:

A. Case study analysis -Individual: 20%

Part 1. Students will individually analyse one of the eight international cases (The Pepsi Cola (1993), Odwalla (1996), Cadbury in India (2003), Red Cross tweet (2011), Toyota recall (2009), Nestle Maggi in India (2015), KFC in UK (2018) and Tylenol and loyalty (1982)) to get an idea of how such companies practise public relations. Each student will present to the class (approximately 5 minutes) the analysis of the case. This tasks is worth 10 % and will be assessed as per the following marking criteria

- 2 Background of the company
- 2 Problem to be solved
- 3 Steps taken to solve the problem
- 1 Solution-successful/unsuccessful
- 2 Overall Presentation

Part 2. Each student will then individually analyse and present (approximately 5 minutes) any relevant Bhutanese case from a public relations perspective (similar to what has been done in part 1) to understand the local context. At this stage, students will not solve the problem but they will discuss the required steps in solving the problem. This tasks is worth 10% and will be assessed as per the following marking criteria

- 2 Background of the company
- 2 Problem to be solved
- 4 Steps that will be taken to solve the problem
- 2 Overall Presentation

B. Writing for media: press release-Individual: 15%

Each student will think of any organisation, activities, clubs, etc. that the student is familiar with or involved in. The students will prepare a backgrounder and a press release based on a real or fictional upcoming/ongoing event. The students will focus on every element of the press release: the format, grammar, content, etc. The press release will be of around 350 words.

C. Midterm examination: 15%

Students will be required to sit for a written midterm examination of 1.5 hr duration proving their theoretical grasp of the concepts, as well as their ability to apply the concepts using practical examples.

D. PR plan and strategy - Pair: 20%

Students in a group of maximum 2 will be responsible for preparing a PR plan and strategy for an actual local organisation. This should be done in collaboration with organisations whose PR could be improved. Using background information and in consultation with relevant employees of the organisation, students will identify key stakeholders, relevant internal and external groups to communicate with, and the variety of mediums to use for this task. The above tasks should be compiled into a written plan report. A detailed assignment description and rubric will be provided.

	5	Identification of key stakeholders, internal and external groups, and method of communication

5   Identification of key stakeholders, internal and external groups, and method of communication

5   Appropriateness of social media correspondence to public and medium

5   Appropriateness of press release to public

5   Brief rationale of response plan and strategy.

E. Semester-end Examination: 30%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. The assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Case study analysis -Individual	1	20%
B. Writing for media: press release- Individual	1	15%
C. Midterm examination	1	15%
D. PR plan and strategy-Pair	1	20%
Total Continuous Assessment (CA)		**70%**
Semester-End Examination (SE)		**30%**

Pre-requisites: None

Subject matter:

Unit I: Overview of public relations: definition, need and evolution of the field

1.1.   Defining Public Relations
1.2.   A brief history of Public Relations
1.3.   The Public Relations Process
1.4.   The Roles of values in Public Relations
1.5.   Values-Driven Public Relations
1.6.   Comparative analysis of practices in different sectors: Differentiated needs in services by industry
1.7.   Practitioners: communication managers, communication specialists, marketing, crisis managers, public relations officers and other roles played in organisations

Unit II: The Publics in Public Relations

2.1.   Defining a public
2.2.   Importance of the relationships with publics
2.3.   The publics in public relations
2.4.   Identifying and analysing publics and stakeholders
2.5.   The need to know about each public

Unit III: Communication Theory, Persuasion and Public opinion

3.1.   The evolution and power of public opinion
3.2.   Public opinion defined
3.3.   SMCR model of persuasion
3.4.   Rank's model of persuasion

Unit IV: Foundation knowledge and strategy associated with public relations professionals: acceptable practices for respectable delivery in the profession

4.1.   Understanding media relations: getting the media involved in celebrations
4.2.   Controlled and uncontrolled media
4.3.   Communicating with specific publics: selecting the medium
4.4.   Establishing goals and objectives
4.5.   Importance of writing and presentation skills
4.6.   Writing for the media
4.7.   The writing processes
4.8.   Encouraging group creativity
4.9.   Conducting training in learning gaps
      4.9.1.   Encouraging time for education and upgrading skills
4.10.   Media Relations tools and techniques
      4.10.1. External media and relations and maintaining the image: leave it to the public relations team
      4.10.2. Inviting the media in and handling the press
      4.10.3. Using transparency
      4.10.4. Updating the press releases/filler
      4.10.5. Creating professional working relationships
4.11.   Formulating action/response strategies: what to and not to do- refer relevant case studies including but not limited to Pepsi Cola (1993), Toyota recall (2009), KFC in UK (2018), Odwalla (1996), Cadbury in India (2003), Red Cross tweet (2011), Nestle Maggi in India (2015) and Tylenol and loyalty (1982)

Unit V: Cross communication under crisis management

5.1.   Differences between a problem and crisis
5.2.   Internal relations and employee communication: spot issues and diffuse before they are problems
5.3.   Training the people who speak to the public, training the gatekeepers
5.4.   Involvement from top down in the mission and vision
5.5.   Crisis communications training: discussing people and job descriptions
5.6.   Conducting regular meetings with the customer service agents
5.7.   Engaging the community
5.8.   Crisis communication planning: risk assessment, developing the plan, response and recovery
5.9.   Crisis planning ethics
5.10.   Case studies related to crisis management (e.g., the recent covid situation in Bhutan, natural disasters such as windstorm and earthquakes that occasionally destroy crop and houses in Bhutan)

Unit V: Principles & Concepts of Corporate Communication

6.1.   Define and differentiate between brand, image, reputation, corporate philanthropy, corporate personality, corporate communication and corporate social responsibility
6.2.   Understanding tools and related concepts
6.3.   Functions of corporate communication.
6.4.   Evaluating corporate communication success
6.5.   Corporate communication in Bhutan
6.6.   Corporate communication and ethics

Unit VI: Planning: The Strategies of Public Relations

7.1.   Different kinds of public relations plans
7.2.   Importance of panning
7.3.   Planning process

7.4.   Goals, objectives, and tactics: The written plan
7.5.   Expanding a plan into a proposal
7.6.   Qualities of a good plan

Reading List

Essential reading

Essentials of Corporate Communication. https://asue.am/upload/files/asue/Essentials-of-Corporate-Communication-PDFDrive.com-.pdf

Guth, D. W., & Marsh, C. (2016). *Public relations: A values-driven approach*. Pearson.

Regester, M., & Larkin, J. (2008). *Risk issues and crisis management: a casebook of best practice*. Kogan Page.

Smith, R. D. (2016). *Strategic planning for public relations*. Routledge.

Additional reading

Deuschl, D. (2016). *Travel and tourism public relations*. Routledge.

Fearn-Banks, K. (2016). *Crisis Communications: A Casebook Approach (Routledge Communication Series).* Routledge.

Holtz, S. (2002). *Public relations on the net: winning strategies to inform and influence the media, the investment community, the government, the public, and more!* AMACOM.

Jethwaney, J. (2010). *Corporate Communications: Principles and Practices*. OUP Catalogue.

Newsom, D., & Carrell, B. (1995). *Instructors' manual for public relations writing: form and style*. Wadworth.

Scott, D. M. (2015). *The new rules of marketing & PR: how to use social media, online video, mobile applications, blogs, news releases, and viral marketing to reach buyers directly*. J. Wiley & Sons.

Seib, P. M., & Fitzpatrick, K. (1995). *Public relations ethics*. Thomson Wadsworth.

Smith, L., & Mounter, P. (2005). *Effective internal communication*. Kogan Page.

Thussu, D. K. (2000). *International communication: continuity and change*. Hodder Arnold.

Treadwell, D. (2005). *Public relations writing: principles in practice*. Sage Publications.

Date: March 2023

Module Code and Title:	**PRD201 Effective Communication and Speech Writing**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Sonam Peldon (Coordinator), New Tutor

General objective: This module aims to equip students with public speaking skills essential to the practice of Mass Communication. The module will prepare them not only to become more confident in public speaking but will also teach them how to evaluate speeches made by others. The module requires students to apply their understanding of communication principles to a variety of speaking settings so that they can address internal and external challenges of public speaking. Students will have numerous opportunities to draft and deliver various speeches to audiences and get reviews of their performances.

Learning outcomes – On completion of this module, students will be able to:

1. Deliver impromptu, extemporaneous, manuscript and memorised speeches

2. Critique speeches made by others such as public figures
3. Develop purpose and topics for speeches
4. Create attention grabbing introductions
5. Devise methods of observing audiences to adapt to specific audiences
6. Investigate and incorporate support for their ideas through narratives, examples, definitions and testimony, facts and statistics
7. Construct memorable conclusions
8. Differentiate scripting for speeches vs. written communications
9. Pinpoint situational factors that could influence delivery
10. Present effective gestures and body language.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures & discussions	1	60 hours
	Tutorials and speech practice/presentations	3	
Independent study	Assignments.	4	60 hours
Total			120

Assessment Approach:

A. Short speeches-Individual: 40%

Students will present 8 short speeches of 2-4 minutes each during the duration of the term which may include, but are not limited to: speech of introduction, acceptance speech, tribute, speech of nomination, public testimony, toast, oral report and panel discussion. Speeches will be a mix of extemporaneous, impromptu, manuscript and memorised formats and will be recorded for students to complete a self-evaluation on. Audience members will also complete a peer evaluation of the short speeches. Each speech will be worth 5% of their final points.

   2   Organization of Speech
   2   Content of Speech
   1   Eye Contact, Pitch, Volume

B. Critiques of political debates- Group: 10%

Students will be in groups of 2-3 and will be provided with a video of a political debate or speech to watch. The students will be required to conduct research on the candidates, their party, and the political system of their country. Along with the research on the candidate, their party and the political system of their country, the analysis should have content of the speech, production techniques, candidates' language, use of oppositional research, emotional language, and body language. Each student will create a 500–600-word reflection paper examining their portions of work, outlining, and group dynamics for 3% of their final points. The analysis of the debates should be submitted in a written form of 800 words by each group for 2% of their final points. The analysis will then be presented orally in the class by each group for 5% of their final points. The duration of the presentation should to 10-15 minutes.

   1   Outline of presentation
   1   Content of presentation

      2   Preparedness and delivery of speech
      1   Ability to stay within time limit
      2   Quality of reflection of work
      1   Grammar and mechanics in reflection paper
      1   Content of the analysis
      1   Grammar and mechanics in analysis

C. Critique of speeches by public figures-Individual: 10%

Students will be provided with a speech by a public figure from Bhutan to critique. While critiquing students should take into consideration the content of the speech (introduction, body, and conclusion) audience adaptation and delivery (pitch, tone, body language). Each student will create a 500-600 words reflection paper examining the process of critiquing the speech and their final analysis of the speech for 5%. The analysis will then be presented orally in the class by each student for 5% of their final points. The duration of the presentation should be 8-10 minutes including excerpts of the speech being critiqued.

      1   Outline of the presentation
      2   Content of presentation
      2   Preparedness and delivery of speech
      1   Ability to stay within time limit
      3   Quality of reflection of work
      1   Grammar and mechanics

D. Informative Speech-Individual: 20%

Students will be expected to pick a topic to present to the tutor for approval. This topic will be drafted into a complete sentence outline and the student should meet the tutor by appointment to go over any problems within the outline. The outline is worth 5% of the points. Students will give the informative speech using a manuscript for 6-8 minutes to the class for 10% of the points. The final 5% will be given when students complete the self-evaluation with comments within a week of delivering their speech. Audience members will complete peer evaluations during the speeches.

      5   Comprehensiveness of complete sentence outline
      5   Thoroughness of self-evaluation
      3   Structure of speech
      3   Content and accuracy of topic
      2   Quality of sources
      2   Eye Contact, Posture, Volume, Audience Acknowledgement

E. Persuasive Speech-Individual: 20%

Students will pick a topic to present to the tutor for approval. Students will draft the speech into a complete manuscript and meet the tutor by appointment to go over any problems in the manuscript. The manuscript is worth 5% of the points. Students will give a persuasive speech from memory for 4-6 minutes for 10% of the points. The final 5% will be given when students complete the self-evaluation with comments within a week of delivering their speech. Audience members will complete peer evaluations during the speeches.

      5   Manuscript quality
      2   Ability to stay within time limit
      3   Memorization of speech
      5   Ability to engage audience

5   Self-Evaluation analysis

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Short speeches - Individual	8	40%
B. Critique of political debates - Individual	1	10%
C. Critique of speech by public figures- Individual	1	10%
D. Informative speech- Individual	1	20%
E. Persuasive speech- Individual	1	20%
Total Continuous Assessment (CA)		**100%**

Pre-requisites: None

Subject matter:

Unit I: Foundations of Persuasive Communication

1.1.   Introduction: The evolving art of public speaking
1.2.   Aristotle's ethos-pathos- logos & persuasion
1.3.   Theories of persuasion
        1.3.1.   The two-step theory
        1.3.2.   The N-step Theory
        1.3.3.   Diffusion theory
        1.3.4.   Uses and Gratification Theory
        1.3.5.   Agenda -Setting Hypothesis
        1.3.6.   Maslow's Hierarchy of Needs
1.4.   Building confidence
1.5.   Ethical speaking and listening

Unit II: Speaking situations: characteristics of each, relevant strategies

2.1.   Informative
2.2.   Persuasive
2.3.   Understanding argument
2.4.   Special occasions and group speaking
2.5.   Small group; Evaluate small group presentations

Unit III: Developing and researching speeches

3.1.   Developing purpose and topic
3.2.   Adapting to an audience
        3.2.1.   Researching a topic and relating to the audience Personal experience
        3.2.2.   Multiple perspectives and sources
        3.2.3.   Gathering research
        3.2.4.   Conducting interviews
3.3.   Supporting and quantifying the pieces be an expert
        3.3.1.   Narratives
        3.3.2.   Examples
        3.3.3.   Definitions
        3.3.4.   Testimony

3.3.5. Facts and Statistics
3.4. Organising and outlining speeches: structure a speech for an audience
    3.4.1. Parts of a speech
    3.4.2. Organising the body of a speech
        3.4.2.1. Developing your main points
        3.4.2.2. Pattern for organising your main point
    3.4.3. Connecting ideas with transitions
        3.4.3.1. Introducing the first main point
        3.4.3.2. Transitions between main points
        3.4.3.3. Transitions to the conclusion
    3.4.4. Putting ideas together
        3.4.4.1. The purpose and format of the working outline
    3.4.5. Complete sentence outline
        3.4.5.1. The purpose and format of the complete-sentence outline
        3.4.5.2. The purpose and format of the speaking outline.
3.5. Beginning and Ending a speech: differentiate a speech from others to make it memorable
    3.5.1. Developing an introduction
    3.5.2. Developing a conclusion

Unit IV: Presenting oneself and ideas effectively

4.1. Using language effectively and watching the audience for cues
    4.1.1. Language and culture
    4.1.2. Language and gender
    4.1.3. Spoken versus written language
    4.1.4. Audience centred language
    4.1.5. Guidelines for using language in a speech
4.2. Integrating presentation media: supporting one's voice and gestures through props
    4.2.1. Why use presentation media
    4.2.2. Traditional visual and audio media
    4.2.3. Computer technology
    4.2.4. Tips for using presentation media
4.3. Delivering a speech: features, functions of, strategies for different kinds of delivery
    4.3.1. Impromptu
    4.3.2. Extemporaneous
    4.3.3. Manuscript
    4.3.4. Memorized
4.4. Understanding factors that influence delivery
    4.4.1. Culture and diversity
    4.4.2. Gender
    4.4.3. Fluency and dialect
    4.4.4. Physical Impairments
4.5. Managing one's voice during the speech: keys to keeping an audience on track
    4.5.1. Volume: Speaking Loudly
    4.5.2. Varying rate, pitch and volume
    4.5.3. Avoiding vocalised pauses
    4.5.4. Articulation and Pronunciation
4.6. Managing one's body during a speech: helping the audience follow the points,

not get distracted

        4.6.1. Dress for the occasion
        4.6.2. Facing an audience and making eye contact
        4.6.3. Facial expressions
        4.6.4. Posture
        4.6.5. Moving with purpose

4.7.   Managing the audience: keeping a good relationship with the listeners

        4.7.1. Speaking space
        4.7.2. Involving audience
        4.7.3. Respecting audience time
        4.7.4. Accommodating audience members with impairments
        4.7.5. Responding calmly to rude/hostile members

4.8.   Preparing an outline
4.9.   Practising delivery of a speech

Unit V: Critiquing political speech

5.1.   Background of the speaker
5.2.   Content of the speech
5.3.   Production techniques
5.4.   Candidates' language
5.5.   Use of oppositional research
5.6.   Emotional language
5.7.   Body language

Reading List:

Essential reading

Coopman, S. J., & Lull, J. (2018). *Public speaking: The evolving art (4th ed.).* Cengage Learning.

Additional reading

Baldoni, J. (2003). *Great communication secrets of great leaders.* McGraw Hill LLC.

Blumstein, R. (2000). *Everything you need to know about public speaking.* Rosen publishing group.

Bonchek, M., Gonzales, M.(2018, February 23). *5 Ways to Get Over Your Fear of Public Speaking.* Harvard Business Review. https://hbr.org/2018/02/5-ways-to-get-over-your-fear-of-public-speaking

Haden, J. (2014, July 14). *20 Public Speaking Tips from the Best TED Talks.* Insider. https://www.businessinsider.com/public-speaking-tips-from-best-ted-talks-2014-6

IESE Business School (2016, April 18).*12 Tips For Public Speaking.* Forbes. https://www.forbes.com/sites/iese/2016/04/18/12-tips-for-public-speaking/?sh=242c20343a18

Jigme S. (2007). Immortal lines : Speeches of the 4th Druk Gyalpo Jigme Singye Wangchuck (1st ed.). Bhutan Times.

TED (n.d.). *Before public speaking...* https://www.ted.com/playlists/226/before_public_speaking

Toastmasters International (n.d.). *Public Speaking Tips.* https://www.toastmasters.org/resources/public-speaking-tips

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སློབ་ཚན་གྱི་མིང་དང་སློབ་ཚན་ཨང་།	**DZG101** རྫོང་ཁ་བརྡ་དོན་སློན་ལེན།

ལས་རིམ།	གཙུག་ལག་སློབ་སྟེ་ཡོངས་ཁྱབ།

སློབ་འཐུས།	༡༢

སློབ་ཚན་སློན་སྟོན་པ།	མཚོ་སྐྱེས་དོ་རྗེ། བགྲོད་ནས་སློབས་རྒྱས། ཀུན་ལེགས་ཚེ་རིང་།

སློབ་ཚན་འགོ་འཛིན་པ།	ཀུན་ལེགས་ཚེ་རིང་།

སྤྱིར་བཏང་ལས་དོན།

སློབ་ཚན་འདི་གི་དམིགས་ཡུལ་གཙོ་བོ་ར་ སློབ་སློང་པ་ཚུ་གིས་ རང་གི་མི་ཚེའང་ ལྤ་གཡོག་དང་འབྲེལ་བའི་གནད་དོན་ གཡོགི་ཐབ་ལས་འབད་ལུང་ རྫོང་ཁའི་ཐོག་ལུ་ བརྡ་དོན་སློན་ལེན་ ཚུལ་དང་ མ་ཐུན་ཏོག་ཏོ་སྦེ་ འབད་ཚུགས་ནིའི་དོན་ལུ་ཨིན། དེ་མ་ཚད་ སློབ་ཚན་འདི་གིས་ རྫོང་ཁའི་ཐོག་ལུ་ ཤེས་ཡོན་འབྲི་རྩུལ་གྱི་ལམ་ལུགས་དང་འབྲེལ་ཏེ་ ཕྱི་རྩུལ་ཞི་ལུ་ཡང་ དམིགས་གཏད་བསྐྱེད་དབ་ཨིན།

སློབ་སློང་གྲུབ་འབྲས།

སློབ་ཚན་འདིམཐུག་བསྡུམསྟེ་ སློབ་ཕྲུག་ཚུ་གིས་

༡	རྫོང་ཁའི་སྐད་ཡིག་གི་འབྱུང་རབས་དང་ རྫོང་ཁ་ལུབ་དགོ་པའི་ཁུངས་དང་དགོས་པ་ སྐབ་ཚུགས།

༢	སྒྲ་རིག་ནན་ལུ་ རྫོང་ཁའི་མཐུན་སྟེན་ རྒྱུ་ཚུགས།

༣	འབྲེལ་སྒྲ་དང་ཏྲེ་སྒྲ་ ཤུག་བཅས་ ཚིག་གྲོགས་ འབྲེལ་ཚིག་ ཚིག་གྲུད་ཚུ་ འབྲི་དཔྱད་འབད་དེ་ མ་འཛོལ་བར་ ལག་ལེན་འཐབ་ཚུགས།

༤	ཡུལ་ དུས་ གནས་སྟངས་དང་བསྟུན་ཏེ་ རྫོང་ཁའི་ཐོག་ལུ་ ཞུན་སྐབ་འབད་ཚུགས།

༥	རྫོང་ཁའི་ཐོག་ལུ་ བྲིས་ཏེ་ཡོད་མི་ཚུ་ དག་གཤིས་དང་མཐུན་མ་སྦེ་སྐག་ཚུགས།

༦	གནས་སྟངས་དང་དའཛིན་པའི་དུབྱེ་གཏུན་ ལག་ལེན་འཐབ་ཚུགས།

༧	རྫུད་ཚིག་དང་དོན་མཚམས་ ཚུལ་མཐུན་སྦེ་བྲི་ཚུགས།

༨	རྫོང་ཁའི་ནན་ཡོད་པའི་འབྲི་ཕོགས་གི་རིགས་ག་ཅི་ར་ཨིན་རུང་ བཀང་ཚུགས།

༡༠	ཡིག་རིགས་ཚུ་ ལུགས་མཐུན་དང་ལུགས་ཡས་གཉིས་ཆ་རའི་ཐོག་ལུ་བྲི་ཚུགས།

༡༡	ཡུང་འདྲེན་དང་རྒྱུན་རྗེན་གྱི་པོ་ ལོས་འབབ་ལྤན་ཏོག་ཏོ་སྦེ་ ལག་ལེན་འཐབ་ཚུགས།

སློབ་སྟོན་ཐབས་ལམ།

དབྱེ་བ།	ཐབས་ལམ།	བདུན་ཕྲག་གཅིག་ནང་ཆུ་ཚོད།	སློང་འཐུས་རྒྱ་ཚོད།
དངོས་འབྲེལ།	གསལ་ལ་བཤད།	༢	༦༠
	སློང་ལྤ།	༡	
	སྦྱན་ལུ།	༡	
རང་སློང་།	ལས་འགུལ་བྲི་ནི།	༢	༦༠
	དཔེ་མཛོད་ ཤྭག་དེབ་ལྟག་ནི།	༢	
སློང་ཚན་འདི་གི་དོན་ལུ་ ཡོངས་བསྡོམས་ ཆུ་ཚོད།			༡༢༠

དབྱེ་ཞིབ་ཐབས་ལམ།

སློབ་ཚན་འདི་གི་དོན་ལུ་ དུས་རྒྱུན་དབྱེ་ཞིབ་དང་སློང་རྒྱས་དབྱེ་ཞིབ་ གཉིས་ཆ་རའི་ཐོག་ལས་ དབྱེ་ཞིབ་འབད་དགོཔ་ཨིན།

ཀ	ལས་འགུལ་དང་བ།	ཉན་ཞིའི་རིག་རྩལ་དབྱེ་ཞིབ་ (སྐུགས་ ༡༠%)

སློབ་སློང་པ་གིས་ལོས་འབབ་ལྤན་པའི་དོན་ཚན་ (སྐུ་བཟུང་ཡོད་མི་ཅིག) གདམ་ཁ་རྒྱམ་སྟེ་ རང་རྒྱུད་གི་ཐོག་ལས་ ཁྱིས་སེ་སེ་སྤེ་ཉན་བཤྭ་ དོ་རུང་ ཚར་ཅིག་ཉན་ཅིག་དང་གཉིས་ཁ་བྲེ་བྲེ་བཏབ་བཤྭག་ཞིབ་ལས་ ཉན་མི་འདི་ ཚིག་ཕབ་འབད་དེ་ བྲི་བཤྭག དེ་གི་དམིགས་ཡུལ་གཙོ་བོ་ ཉན་ཏེ་ད་གོ་ནི་དང་ ཉན་ཏེ་བྲི་ཚུགས་མི་ཚུགས་དབྱེ་ཞིབ་ འབད་ནིའི་དོན་ལུ་ཨིན།

སྐུགས་ཀྱི་ཚོད་གཞི།

● གོ་དོན་ལེན་ཏེ་ རང་ཚིག་ནང་བཀད་པ་རྒྱབ་ཐབས།	༡༠%

● ཐབ་སློར།	༦%

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- ཉན་ཏེ་ཐྲིས་མི་དེ་གི་དབྱེ་དཔྱད་སྐབ་ལུ། ༣%
- རང་གི་ཉན་ཉིའི་རིག་རྩལ་ཡར་རྒྱས་ཀྱི་གྲོས་འཆར། ༣%

དྲན་གསོ།   དབྱེ་དཔྱད་སྐྱེན་ཞུ་དང་གྲོས་འཆར་བསྩལ་ཏེ་ ཁྱོག་ལེབ་གཅིག་བྲི་དགོ།

ཁ།   ལས་འགུལ་གཉིས་པ། སྐྱབ་ཉེའི་རིག་རྩལ་དབྱེ་ཞིབ། (སྐུགས་ ༢༠%)

སློབ་སྟོན་པ་གིས་ སྤྱིར་བཏང་མི་སྡེའི་ནང་ རྩོང་ཁ་བརྡ་དོན་སློབ་ལེན་ནང་ལུ་ དགའ་ངལ་གཅི་ར་འབྱུང་དོ་ཡོད་པ་ཨིན་ན་གཏམ་ཁ་རྒྱལ་ཞིནམ་ལས་ འཐུས་མི་ ༥ རེ་འབད་མིའི་སྡེ་ཚན་ནང་སྦེ་ སློབ་ཁང་ནང་ལུ་ སྐར་མ་ ༡༥ ནི་རིང་ལུ་ སྐྱབ་ཞུ་འབད་བཅུག་ག་དགོ། འཐུས་མི་རེ་གིས་ སྐར་མ་ ༣ རེ་གལས་བཅད་འབད་དགོ། དེ་གི་དམིགས་ཡུལ་གཙོ་བོ་ སྐྱབ་ཉེའི་རིག་རྩལ་གྱི་ དབྱེ་ཞིབ་འབད་ཉིའི་དོན་ལུ་ཨིན།

སྐུགས་ཀྱི་ཚད་གཞི།

- དོན་ཚན་དང་འབྲེལ་བ། ༥%
- སྐད་ཡིག་སྟོར་བ། ༣%
- གསལ་བཤད་འབད་ཐངས
  - ཐོགས་ཆགས་མེད་པ། ༣%
  - རྩོད་སྣ་དག་པ། ༣%
  - སྐད་ཀྱི་སེང་ཁབ། ༢%
  - གཟུགས་ཀྱི་རྣམ་འགྱུར། ༡%
  - བློ་སྤོབས། ༢%
- ཉན་མི་ཚུ་འབྲེལ་གཏོགས་འབད་ཐངས། ༢%

ག།   ལས་འགུལ་གསུམ་པ། སྒྲག་ནི་དང་བྲི་ཉིའི་རིག་རྩལ་དབྱེ་ཞིབ། (སྐུགས་ ༤༠%)

ཚིག་འབྲུ་ ༡༥༠༠-༢༠༠༠ གི་བར་ན་ཡོད་པའི་ཚིག་བྲིས་ཅིག་ སློབ་དཔོན་དང་སློབ་ཕྲུག་མཉམ་རུབ་ཀྱི་ཐོག་ལས་ གདམ་ཁ་རྒྱལ་ཞིནམ་ལས་ རང་རྒྱུད་གི་ཐོག་ལས་ དབྱེ་དཔྱད་སྐྱེན་ཞུ་ཞི་ཞི་ དེ་གི་དམིགས་གཏད་འབའི་ སློབ་ཕྱུག་ཚུ་ གིས་ སྒྲག་ཏེ་གོ་དོན་ལེན་ཏེ་ བཙུག་དོན་དགོ་ནི་དང་ དབྱེ་དཔྱད་འབད་ཐངས་ཀྱི་རིག་རྩལ་ཐོབ་སྟེ་ ཡིག་ཐོག་ལུ་ བཀོད་ཚུགས་ཉིའི་དོན་ལུ་དང་ ལུང་འདྲེན་དང་རྒྱབ་རྟེན་ལག་ལེན་འཐབ་ཐངས་ཚུ་ དབྱེ་ཞིབ་འབད་ཉིའི་ཨིན། སློབ་ ཕྱུག་རེ་གིས་ ཚིག་བྲིས་ཀྱི་བཅུད་དོན་རེ་དང་ དབྱེ་དཔྱད་སྐྱེན་ཞུ་རེ་བྲི་དགོས་ཨིན། དབྱེ་དཔྱད་སྐྱེན་ཞུ་འི་ ཚིག་འབྲུ་ ༢༠༠ ཀྱི་ནང་འཁོད་བྲི་དགོས་ཨིན།

སྐུགས་ཀྱི་ཚད་གཞི།

- རྩོམ་བྲིས་ཀྱི་བཅུད་དོན་གཙོ་བོ་ཚུ་ མ་འཛོལ་བར་ བཀོད་ཐངས། ༥%
- དཔྱད་པ་གི་ཐོག་ལས་ དབྱེ་དཔྱད་འབད་ཐངས། ༦%
- གནད་དོན་ཚུ་གོ་རིམ་སྒྲིག་ཐངས། ༣%
- ཚོས་འབབ་དང་འབྲེལ་བ་ཡོད་པའི་མིང་ཚིག་ལག་ལེན་འཐབ་ཐངས། ༣%
- ལུགས་མཐུན་དང་འབྲེལ་ཏེ་འབྲི་ཐངས། ༥%
- སྒྲིབ་སྟོར་དག་པ། ༢%
- ཚིག་སྟོར་ཚུལ་མཐུན་ལག་ལེན་འཐབ་ཐངས། ༢%
- ལུང་འདྲེན་དང་རྒྱབ་རྟེན་ལག་ལེན་འཐབ་ཐངས། ༣%
- འབྲི་བཀོད། ༢%

ང།   སློབ་དུས་ཚེས་རྒྱུགས། (སྐུགས་ ༢༠%)

ལས་རིམ་འདི་ནང་བཅའ་མར་གཏོགས་མི་ཚུ་གིས་ སློབ་དུས་མཇུག་བསྡུཝ་ད་ དུས་ཡུན་ཆུ་ཚོད་ ༢ རིང་ལུ་ སྐུགས་ ༢༠ ནི་འབྲི་རྒྱུགས་ཕུལ་དགོཔ་ཨིན།

དྲན་གསོ།   འབྲི་རྒྱུགས་ཀྱི་སྐུགས་དང་དུས་ཡུན་ཆུ་ཚོད་ཚུ་ རང་སོའི་མཐོ་རིམ་སློབ་གྲུའི་ལམ་ལུགས་དང་ འཁྲིལ་ཏེ་ལེ་ཞིནམ་ལས་ སྐུགས་བརྒྱ་ཆ་ ༢༠ ནང་ལུ་ ཕབ་དགོཔ་ཨིན།

དབྱེ་ཞིབ་ཐབས་ལམ་དང་སྟྲིང་ཚད་ཀྱི་བཀོད་རིས།

ཐབས་ལམ།	དབྱེ་ཞིབ་ཀྱི་དབྱེ་བ།	གྱངས་ཁ།	སྐུགས་ཀྱི་བརྒྱ་ཆ།
དུས་རྒྱུན་དབྱེ་ཞིབ།	ཀ་ ཉན་ཞིབ་རིག་རྩལ་དབྱེ་ཞིབ།	༡	༣༠%
	ཁ་ སྨྲ་ཞིབ་རིག་རྩལ་དབྱེ་ཞིབ།	༡	༣༠%
	ག་ ལྷག་ནི་བྲི་ཞིབ་རིག་རྩལ་དབྱེ་ཞིབ།	༡	༣༠%
སློབ་དུས་ཚོས་རྒྱུགས།	ང་ འབྲི་རྒྱུགས།	༡	༣༠%
	སྐུགས་བསྡོམས་ ༡༠༠		

སྤྱིན་ཚོང་། མེད།

ཟུང་དོན།

ལས་ཚན་དང་པ། སྐད་ཡིག་གི་ཏོ་སློད།

༡.༡ ཙོང་ཁའི་སྐད་ཡིག་གི་འབྱུང་རབས།

༡.༢ ཕྱུར་བདང་ ཙོང་ཁ་ལྷབ་དགོ་པའི་དགོས་པ།

༡.༣ དམིགས་བསལ་ མཚོ་རིས་སྐོར་གྲུ་ནང་ལུ་ ཙོང་ཁའི་སྤྱོད་ཚན་འདི་ སྣད་དགོ་པའི་དགོས་པ།

ལས་ཚན་གཉིས་པ། བརྗོད་དོན་འཕྲལ་རིག

༢.༡ སྐྲོག་རིག་ནང་ ཙོང་ཁ་བརྩགས་ཐངས།

༢.༢ སྐྲོག་རིག་ནང་ལུ་ ཙོང་ཁ་འབྲི་ཐངས།

ལས་ཚན་གསུམ་པ། ཡི་གུའི་སྦྱོར་བ།

༣.༡ ཚིག་གྲོགས།

༣.༢ འབྲེལ་ཚིག་ལག་ལེན་འཐབ་ཐངས།

༣.༣ འབྲེལ་སྒྲ།

༣.༤ བྱེད་སྒྲ

༣.༥ ལྷག་བཅས།

༣.༦ ཚིག་ཤད་ལག་ལེན་འཐབ་ཐངས།

ལས་ཚན་བཞི་པ། ཙོང་ཁའི་དག་གནས་དང་འཁྲིལ་ཏེ་སྣབ་ཐངས།

༤.༡ ཁ་བཟང་།

༤.༢ ཕལ་སྐད་ཞེ་ས།

༤.༣ མིང་ཚིག་དང་བྱ་ཚིག་ཁྱད་ཚིག་ཀུ་ཤོས་འབབ་སྲུམ་སྦེ་ལག་ལེན་འཐབ་ཐངས།

༤.༤ དབྱེ་གཏམ།

༤.༥ ཙོང་ཁ་ལུག་རྒྱུང་གི་མིང་ཚིག་ལག་ལེན་འཐབ་ཐངས།

ལས་ཚན་ལྔ་པ། ཙོང་ཁའི་དག་གནས་དང་འཁྲིལ་ཏེ་ལྷག་ཐངས།

༥.༡ ཚིག་མཚམས་བཅད་དེ་ལྷག་ཐངས།

༥.༢ མགོ་འདོགས་དབྱངས་གསུམ་ལྷུགས་པའི་ཙོང་སྒྲ།

༥.༣ རྗེས་འཇུག་གི་སྒྲ་ཤུགས་བྱུ་བཏོན་དགོས་དང་མ་དགོ་པའི་རིགས་ཚུ་ ཁྱད་པར་ཕྱེ་སྟེ་ ལྷག་ཐངས།

༥.༤ རྗེས་འཇུག་མེད་རུང་ཡོད་པ་བཟུམ་ལྷག་ཐངས།

༥.༥ མིང་མཐའ་མེད་རུང་ཡོད་པ་བཟུམ་ལྷག་ཐངས།

ལས་ཚན་དྲུག་པ། བྲི་ཞིའི་རིག་རྩལ།

༦.༡ ཙོད་ཚིག་འབྲི་ཐངས།

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༤.༣   དོན་མཚམས་འབྲི་ཐངས།

༤.༤   སྐུན་ལུ་འབྲི་ཐངས།

༤.༩   འབྲི་ཤོག་གི་རིགས་བཀང་ཐངས།

༤.༥   གློས་ཚོད་འབྲི་ཐངས།

ལས་ཚན་བདུན་པ།   ཡིག་འགྲུལ།

༧.༡   ཡིག་ཆུང་འབྲི་ཐངས།

༧.༢   མགྲོན་ཞུ་འབྲི་ཐངས།

༧.༣   གཏང་ཡིག་འབྲི་ཐངས།

༧.༩   ཞུ་ཡིག་དང་ཞུ་ཚིག/བཤེར་ཡིག་ འབྲི་ཐངས།

༧.༥   གན་ཡིག་འབྲི་ཐངས།

༧.༦   ཁྱབ་བསྒྲགས་ཀྱི་རིགས་འབྲི་ཐངས།

ལས་ཚན་བརྒྱད་པ། ཤེས་ཡོན་འབྲི་རྩལ།

༨.༡   ལུགས་མཐུན་དང་ལུགས་ཡངས་ཀྱི་འབྲི་ཐངས།

༨.༢   ལུང་འདྲེན་ ལག་ལེན་འཐབ་ཐངས།

            ༨.༢.༡ ཐད་ཀར་ལུང་འདྲེན།

            ༨.༢.༢ ཚིག་སྒྱུར་ལུང་འདྲེན།

༨.༣   རྒྱབ་རྟེན་པོ་བཀོད་འབད་ཐངས།

            ༨.༣.༡ དཔེ་དེབ་ཀྱི་རིགས་པོ་བཀོད་འབད་ཐངས།

            ༨.༣.༢ གནས་དེབ་ཀྱི་རིགས་པོ་བཀོད་འབད་ཐངས།

ལྷག་དགོ་པའི་དཔེ་ཐོ།

ངེས་པར་དུ་ལྷག་དགོ་པའི་དཔེ་ཐོ།

ཀུན་བཟང་རྡོ་རྗེ། (༢༠༡༢) རྫོང་ཁའི་རྫོང་སྐྱ་དག་རྒྱུན་དག་པའི་ཁྲུས་ཆུ། ཐིམ་ཕུ། རྫོང་ཁ་གོང་སྐྱོན་ཚོགས།

ཀུན་བཟང་རྡོ་རྗེ། (༢༠༡༥) དཔེ་གཏུགས་དོན་གྱི་རྒྱན་ཆ། ཐིམ་ཕུ། རྫོང་ཁ་གོང་འཕེལ་སྐྱོན་ཚོགས།

རྫོང་ཁ་གོང་འཕེལ་སྐྱོན་ཚོགས། (༢༠༡༢) རྫོང་ཁའི་བརྡ་གཞུང་སྟང་བའི་སྐྲོན་མེ། ཐིམ་ཕུ། རྫོང་ཁ་གོང་འཕེལ་སྐྱོན་ཚོགས།

རྫོང་ཁ་གོང་འཕེལ་སྐྱོན་ཚོགས། (༢༠༡༩) འབྲུག་གི་ཡིག་བསྐུར་རྣམ་གཞག། ཐིམ་ཕུ། རྫོང་ཁ་གོང་འཕེལ་སྐྱོན་ཚོགས།

གཙུག་ལག་སློབ་སྟེའི་སློབ་སྟོང་ལྟེ་བ། (༢༠༡༨) ལུང་འདྲེན་དང་ རྒྱབ་རྟེན་འབད་ཐངས། ཐིམ་ཕུ།   འབྲུག་རྒྱལ་འཛིན་ གཙུག་ལག་སློབ་སྟེ།

ཁ་སྐོང་ལྷག་དགོ་པའི་དཔེ་ཐོ།

སྐལ་བཟང་དབང་ཕྱུག (༢༠༠༢) རྫོང་ཁ་བརྡ་དོན་རྒྱུན་འཛིན། བསམ་རྩེ།

རྫོང་གོང་འཕེལ་སྐྱོན་ཚོགས། (༢༠༡༡) ཕལ་སྐྱད་དང་ཞེ་སའི་རྣམ་གཞག་སྐྱར་མའི་འོད་ཟེར། ཐིམ་ཕུ། རྫོང་ཁ་གོང་འཕེལ་སྐྱོན་ཚོགས།

སྤྱི་ཚེས།   ༢༢/༡༢/༢༠༡༨ །

Module Code and Title: **CMS308 Web Platform Design**
Programme: BA in Communication Arts and Creative Media
Credit: 12
Module Tutor: Prakash Ghimirey (Coordinator), Jigme Gyeltshen

General objective: This module will introduce students to website designs. Students will be familiarised with basic principles and techniques for designing user-friendly applications. The module will also help build students' skills in creating layouts, link to different social media platforms, use navigation keys, publish websites, and use some standard techniques to optimise applications for different platforms. This module will also introduce students to the principle of responsive app design, with a focus on understanding applications that work well on a variety of devices and screen sizes.

Learning outcomes - On completion of this module, students will be able to:

1. Analyse the concepts and principles of website design
2. Explain the best practices used in website design
3. Incorporate images and videos into a web platform
4. Create web pages with tables, forms, styles and style sheets
5. Use templates to create a responsive web site
6. Analyse the basic concepts and principles of coding free mobile app
7. Create a simple mobile app using a template.

Learning and approach

Type	Approach	Hours per week	Total credit hours
Contact	Lectures & discussions	1	60
	Lab Practical	3	
Independent study	Assignments	4	60
Total			120

Assessment Approach:

A. Website analysis-Individual: 15%

Students will be required to choose any website and provide a written analytical review of it. They will be required to analyse reviews posted on their webpages and different navigation key being used. Finally, students should write the best practice used in the website. The analysis should be a maximum of 600 words.

> 4   Quality and depth of analysis
> 4   Accuracy of reviews, background
> 4   Discussion on impact to society and represented group
> 3   Mechanics, structure, punctuation and spelling

B. Mobile-friendly website Project-Group: 30%

Students will work in groups of 3-4 to create a mobile-friendly website on a topic proposed by them and approved by the tutor. If desired, the proposed website can be for a local organisation, club, etc. There should be at least 4 original mini articles posted with text and images.

> 9   Use of mobile-friendly design elements
> 8   Well-edited mobile-friendly content
> 10 Overall website design-layout, relevant templates and other tools
> 3   Individual process score- based on individual viva

C. Peer review presentation for constructive criticism-Group: 15%

Students in groups are expected to contribute meaningful constructive criticism for their classmates (of another group) after they present their final Mobile-friendly website Group Project.

- 5   Ability to identify and discuss best practices in action
- 5   Ability to identify and discuss media concepts and best practices in action
- 5   Capacity to discuss aspects of work constructively, including providing suggestions

D. App development- Individual: 10%

Each student will use the theories and techniques taught in class to compose a simple app for mobile. If desired, the proposed app can be for a local organisation, club, etc. The app may be created using any one of several non-coding app development frameworks/platforms.

- 1   App proposal and pitch
- 2   App design
- 3   App content
- 2   App usability
- 2   Creativity of the app

E. Practical Semester- End examination: 30%

Students will be tested on their skills in writing and editing content for the website. The practical portion will assess the ability to generate and optimise a simple responsive website for all device viewing.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Website analysis - Individual	1	15%
B. Mobile-friendly website Project - Group	1	30%
C. Peer review presentation for constructive criticism - Group	1	15%
D. App development - Individual	1	10%
Total Continuous Assessment (CA)		**70%**
Practical Semester-end Examination (SE)		**30%**

Pre-requisites: CMS205 Introduction to Communication and Technology

Subject matter:

Unit I: Overview of Web site: Concepts, importance and relevance

1.1.   History of web site –evolution
1.2.   The features of the Web site- headlines and banners
1.3.   Basic Website Design Concepts and application – goals, layouts, content, and elements
1.4.   Websites: Analysing what works
      1.4.1. Purpose: stand alone or support for another medium
      1.4.2. Placement of pictures, news and familiar items
      1.4.3. Advertisement: paid content and click-through

Unit II: Introduction to basic layout and composition of website design

2.1.   Fundamentals of responsive website design (non-programming focus)

2.2.   Features of responsive website design -reflowing content, relative sizing, breakpoints and adaptation to all devices
2.3.   Selection of web templates for different purposes
2.4.   The designing process- discovery, exploration and implementation
2.5.   Grid theory- The Rule of Third
2.6.   Balance- Symmetrical balanced and Asymmetrical balanced
2.7.   Planning and designing a website
2.8.   Writing for the web- formatting, editing, organising
2.9.   Tools and techniques in website design
2.10.   Template edits
2.11.   Adding images and videos

Unit III: Navigation and Pages: Basics concepts and applications

3.1.   Adding Links (web links, social media handle, hyperlinks etc.)
3.2.   Creating Navigation keys
3.3.   Building Transitions with Navigation
3.4.   Adding Multiple Pages
3.5.   Adding Input Fields/ forms
3.6.   Sending Contact Form online
3.7.   Use of different buttons, locations and maps

Unit IV. Testing and Uploading website

4.1.   Testing the Website for all the devices – previewing
4.2.   Optimising for Search Engines
4.3.   Uploading / publishing the site for public viewing

Unit V: Introduction to mobile app development

5.1.   Overview of mobile app development
5.2.   Types of mobile app
5.3.   Popular mobile app platforms (ios, Android)
5.4.   App building platforms; advantages and limitations

Unit VI: Basic layout and composition of coding free mobile app

6.1.   Selecting layouts and designs
6.2.   Selecting app features
        6.2.1. Content pages
        6.2.2. Social media; communication
        6.2.3. Push notifications
        6.2.4. Videos/photos
6.3.   Publishing apps

List of Practicals

1. Layout and design exercise
2. Reporting from the field
3. Template editing exercise
4. Creating navigation tools exercise
5. Adding videos and images exercise
6. Website previewing exercise

Reading list:

Essential reading

Colborne, G. (2017). *Simple and usable web, mobile, and interaction design*. New Riders.

Layon, K. (2013). *Digital Product Management: Design websites and mobile apps that exceed expectations*. New Riders.

Mote, S. (2022). *No code app development: Learn to build apps without code.*

Peterson, C. (2014). *Learning responsive web design: a beginner's guide*. O'Reilly Media, Inc.

Additional reading

Aytekin, M. (2019). *The effects of responsive website design and screen size of tablets on university students' reading comprehension, cognitive load, and preference of reading on tablets.*

Date: March 2023

Module Code and Title:	**JRN303 Introduction to Broadcast Journalism**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Nithil Dennis (Coordinator), Prakash Ghimirey

General objective: This module explores the emergence of broadcasting as a powerful format for Mass communication, the practice of broadcast journalism and its relevance to the world today. The module will specifically analyse Bhutanese television and radio in relation to the rest of the world. The module also provides practical broadcast journalism skills such as editing, writing and interviewing.

Learning outcomes – On completion of this module, students will be able to:

1. Distinguish the medium and messages best suited to each type of broadcasting
2. Write effective short segments for broadcast
3. Analyse various TV genres produced by broadcasting companies across the globe
4. Compare TV broadcasting patterns BBC,CNN, AL-Jazeera based on funding, ideology and legal aspects
5. Use professional-level equipment for producing and editing video on the field and in the studio
6. Edit a written work for a timed broadcast
7. Prepare a complete production technical work-flow, and shoot and edit an Interview for television.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	3	60
	Classroom Demonstrations	1	
Independent study	Written assignments	2	60
	Reading and review of class materials	2	
Total			120

Assessment Approach:

A. Broadcast analysis-Individual: 20%

Students will develop a paper of 500-600 words discussing a topic on the evolution of broadcasting which is instructor approved. They will characterise the major players, previous broadcasting methods and how they impact broadcasting today. Students will mention theories of mass media that they have learned to create an analytical piece of writing.

- 6   Characterization of major players introduced
- 6   Past broadcasting methods mentioned
- 8   Explanation of evolution of broadcasting

B. Broadcast News reporting- Group: 20%

Students in groups of two will select a "newsworthy" campus event or meeting that will occur between the dates given in the syllabus. Write an original hard news story accurately and thoroughly covering the event. Students will then report live from campus using all production techniques they learnt in 'Video production'. They will then record VO and package a 1.5 minute news story.

- 6   Clarity and concision
- 4   Specificity
- 4   Logical reasoning
- 4   Simplicity in writing script
- 2   Voice and intonation. News reporting for broadcasting

C. Mid-Term Exam: 15%

Students will take a written exam of 1.5-hr duration covering topics up to the midpoint of the semester. The exam will comprise structured questions like MCQ, fill-in-the-blanks, matching, definition, as well as open-ended essay questions.

D. Studio recording interview (Radio podcast)-Group: 20%

Students in groups of two will record and create two episodes of 3 - 7 minute feature podcasts. They must interview at least 1 person, and the final output will be assessed on their studio recording capability, interview questions, editing skills and the successful publishing of their podcast episodes. The Interview should have two segments with 4 minutes each. The interview can be done in both Dzongkha or English with subtitles for Dzongkha.

- 6   Recording of good quality audio
- 8   Quality of interview
- 6   Editing and publishing.

E. Interview for broadcast production - Pair: 25%

Two students will pair up as per the instructions of the tutor and identify a character who is news worthy to be interviewed based on their achievements or talents. The students will do a thorough research of the character/personality they will interview and submit a detailed proposal. After approval from the tutor the students will produce the interview on location/studio. The recording can be done on any visual recording device such as a camcorder, camera with video clip function, or smartphone. A rubric will be given to the students before the assessment. The Interview should have two segments with 4 minutes each. The interview can be done in both Dzongkha or English with subtitles for Dzongkha.

- 4   Proposal format
- 3   Topic of Interview
- 4   Quality of questions

3   Identification of Personality
2   Tone of voice, clarity and audibility
1   Use of space
2   Quality of Video
2   Quality of Audio
4   Smoothness in edit transitions

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Broadcast analysis - Individual	1	20%
B. Broadcast News reporting - Group	1	20%
C. Mid-Term examination	1	15%
D. Studio recording Interview (Radio podcast)-Group	1	20%
E. Interview for broadcast Production- Pair	1	25%
Total Continuous Assessment (CA)		100%

Pre-requisites: CMS207 Introduction to Video Production

Subject matter:

Unit I: Overview of broadcasting

1.1.   Emergence, development, and evolution of radio and television broadcasting around the world
1.2.   Understanding the medium – Nature & Importance.
1.3.   Objectives and principles of TV Broadcasting
1.4.   Distinguishing characteristics of TV as compared to other Media
1.5.   General ethical implications of broadcasting

Unit II: Broadcasting in Bhutan (Radio and Television)

2.1.   Review of broadcasting history and its context in Bhutan and changes within the country
2.2.   Target audiences for broadcasting in Bhutan
2.3.   Basic ethical issues in broadcasting within the country

Unit III: Types of broadcast news programme

3.1.   TV formats: Meaning & Needs
3.2.   Fictional programs: soap operas, sitcoms, serial & films
3.3.   News based program: Talk, Discussion, Interview etc. (BBC, CNN, Al-Jazeera, NDTV)
3.4.   Documentaries: mini-series, exposes, or full-length films as news and current events in broadcast journalism

Unit IV: TV News Production

4.1.   Definition and elements of TV News
4.2.   Basic principles of TV News Writing
4.3.   Sources of TV News
    4.3.1. Emergency Services
    4.3.2. Politicians and political groups
    4.3.3. Pressure groups
    4.3.4. Staged events
    4.3.5. News releases

       4.3.6. Tip-offs and weighing out the legitimacy of the tips
       4.3.7. Wire services and news agencies
       4.3.8. Press releases and advertorials

Unit V: Interviewing as a part of Broadcast journalism

4.4.   The uses of interviews for broadcasting
4.5.   Types of broadcast Interviews
4.6.   Issues and ethics related to broadcast interviews
4.7.   Important aspects of interviewing for broadcast news
4.8.   Interviewing Skills
4.9.   Asking the right questions
4.10.   Choosing the right interviewee
4.11.   Live interviews and choosing the right location
4.12.   Coping with difficulties during an interview

Unit VI: Radio & Podcasting

5.1.   Picking a topic
5.2.   Script vs Outline
5.3.   Standard elements of audio broadcasts: opening, intro, topics, interludes, closing
5.4.   Use of music and sound effects in addition to monologues and dialogues
5.5.   Typical outlines and show formats
5.6.   Recording podcasts; best practices and pitfalls
5.7.   Creating RSS feeds
5.8.   Case study of successful and popular contemporary podcasts
5.9.   Brief overview of vodcasting / video blogging
5.10.   Producing radio documentaries and podcast

Unit VII: Other basic broadcast skills (strategies and good practices)

6.1.   Reduced language complexity vs. print media
6.2.   Practices to avoid losing an audience
6.3.   Writing and editing scripts for broadcast
       6.3.1. The cue: lead or link
       6.3.2. Keeping detail to a minimum
       6.3.3. Layout and Scripting: directions for breathing, emphasis and tone
       6.3.4. Phrasing Complications and unintentional tongue twisters
       6.3.5. Repeat major details
6.4.   Intonation and dictation
6.5.   On screen gestures
6.6.   Body language for camera
6.7.   Use of microphone and props
6.8.   Taking cues from cameraperson
6.9.   Awareness of the stage/ room/ locality
6.10.   Ad-libs and teleprompters

Reading List:

Essential reading

Barnas, F. (2017). *Broadcast News Writing, Reporting, and Producing (7th ed.).* Routledge.

Chapman, J., & Kinsey, M. (2010). *Broadcast journalism: a critical introduction.* McGraw Hill.

Harris, P. L., & Garcia, G. (2016). *Television Production & Broadcast Journalism (Third Edition, Textbook ed.).* Goodheart-Willcox.

Hirsh, S. (2016). *Best practices for recording great production sound.* https://www.lynda.com/Audition-tutorials/Best-practices-recording-great-production-sound/176757/482958-4.html

Schroder, C. (2011). *The Book of Audacity: Record, Edit, Mix, and Master with the Free Audio Editor*. No Starch Press.

Additional reading

Beaman, J. (2000). *Interviewing for radio*. Abingdon, Routledge.

Boyd, A. (2001). *Broadcast journalism* (5th ed.). Focal Press.

Date: March 2023

Module Code and Title:	**ACM303 Introduction to Digital Advertising & Marketing**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Damber Kumar Ghimiray (Coordinator), New Tutor

General objective: This module aims to provide students with an introduction to digital marketing and advertising principles and practice in business. It also provides the foundation for digital marketing or advertising career and foundation for further study in the area of multi-media sales, marketing and advertising *using various technological platforms*. It will also provide insights into marketing techniques to satisfy consumers' needs and wants.

Learning outcomes - On completion of this module, students will be able to:

1. Analyse basic traditional and digital marketing and advertising concepts
2. Discuss marketing and advertising issues in relation to various products and/or services
3. Assess the effectiveness of audience segmentation and market research
4. Discuss various components of digital marketing
5. Analyse digital market and audience segmentation
6. Explain different buying roles
7. Assess the importance of content creation in digital marketing
8. Design a digital marketing/advertising plan
9. Apply advertisement guidelines of the Royal Government of Bhutan to marketing materials.

Learning and Teaching Approach:

Style	Approach	Hours per week	Total credit hours
Contact	Lectures, discussions & class activities	4	60
Independent study	Assignments, group discussions & case study	4	60
Total			120

Assessment Approach:

A. Debate- Group: 20%

Two students in a group will take up a digitally advertised or marketed product or a service that has become very popular/unpopular in the Bhutanese digital market. The students

will debate for 8 minutes among themselves, one in favour and the other against the digital strategies, tools and tactics used (strengths and weaknesses). These topics could include those such as debate over the differences of how a similar product/service has been advertised or marketed in Bhutan and outside. Students would argue on pricing, packaging, distribution channel, positioning tactics and etc.

- 3   Identification of an appropriate product/service for debate
- 4   Ability to respond in rebuttal format diplomatically
- 4   Identification of strengths/weaknesses- use of concepts and elements of marketing mix
- 3   Quality answers and logical arguments
- 3   Quality of outside sources
- 3   Structure of presentation, quality of voice, confidence, non-verbal expressions

B. Class participation and preparedness-Individual: 10%

Students will be expected to participate substantially in class discussions, with contributions reflecting adequate preparation for topics under discussion. There will be two assessments, for 5 % each, one before the midterm and the other before the semester-end exam.

- 1   Class attendance
- 1   Participation in the class
- 3   Class notebook – quality/quantity of notes

C. Midterm Examination: 15%

Students will take a written exam of 1.5 hr duration covering topics till the mid-semester exam proving their theoretical grasp of the concepts, as well as their ability to apply the concepts using practical examples.

D. Design a digital marketing plan-Individual: 25%

Each student will develop and submit a detailed written digital marketing plan of around 1000 words to boost the sale of an existing or new product using all the appropriate marketing and advertising strategies and tools discussed in the class.

- 5   Analysis of key issues to be addressed in the digital marketing plan
- 7   Creative solutions to market the product digitally
- 6   Completeness of the marketing plan
- 3   Practicality and professionalism of the plan
- 4   Paper presentation: cover page, content, executive summary of the plan, etc.

E. Semester-end Examination: 30%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. The assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Debate- Group	1	20%
B. Class Participation & preparedness -Individual	2	10%
C. Midterm examination	1	15%
D. Design a digital marketing plan-Individual	1	25%

Total Continuous Assessment (CA)	70%
Semester-End Examination (SE)	30%

Pre-requisites: None

Subject Matter:

Unit I: Introduction to Marketing: key concepts, themes, assumptions, examples & applications

1.1. Definition, nature, scope and importance of marketing
1.2. Marketing concept: Philosophy, Theory & Application
1.3. Targeting and positioning as key marketing tasks. Positioning tactics
1.4. Understanding customers
1.5. The 4Ps and 4Cs of marketing matrix
1.6. Branding in marketing
1.7. The concept of integrated marketing communication

Unit II: The Basics of Advertising: key concepts, themes, assumptions, examples & applications

2.1. Introduction to advertising- Understanding advertising, functions of advertising, types of advertising
2.2. Advertising and promotion as tools of marketing communication
2.3. Types of products and products life cycle
2.4. Pricing
2.5. Distribution channels
2.6. Advertising and culture
2.7. Advertising for your business

Unit III: Introduction to multimedia sales and marketing

3.1. Digital advertising and marketing: its relevance in today's world
3.2. Search Engine Optimisation (SEO) - techniques used to optimise any article, website, or blog for traffic & revenue generation
3.3. Social Media Marketing- using different social media platforms (Facebook/Instagram/Twitter) to connect with the audience & convert them to a call of action
3.4. Web Analytics - Analysing the behaviour of visitors to a website through reports based on traffic sources, referring sites, page views
3.5. Affiliate Marketing - Generation of traffic via a third party (company/website)

Unit IV: Understanding audience and markets

4.1. Understanding traditional and digital audience
4.2. Market analysis and segmentation
4.3. Reasons people buy the product, services or ideas
4.4. Buying Roles- initiator, influencer, decider, buyer, user, gatekeepers
4.5. Market Analysis: demographic and geographic characteristics, usage level
4.6. Elements in separating digital target audience- socioeconomic characteristics and socio-psychographic characteristics
4.7. Neuro-marketing fundamentals (e.g., eye tracking, arousal, facial coding)

Unit V: Digital marketing strategy formulation and implementation

5.1. Digital marketing strategy

5.2. Digital content creation

5.3. Structuring a digital marketing strategy (evaluating existing digital marketing presence, set a goal, define digital target audience, build content strategy, choose channels and tactics, set key performance indicators and benchmarks, execute, analyse and adjust)

5.4. Case studies related to e-commerce (e.g., the growth of amazon and Alibaba, local e-commerce outlets such as Zala.bt and eDruk)

Unit VI: Advertisement guidelines of the Royal Government of Bhutan

6.1. Objectives
6.2. Legal and ethical issues in advertising
6.3. General principles
6.4. Types of advertising: public announcements & emergency announcements
6.5. International advertising
6.6. Promotion of Dzongkha
6.7. Authority to confirm the breach of guidelines
6.8. Government advertisement guidelines and GNH

Reading List

Essential reading

Advertisement Guidelines of the Royal Government of Bhutan. https://www.bicma.gov.bt/bicmanew/data/publications/rulesregulations

Bala, M., & Verma, D. (2018). A critical review of digital marketing. *International Journal of Management, IT & Engineering*, *8*(10), 321-339.

Bones, C., (2015). Leading Digital Strategy: Driving Business Growth Through Effective E-Commerce, Kogan Page.

Ganesh, S. (2005) *Introduction to Advertising*. Radha Publications.

Kotler, P., & Armstrong, G. (2017). *Principles of marketing* (17th ed.). Pearson India.

Lancaster,G.,& Reynolds, P . (2021) *Introduction to Marketing*

Peter, J.P., & Jr, J.D. (2014). *A preface to marketing management* (14th ed.). McGraw-Hill Education.

Winer, R., & Dhar, R. (2011) *Marketing management* (4th ed.). Pearson.

Lee, H., & Cho, C. H. (2020). Digital advertising: present and future prospects. *International Journal of Advertising*, *39*(3), 332-341.

Additional reading

Arens, W., Weigold, M., & Aens, C. (2012). *Contemporary advertising* (14th ed.). McGraw-Hill Education.

Kotler, P., Keller, K.K., Ang, S.H., Leong, S.M. & Tan, C.T (2013). *Marketing*. Pearson Education.

Lamb, C.W., Hair, J.F., & McDaniel, C. (2012) *Marketing* (12th ed.). SouthWestern College.

Lovelock, C., & Wirtz, J. (2012). *Services marketing: People, technology, strategy.* (7th ed.). Prentice Hall.

Nargundkar, R. (2010). *Services marketing: Text & cases* (3rd ed.). New Delhi

Wells, W.D., Moriaty, S., & Burnett, J. (2005*). Advertising: Principles and practices* (7th ed.). Prentice Hall.

Date: March 2023

Module Code and Title: QRE101 Quantitative Reasoning
Programme: BSc in Environmental Management (borrowed)
Credit: 12
Module Tutor: Jigme Tashi

General objective: This module enables students without strong backgrounds in maths or statistics to understand and analyse real-world problems on a variety of themes from a quantitative perspective. Students should develop general purpose skills with basic algebra, statistics, and probability for problem solving.

Learning outcomes – On completion of the module, students will be able to:

1. Interpret authentic real-world texts and visuals containing quantitative information.
2. Draw inferences from quantitative models such as graphs, tables, and formulas.
3. Represent quantitative information symbolically, visually, and verbally using appropriate quantitative mathematical language.
4. Apply arithmetic, algebraic, and statistical methods to solve problems.
5. Develop solutions to open-ended questions requiring multiple problem-solving steps.
6. Determine reasonableness of quantitative results to problems.
7. Evaluate possible biases in quantitative information presented in real-world contexts such as in news, advertising, or internet postings.
8. Use technology tools appropriate for a given problem-solving context such as interest calculation.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2	60
	Tutorials	1	
	Computer lab practice	1	
Independent study	Written assignments and project	2	60
	Reading and review of class materials	2	
Total			120

Assessment Approach:

A. Class exercises: 20%

   Two in-class group exercises (groups of 3-4) will be conducted (each worth 5%), that will comprise 100-min duration and cover (1) logical arguments and (2) percentages and ratios.

B. Problem-solving individual assignments: 20%

   Once before and once after the midterm, students will individually be assigned distinct problem-solving scenario assignments to assess problem-solving skills, ability to identify a problem, and decide why and how a particular quantitative analysis technique can be applied to find and present a solution. Problem definitions, approaches, and solutions should be concisely described in 200 - 300 words, accompanied by appropriate graphical visuals. Each assignment is marked on:

   1%   Ability to understand a problem
   2%   Identifying and using appropriate quantitative techniques to solve the problem

     5%   Finding accurate solutions

     2%   Interpretation of the findings

C. Individual AV Presentation: 5%

Students will individually submit an AV presentation on assigned topics related to interpreting and evaluating real-world recent information in news, reports, and online media drawing on quantitative data and figures.

     1%   Identifying the data sources, inputs, variables

     2%   Description of the data presented including how it has been derived

     2%   Interpretation and evaluation of the presented quantitative information including assumptions, biases, and other limitations

D. Midterm Examination: 15%

Students will take a written exam of 1.5-hr duration covering topics up to the mid-point of the semester. The exam will comprise structured questions like MCQ, fill-in-the-blanks, matching, definition, as well as open-ended problem-solving and scenario interpretation questions.

E. Semester-End Examination: 40%

Students will take a written exam of 2.5-hr duration encompassing all the subject matter covered in the semester. This assessment is comprehensive and summative in nature, and will comprise structured questions like MCQ, fill-in-the-blanks, matching, definition, as well as open-ended problem-solving and scenario interpretation questions.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Class exercises	2	20%
B. Problem-solving individual assignment	2	20%
C. Individual AV presentation	1	5%
D. Midterm Examination	1	15%
Total Continuous Assessment (CA)		**60%**
Semester-end Examination (SE)		**40%**

Pre-requisites: None

Subject matter:

Unit I: Introduction to Quantitative Reasoning

1.1.   Quantitative reasoning as an important type of literacy ("numeracy") for general purposes

1.2.   Relevance and applications of quantitative reasoning in coursework, careers, and daily life

1.3.   Accuracy vs. precision; emphasis of accuracy over precision in estimations; importance of reasoning vs. purely mechanical computation

Unit II: Critical thinking foundations

2.1.   Concept of a logical argument, common fallacies

2.2.   Building a logical argument

       2.2.1. Propositions

       2.2.2. Logical connectors (and, or, not; inclusive vs. exclusive)

        2.2.3.   Conditionals (if … then)
        2.2.4.   Converse, inverse
        2.2.5.   Determining truth values for one or two propositions using a truth table
2.3.   Sets and relationships in venn diagrams; venn diagrams for categorical propositions; numerical values in venn diagrams
2.4.   Analysing inductive and deductive arguments; evaluating validity and soundness using venn diagrams

Unit III: Approaches to quantitative problem solving

3.1.   Unit analysis
        3.1.1.   Understanding keywords and symbols (such as "per", "of", hyphens) when interconverting between verbal/written statements and mathematical expressions of the same (including common fractions, decimal forms, percentages)
        3.1.2.   Squares and cubes
        3.1.3.   Unit conversions; principles of the metric system
        3.1.4.   Problem solving with Units, preventing errors
        3.1.5.   Unit-based problem-solving scenarios: distance, time, speed, and mileage; pricing; electricity consumption and bills; density and concentration
3.2.   Working forwards and backwards from inputs and outputs with elementary algebra
        3.2.1.   Representing general numbers using variables
        3.2.2.   Structure, components, and notation of algebraic expressions; simplifying expressions
        3.2.3.   Solving algebraic expressions; basic rules for adding/subtracting, multiplying/dividing
3.3.   General problem-solving process: understanding a problem, making a problem-solving strategy, carrying out the strategy, interpreting and checking the result
3.4.   Approaching problems from different angles; considering simpler / similar problems; using approximations

Unit IV: Uses of percentages and ratios

4.1.   Percentages as fractions (proportions) of larger totals
4.2.   Use of percentages to describe changes in quantities; absolute vs. relative changes
4.3.   Use of percentages for comparisons; absolute vs. relative differences
4.4.   Interpreting and using appropriate terminology in relation to percentages: *Of*, *More than*, *Less than*
4.5.   Use and examples of ratios
4.6.   Inappropriate uses of percentages: incomparable reference values; impossible percentage decreases; illogical averaging of percentages

Unit V: Quantities in perspective

5.1.   Perspective through estimation
5.2.   Orders of magnitude perspective (powers of 10); magnitudinally smaller and larger quantities and related vocabulary
5.3.   Perspective through comparisons
5.4.   Perspective through scaling
5.5.   Case studies: global vs. local population sizes, distances and areas; sizes of different national economies; extreme wealth vs. poverty; timeframe of human history vs. age of the earth

Unit VI: Quantitative reasoning in understanding and managing financial matters

6.1.   Essentials of managing personal finance: tracking inputs, balances, expenditures
6.2.   Basics of budgeting
6.3.   Savings and loans: interest
        6.3.1.   Simple interest
        6.3.2.   Basics of powers and roots; rules for solving algebraic expressions with powers and roots
        6.3.3.   Compound interest formula
        6.3.4.   Case study: power of compounding; compound interest as exponential growth
        6.3.5.   Impacts of interest rate differences
        6.3.6.   Making personal savings and investment plans; working backwards from targets
        6.3.7.   Using software tools (online, desktop, mobile) for savings and loan calculations
6.4.   Taxation basics

Unit VII: Statistical reasoning

7.1.   Concept of statistics as the science of collecting, organising, and interpreting data
7.2.   Most common statistical figures and their presentation in tables and graphs: frequencies, means, distributions in quartiles (boxplots), or histograms
7.3.   Basis of statistical figures and conclusions: studies of samples and populations
7.4.   Drawing conclusions and making claims using statistical figures
7.5.   Areas of caution: assumptions; biases; poorly defined, hidden or poorly measured variables; improper presentation or graphical distortion of results; considering the context
7.6.   Case studies on interpreting infographics

Unit VIII: Modelling

8.1.   Interpreting and writing functions for mathematical models: independent and dependent variables; notation
8.2.   Representing simple functions on the coordinate plane
8.3.   Linear models: slopes as rates of change; intercepts as constants
8.4.   Linear vs. exponential growth; doubling time
8.5.   Approaching carrying capacity: logistic growth (visual approach)
8.6.   Case studies on population growth; spread of COVID-19

Reading Lists:

Essential Reading

Bennett, J. & Briggs, W. (2018). *Using & understanding mathematics: A quantitative reasoning approach* (7th ed.). London, UK: Pearson.

Bennett, J. O., Briggs, W. L., & Badalamenti, A. (2008). *Using and understanding mathematics: A quantitative reasoning approach*. Reading: Pearson Addison Wesley.

Few, S. (2021). *Now you see it: An introduction to visual data sensemaking* (2nd ed.). El Dorado Hills, CA: Analytics Press.

Praveen, R.V. (2012). *Quantitative aptitude and reasoning* (3rd ed.). New Delhi: PHI Learning.

Saraf, S., & Swarup, A. (2019). *Quantitative aptitude and reasoning*. New Delhi: Cengage India.

Additional Reading

Grawe, N. (2018, May 07). Developing quantitative reasoning. Retrieved April 1, 2021, from https://serc.carleton.edu/sp/library/qr/index.html

Zaslow, E. (2020). *Quantitative reasoning: Thinking in numbers.* New York, NY: Cambridge University Press.

Date: March 2023

Module Code and Title:	**CMR301 Communications Research**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Pallavi Majumdar (Coordinator), Damber K Ghimiray

General objective: This module focuses on the applications and significance of research in the field of communication. The module introduces essential research concepts, provides an overview of various approaches commonly used in the communications field, and analyses examples of how the approaches are applied, without delving extensively into standard research methodology training. However, students will gain exposure and practice on how to create a research proposal and execute a pilot project in order to gain a deeper appreciation for the process of conducting research.

Learning outcomes – On completion of this module, students will be able to:

1. Explain research and its characteristics
2. Discuss the typical sequence of stages in the general research process
3. Identify the various approaches used for communications research
4. Discuss the findings and significance of communications research studies
5. Critique research opinions that may differ from each other or one's own views
6. Write Literature Reviews using APA citation and formatting
7. Apply quantitative and qualitative methods relevant to Mass Communication research
8. Explain the applications of communications research for various purposes
9. Discuss research ethics issues within communications research.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2	60
	In-class workshops and exercises	2	
Independent study	Written assignments and Project	2	60
	Review of class materials	2	
Total			120

Assessment Approach:

A. Literature Review- Individual: 15%

Students will individually construct a Literature Review of 750-800 words centred on a communication research question of their choice. This project requires the student to find, conduct and review pertinent literature, find the research gap based on their research topic, and construct a literature review employing correct APA citation, and academic writing style.

4 Overall organising argument(s) (clarity, logic, coherence)
3 Integration of sources (ability to produce a "conversation"

     5   Quality of analysis/ evaluation of the sources
     3   Language and References

B. Research questions-Individual: 5%

Students will be individually expected to write a clear, feasible original research question(s) or hypothesis to guide the rest of their research. While the question itself may be relatively short, students are expected a) to justify their research question (particularly in the context of their literature review) and b) continually refine and improve their research question(s). They will be assessed based on the following:

     3   Clarity and Feasibility
     2   Originality, complexity and thoughtfulness

C. Midterm examination: 15%

Students will be required to sit for a written midterm examination of 1.5 hr duration proving their theoretical grasp of the concepts, as well as their ability to apply the concepts using practical examples.

D. Research Proposal - Individual: 15%

Students will be individually expected to produce a research proposal outlining their proposed study and the research methods they plan to employ. The proposal will be 850 to 1000 words in length and can build on the review of literature conducted earlier and research question/s identified. The student must incorporate at least two research methods in their proposal. They will be expected to outline a feasible pilot project to test some part of their proposal.

     3   Introduction and research question
     5   Research methods (clearly connected to research question, includes feasibility, ethical issues, appropriateness)
     3   Language and References
     2   Organisation
     2   Proposed Pilot research (clear, appropriate, feasible)

E. Pilot study reflection report - Individual: 20%

Students will individually produce a reflective report of about 850-1000 words detailing the context, methodology followed, data analysis and findings and observations and challenges faced.

     2   Introduction
     3   Methodology
     4   Description of data analysis and findings
     5   Quality of reflection (originality, thought, ethical parameters)
     4   Language & Organization
     2   Referencing

F. Semester-end Examination: 30%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. The assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting

A. Literature Review - Individual	1	15%
B. Research Questions - Individual	1	5%
C. Midterm examination	1	15%
D. Research proposal- Individual	1	15%
E. Pilot study reflection report - Individual	1	20%
Total Continuous Assessment (CA)		**70%**
Semester-End Examination (SE)		**30%**

Pre-requisites: CTH101 Theories of Mass Communication

Subject matter:

Unit I: Understanding research

1.1. Basics of research
      1.1.1. Definition of research and its relevance
      1.1.2. Media Research and the scientific method
      1.1.3. Research procedures
      1.1.4. Determining topic relevance
      1.1.5. Starting a Hypothesis or Research question
1.2. Elements of research
      1.2.1. Concepts and constructs
      1.2.2. The nature of measurement
      1.2.3. The levels of measurement
      1.2.4. Reliability and validity
1.3. Research process
      1.3.1. Selection of problem
      1.3.2. Review of existing research and theory
      1.3.3. Hypotheses or research questions
      1.3.4. Determination of appropriate methodology and research design
      1.3.5. Data collection
      1.3.6. Analysis and interpretation of data
      1.3.7. Presentation of results
      1.3.8. Replication
1.4. Sampling
      1.4.1. Population and sample
      1.4.2. Types of sampling procedures
      1.4.3. Sample size
      1.4.4. Sampling error

Unit II: Research approaches relevant to Mass Communication

2.1. Qualitative Research: Overview and description of approaches, general outlines of how the approaches are performed, their applications (with examples) and significance
      2.1.1. Field Observations
      2.1.2. Intensive interviews
      2.1.3. Case Studies
              2.1.3.1. Method and Steps
              2.1.3.2. Emergence and survival of print media in Bhutan; "The media's struggle for survival in Bhutan"
              2.1.3.3. Fake news on populations; "How fake news goes viral: a case study"

2.2.   Survey
        2.2.1. Brief overview and description of survey approaches, general process of conducting surveys
        2.2.2. Applications of survey research (with examples) and significance
                2.2.2.1. Testing a media pitch
                2.2.2.2. Analysing audience perceptions of self
                2.2.2.3. Analysing audience perception of peer groups
                2.2.2.4. Product placement and product recognition
                2.2.2.5. Consumer surveys
2.3.   Introduction to longitudinal research: studies following trends over time
        2.3.1. Brief overview and description of longitudinal approaches
        2.3.2. Applications of longitudinal research (with examples) and significance
2.4.   Introduction to experimental research: going beyond passive observation to making and altering circumstances
        2.4.1. Brief overview and description of experimental approaches
        2.4.2. Applications of experimental research (with examples) and significance

Unit III: Introduction and practice on select research methodologies

3.1.   Content analysis
        3.1.1. Overview and description
        3.1.2. Typical purposes and applications for content analysis studies
                3.1.2.1. Advertising vs. real content
                3.1.2.2. Violence in a TV show
                3.1.2.3. Proper use of language
                3.1.2.4. Portrayal of gender
        3.1.3. Methodology
                3.1.3.1. Selecting content for analysis
                3.1.3.2. Selecting an appropriate sample from the population
                3.1.3.3. Defining units of analysis
                3.1.3.4. Constructing categories of content for analysis
                3.1.3.5. Establishing quantification system
                3.1.3.6. Coding contents according to definitions
                3.1.3.7. Analysing data collected
                3.1.3.8. Drawing conclusions and searching for indications
3.2.   Focus group analysis
        3.2.1. Overview and description
        3.2.2. Methodology
                3.2.2.1. Selecting a sample
                3.2.2.2. Determining the number of groups necessary
                3.2.2.3. Preparing the study mechanics
                3.2.2.4. Preparing the focus group materials
                3.2.2.5. Conducting the session
                3.2.2.6. Analysing the data and prepare a summary report

Unit IV: Communications research applications

4.1.   Newspaper and magazine research
4.2.   Research on electronic media
4.3.   Research in advertising and public relations

Unit V: Ethics in communications research

5.1.   Need for ethics in communication research

    5.1.1. Avoiding bias
    5.1.2. Protecting the interests of research subjects; consent, anonymity, and confidentiality
    5.1.3. Legal requirements, e.g., government/ professional self-regulations/ institutional policies
    5.1.4. Societal influences
    5.1.5. Personal responsibility and convictions
 5.2. Ethics in data analysis and reporting
 5.3. Ethics in the publication process
 5.4. Ethical problems in media research
    5.4.1. Concerns over voluntary participation and informed consent
    5.4.2. Concealment and deception by the researcher
    5.4.3. Protection of privacy; research involving observation without the participants' knowledge
 5.5. Contemporary issues related with ethics in communications research
    5.5.1. Ethics and online research

Reading List

Essential Reading

Hansen, A., & Machin, D. (2018). *Media and communication research methods*. Bloomsbury Publishing.

Jensen, K. B. (2013). The complementarity of qualitative and quantitative methodologies in media and communication research. In *A handbook of media and communication research* (pp. 254-272). Routledge.

Maheshwari, S. (2016, November, 21). How fake news goes viral: a case study. *New York Times.* https://www.nytimes.com/2016/11/20/business/media/how-fake- news-spreads.html

Oputu, E. (2013, December 4). The media's struggle for survival in Bhutan. *Columbia journalism review.* https://archives.cjr.org/behind_the_news/the_medias_struggle_for_surviv.php

Shevde, N. (2008). All's fair in love and cream: a cultural case study of fair & lovely in India. *Advertising and society review 9*(2). http://www.michelepolak.com/200fall11/Weekly_Schedule_files/Sheyde.pdf

Treadwell, D., & Davis, A. (2019). *Introducing communication research: Paths of inquiry*. Sage Publications.

Wimmer, R.D. & Dominick, J.R. (2014). *Mass media research* (Wadsworth Series in Mass Communication and Journalism). Wadsworth Publishing Co Inc.

Additional Reading

Dahlgren, P.S. (2016). *Communication and citizenship: Journalism and the public sphere*. Routledge.

Dragon, W., & Duck, S. (Eds.). (2005). *Understanding research in personal relationships: A text with readings*. Sage.

Emm, A. (2002). *Researching for the media: television, radio and journalism*. Routledge.

Fowler, H. R., & Aaron, J. E., & McArthur, M. (2007). *The little, brown handbook*. Pearson Longman.

Kessler, L., & McDonald, D. (2015). *When words collide.* Cengage Learning.

Mytton, G., Diem, P., & Van Dam, P. H. (2016). *Media Audience Research: a guide for professionals*. SAGE publications India.

Date: March 2023

Module Code and Title: **JRN304 Mobile Journalism and Digital Storytelling**
Programme: BA in Communication Arts and Creative Media
Credit: 12
Module Tutor: Prakash Ghimirey (Coordinator), New Tutor

General objective: This module allows students to explore mobile platforms as a contemporary medium for journalism. Students will learn the techniques used in mobile journalism and apply these to create artifacts of mobile journalism. Students will also explore the advantages and risks of click-bait journalism.

Learning outcomes - On completion of this module, students will be able to:

1. Analyse the advantages, risks, and ethical concerns of increasing worldwide mobile literacy
2. Introduce the principles and concepts of citizen journalism
3. Interpret the concept of click-bait journalism
4. Apply the standards of mobile-friendly design to produce mobile-friendly journalism content
5. Edit existing journalistic content using smart phones
6. Use smartphones for newsgathering and to conduct interviews
7. Create horizontal and vertical video stories using smartphones.

Learning and teaching approach

Type	Approach	Hours per week	Total credit hours
Contact	Lectures & discussions	2	60
	Practical	2	
Independent study	Assignments & shooting	4	60
Total			120

Assessment Approach:

A. News Article for Mobile viewing- Individual: 15%

Students will compose a news article optimised for mobile viewing pertaining to relevant issues on college campus. The article should be 200-250 words.

  5 Currency and relevance to the RTC community
  5 News writing standards
  5 Mobile friendly format

B. Vertical video-Individual: 15%

Using the articles from assessment A, Students will develop a two-minute vertical news video highlighting features optimised for mobile viewing.

  5   Use of mobile-friendly/mobile-optimization techniques
  10 Explanation of the shooting approaches and edits performed for mobile optimization

C. Landscape video-Individual: 15%

Students will produce a 60 second video using a mobile phone. The students should incorporate different camera angles, camera frames and camera movement to create this landscape video. Shooting and editing should be done using any mobile app.

5   Ability to frame good shots
5   Creativity in storytelling
5   Editing techniques

D. Class test: 10%

Students will take a written test within the term to demonstrate their theoretical knowledge of concepts that were discussed in class.

E. Feature story project - Group: 30%

Students will be responsible for working in groups of 3-4 to produce a 3–5-minute feature story video using a mobile phone. Students should use any mobile app for shooting and editing. The video can be done in both Dzongkha or English with subtitles for Dzongkha.

6   Script writing
10   Ability to film good quality footage
10   Ability to edit footage on mobile phone
4   Creativity in video production

F. Writing Artifact for Web-Individual: 15%

Students will take any existing written work and transform it into a web-based writing artifact that is optimised for online delivery. Students will use Google Docs to restructure their work into shorter sections of text that are easier to read on a digital screen. They need to incorporate relevant multimedia elements to enhance the story. In addition, students need to hypertext links to additional research sources. The writing should be concise and engaging, with clear headline or subheading that guide the reader through the piece. Students should also pay attention to the use of language and design elements, such as font size and style, to make it more visually appealing.

Once complete, students will publish their web-based writing artifact on a personal blog or website, using relevant tags and keywords to increase the visibility.

The assignment will be evaluated based on the following criteria:

2   Headline
5   Clarity and conciseness of writing
5   Use of multimedia elements
3   Integration of hypertext links

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. News Article for Mobile viewing-Individual	1	15%
B. Vertical video-Individual	1	15%
C. Landscape video-Individual	1	15%
D. Class test	1	10%
E. Feature story project-Group	1	30%
F. Writing Artifact for web -Individual	1	15%
Total Continuous Assessment		**100%**

Pre-requisites: JRN303 Introduction to Broadcast Journalism

Subject matter:

Unit I: Introduction to Mobile Journalism: key concepts, themes and examples

1.1.   Mobile Journalism history and overview
1.2.   Purpose and importance of Mobile Journalism
1.3.   Audience for Mobile Journalism – local and international context
1.4.   Concept of click-bait journalism in digital age
1.5.   Concerns and ethical issues with mobile usage
1.6.   Review of mobile usage demographics in Bhutan

Unit II: Concept of Citizen Journalism and stringer services

2.1.   History and evolution of citizen service and stringer services
2.2.   Ethical considerations
2.3.   Role of social media in citizen journalism and stringer services
2.4.   Benefits and limitations

Unit III: Characteristics of mobile use and emerging trends

3.1.   Mobility – Advantages and disadvantages
3.2.   Attention span – Importance of duration and timing, visual hook and narrative
3.3.   Types of information – Sources, leads, headlines, archive footage, stringers input
3.4.   Viewing patterns on mobile screens (eye tracks, images/text preferences)- psychological and emotional impact

Unit IV: Writing for Mobile Journalism: assumption and applications

4.1.   Elements to consider while writing for mobile users (mobile-optimised copy)
4.2.   Writing concisely: tightening/ shortening
4.3.   Importance of writing the headlines
4.4.   Front-loading most important content- Inverted pyramid format
4.5.   Editing content for mobile users

Unit V: Writing for the Web

5.1.   Characteristics of Non-linear storytelling
       5.1.1.   Hyper-textuality
       5.1.2.   Multi-mediality
       5.1.3.   Interactivity
       5.1.4.   Immediacy
5.2.   Identifying relevant content sources and media elements
5.3.   Mechanics of writing for online - what makes it distinctive
       5.3.1.   Chunking
       5.3.2.   Hyperlinks
       5.3.3.   Visuals
5.4.   Definition and basics of Search Engine Optimization

Unit VI: Producing landscape video using mobile technology: Key concepts, examples and applications

6.1.   Techniques of Multi Track Video Editing
       6.1.1.   Adding Titles
       6.1.2.   Captions and Logos to Smartphone videos
6.2.   Fundamentals of sound production
       6.2.1.   Techniques of mobile voice recording- studio, in the field
       6.2.2.   Sound editing components
6.3.   Mobile News Packaging
       6.3.1.   Portable News Gathering
       6.3.2.   MOJO Shoot - Checklist & Tips for a Perfect Shot

6.3.3. Video Shot types and filming angles
6.3.4. Lighting for Videos; Special effects.

Unit VII: Creating vertical video for mobile device

7.1. Techniques for filming vertical video with mobile technology in mind
7.2. Use of vertical video: when, why, where and etc.
7.3. Conducting an impactful interview-choice of location to suit the content
7.4. Ambience and background sound selection for interview
7.5. Editing interviews
7.6. Video sharing platforms for mobile optimization

Reading List:

Essential Reading

Adornato, A. (2017). *Mobile and social media journalism: A practical guide*. CQ Press.
Instructional Communications Systems. (2015). Creating Video for Mobile. University of Wisconsin-Extension. http://ics.uwex.edu/blog/creating-video-for-mobile/
Ling, R., & McEwen, R. (2010). Mobile communication and ethics: implications of everyday actions on social order. *Etikk i praksis-Nordic Journal of Applied Ethics*, (2), 11-26.

Additional Reading

Chahal, A. (n.d.). *How to optimise your video campaigns for mobile devices.* Vidyard. https://www.vidyard.com/blog/how-to-optimize-your-videos-for-mobile-devices

Date: March 2023

Module Code and Title:	**CMS309 Introduction to Motion Graphics**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Jigme Gyeltshen (Coordinator), New Tutor

General objective: This module will provide students with the necessary skills and knowledge to plan out, storyboard and produce motion graphic videos for journalistic/news/informational, artistic/informal, and advertising purposes. The module combines skills learned in Photography and Visuals Lab, Digital Graphics Lab, and Layout and Design for Journalism to produce a motion graphic project. Students will learn to combine layers of videos, raster graphics, vector graphics, text and audio to create a motion graphic video. This module will also briefly cover the application of visual effects to enhance videos.

Learning outcomes – On completion of this module, students will be able to:

1. Apply techniques and concepts behind animation and motion graphics
2. Transform ideas into appealing motion design by applying relevant concepts & skills
3. Apply essential transformation tools and short-cuts in software
4. Create basic text animation
5. Apply basic in-built visual effects in software
6. Animate vector & raster graphics created & imported from illustration and photo-editing software
7. Produce motion graphics animation videos in video editing software suitable for journalistic/news/informational, artistic/informal, and advertising purposes.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures & discussions	1	60
	Lab tutorials	3	
Independent study	Assignments	4	60
	Total		120

Assessment Approach:

A. Stop-motion animation/Claymation project - Individual: 15%

In this assignment students will create a 10 second animation (10-15 frames per second) using stop motion animation techniques to grasp the concept of how frame speed (FPS) is used in animation to illustrate movement, speed, weight & time. Students can use techniques and resources such as, but not limited to, flipbooks, clay figures, toys, images, cut-outs etc.

- 6　Overall sense of space and weight
- 9　Quality speed & movement

B. 'Ball bouncing' animation project - Individual: 15%

Students will animate the motion of two objects that have significantly different weights or material properties (e.g., a bowling ball and a golf ball; a beach ball and a bouncy ball). This assignment will use the free mobile/desktop application, 'flipaclip', or similar, to understand the basics of animation principles such as speed, spacing, timing, weight, gravity, slo-ins and slo-outs etc.

- 6　Overall sense of space and weight
- 9　Quality speed & movement

C. Text animation Project-Individual: 10%

Students will produce two 20-second-long text-based motion graphic videos to learn how text can be animated for purposes such as motion-graphic ads, movie titles, video intros/outros, credit rolls etc. The parameters for the project will be provided by the tutor in the form of a creative brief. Students will be assessed on their creativity and ability to animate text for the intended purpose & medium.

- 2　Adherence to parameters
- 3　Ability to use motion graphics tools capably and effectively for text animation.
- 5　Overall aesthetics and effectiveness of the visual & audio elements for the intended purpose

D. Motion graphics project-Group: 20%

In groups of 3, students will produce a 1-minute-long promotional/ informational video on a tutor approved topic for a local organisation/ company using Adobe After Effects or similar. The video will be used by the chosen organisation/ company to connect with the organization.They must also incorporate a short 5-second-long logo animation at the start and end of their video. Students must incorporate raster and vector graphics along with text & audio in the final output.

- 3　Use of an effective variety of elements, effects & techniques
- 3　Ability to use software capably and effectively
- 3　Overall quality of motion graphics
- 6　Overall composition, aesthetics and effectiveness of the visual & audio elements for the intended purpose

5   Logo Animation quality

E. Motion graphics presentation- Group: 10%

Students in pairs will analyse and present a 2–3-minute presentation on a tutor approved motion graphics video.

4   Presentation
6   Ability to analyse composition, animation techniques & best practices

F. Practical Semester-End Examination: 30%

Students must demonstrate their skills by creating motion graphics outputs based on parameters they have learned during the whole semester.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Stop-motion animation/Claymation project - Individual	1	15%
B. 'Ball-bouncing' animation project- Individual	1	15%
C. Text animation -Individual	2	10%
D. Motion graphics project-Group	1	20%
E. Motion graphics presentation-Group	1	10%
Total Continuous Assessment (CA)		**70%**
Practical Semester-end Examination		**30%**

Pre-requisites: CMS203 Digital Graphics Lab

Subject matter:

Unit I: Brief overview of animation

1.1.   Brief History of animation: Drawing in time
1.2.   Animation Vs. Motion Graphics. Basic differences and examples
1.3.   Basics elements of animation: Using timing and spacing to illustrate weight, speed & movement using the bouncing ball exercise

Unit II: Introduction to motion graphics in animation / editing software

2.1.   Interface Overview
    2.1.1.   Workspace overview: Applying preset workspaces
    2.1.2.   Creating new projects & compositions: Using presets or custom sizes
    2.1.3.   Adding & removing Layers to & from composition
    2.1.4.   Adjusting Resolution & Quality: Auto, low, quarter, half & full
    2.1.5.   Using guides: Title/Action safe area, ruler, grids & guides
    2.1.6.   Adjusting Frame rate: displaying time
    2.1.7.   Applying Channel switches; colour picker; background-colour
    2.1.8.   Preview possibilities: Interactive Vs. Ram preview & previewing audio only

Unit III: Introduction to Keyframe animation

3.1.   Basics of Keyframe animation: Keyframe Vs. Frame-by-frame Animation.
3.2.   Keyframe animation Basics
    3.2.1.   Position, including spatial keyframe & motion paths
    3.2.2.   Keyframe navigation; editing values numerically

3.2.3. Keyframing Opacity values for basic fade-in and fade-outs
3.2.4. Keyframing scale values for animating size
3.2.5. Keyframing rotation values for rotational animation
3.2.6. Adjusting Anchor point: How anchor points affect scale & rotational animation
3.2.7. Applying Ease-in and ease-outs for smoother motion

Unit IV: Essentials of Layer Management

4.1.   Duplicating, soloing, renaming & replacing layers
4.2.   Comp & layer markers for ease & efficiency in navigation
4.3.   Trimming and splitting layers for cuts and transitions
4.4.   Applying motion blur to layers to illustrate motion
4.5.   Pre-composing to group layers: Leave all attributes vs Move all attributes

Unit V: Basics of Text animation

5.1.   Creating & editing text with the Type tool
5.2.   Cycling text and it's uses
5.3.   Creating Text along a path
5.4.   Keyframing Text using: Opacity, scale, rotation & Position values
5.5.   Searching for and applying built-in text animation/effects

Unit VI: Essential Effects & presets

6.1.   Searching & applying built-in effects
6.2.   Animation effects using keyframes
6.3.   Applying adjustment layers
6.4.   Applying built in Layer styles

Unit VII: Essentials of Audio production

7.1.   Basic audio recording and editing
        7.1.1. Choosing the right audio for the project
                7.1.1.1.   Searching & downloading royalty & copyright free audio
        7.1.2. Applying in-built audio special effects and its uses
        7.1.3. Reading audio waves for marking purposes and ease of navigation
        7.1.4. Controlling audio levels: To adjust volume & avoid clipping
        7.1.5. Previewing audio using Ram Preview
        7.1.6. Mixing audio: Adding multiple audio layers in the same composition
        7.1.7. Trimming audio layers & applying basic fade ins and outs

Unit VIII: Rendering & Exporting to popular video formats.

8.1.   Exporting & Rendering compositions
        8.1.1. Introduction to Rendering: Definition and purpose
        8.1.2. Render settings for conventional videos formats
        8.1.3. Output module: Using media encoder to compress videos & exporting to media encoder for rendering

Unit IX: Motion graphics essentials

9.1.   Basic Frame rate manipulation
        9.1.1. Time stretching to slow down, speed up or freeze
        9.1.2. Reversing Layers for reverse video playback
9.2.   Creating Shape Layers
        9.2.1. Shape tool and options

9.2.2. Creating shapes using the pen tool
9.2.3. Manipulating Stroke, fill & gradient of shapes
9.2.4. Adjusting Line cap, corners & segments of shapes and lines
9.2.5. Managing multiple shapes on the same composition
9.2.6. Applying basic inbuilt Shape effects
9.3. Importing & integration of Photoshop and Illustrator files & projects to After effects composition.

Reading List

Essential reading

Adobe. (2022) *After Effects tutorials.* https://helpx.adobe.com/after-effects/tutorials.html
Trish & Chris Meyer. (2008). *Creating Motion Graphics with After Effects* (4th ed.). Focal Press.

Additional reading

Freeman, H. D. (2015) *The Moving Image Workshop: Introducing animation, motion graphics and visual effects in 45 practical projects.* Fairchild Books.
Glitschka, V. (2016). *Vector Basic Training* (2nd ed.). Glitschka Studios.
Steuer, S. (1995). *The Adobe Illustrator CS3 Wow! Book* (9th ed.). Peachpit Press.
Williams, R. (2009) *The Animator's Survival Kit, Expanded Edition: A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Internet Animators* (2nd ed). Faber & Faber.

Date: March 2023

Module Code and Title: **CMS310 Documentary Film Production**
Programme: BA in Communication Arts and Creative Media
Credit: 12
Module Tutor: Nithil Dennis (Coordinator), Prakash Ghimirey

General objective: This module will take both theoretical and practical approaches to documentary filmmaking. Students will learn skills and different approaches to 'reading' documentary films. They will also be familiarised with documentary film making tools and techniques, which they will use to produce original documentary films.

Learning outcomes – On completion of this module, students will be able to:

1. Critically evaluate the principal 'modes' of documentary making
2. Analyse a documentary text closely and write about how it communicates meaning
3. Identify major ideas and trends in contemporary Bhutanese documentaries
4. Examine decisions about representational and ethical matters regarding the subjects of their documentary work
5. Analyse documentary production in its social and historical context
6. Write and pre-visualize a documentary project
7. Produce their own short documentary, making informed and creative decisions at every stage of production process.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	4	60
Independent study	Written assignments	1	60

Shooting & Editing	3	
Total	120	

Pre-requisites: CMS204 Introduction to Video Production, BRD201 Introduction to Broadcast Journalism

Assessment Approach:

A. Documentary film analysis- Individual: 15%

Students will choose a documentary and write an analytical review of it. As part of the analysis, students will analyse reviews posted about the documentary and background information related to the making of that particular documentary. Students should also report on the impact of the documentary on the society and the intended audience for it. The analysis should be a maximum of 800 words.

- 6 Quality
- 2 Accuracy
- 3 Discussion on impact to society
- 4 Mechanics

B. Interview of Documentary Film maker - Pair: 20%

Students in pairs will research a documentary filmmaker from Bhutan or abroad who exemplifies a particular documentary approach and aesthetic. Students will submit a critical biographical essay of 1000 words, and an oral presentation to the class. Both will highlight the aesthetic and social challenges faced by the filmmaker, as well as significant contributions to the art and practice of documentary film.

- 4 Content
- 3 Questionnaire
- 5 Analysis
- 8 Presentation (including delivery and language)

C. Documentary project proposal and treatment - Pair: 25%

Students will work in pairs to come up with a proposal and a treatment for a documentary that they will later produce. The treatment should include a well-documented discussion and justification of the style/mood intended for use, overall sketch/summary of the film and a comprehensive bibliography of sources relevant for the film project. An outline for the project and a rubric will be distributed in class.

- 2 Content of Proposal
- 2 One-paragraph synopsis
- 8 Treatment
- 2 Audience description
- 6 Background and research to intended materials to be included
- 5 Plan and schedule describing how the 5-7 minutes documentary could be put together in ~4 weeks

D. Documentary production-Pair: 40%

Drawing upon the conceptual and technical skills developed the same team of students who have submitted the proposal will, shoot, direct, and edit a video documentary; the video documentary will be accompanied by a written, researched justification, as well as an oral critique of some "problem" or aesthetic/thematic issue that is addressed by the video. The video will be of 5–7-minute duration. The type of documentary can range from

poetic, Expository, Observational, participative and reflective. The tutor will grade the documentaries out of 25%.

- 4 Idea & Research
- 3 Editorial Script
- 3 Information sources
- 6 Visual Storytelling
- 6 Editing
- 3 Emotional Appeal

The students' documentaries will then be screened to the class along with two external examiners from the programme. A peer analysis sheet with rubrics will be distributed to all to evaluate the films other than theirs. The consolidated marks will be added for evaluation along with external and internal reviewers' feedback and assessment. This will be evaluated for 15%.

- 4 Topic Development and Analysis
- 6 Structure and organisation of the film
- 5 Personal impact

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Documentary film analysis - Individual	1	15%
B. Documentary filmmaker Interview - Pair	1	20%
C. Documentary project proposal - Pair	1	25%
D. Documentary production - Pair	1	40%
Total Continuous Assessment (CA)		**100%**

Pre-requisites: CMS207 Introduction to Video Production, JRN303 Introduction to Broadcast Journalism

Subject matter:

Unit I: Introduction to Documentary films

1.1.   History of documentary films – Screening, discussion and analysis
        1.1.1.   Short films, Lumiere Brothers (1896-1897, France)
        1.1.2.   Nanook of the North, Robert Flaherty (1922, USA)
1.2.   Social, Political and historical issues in documentary
1.3.   Exploring the concept of documentary films
1.4.   Fiction vs Non-Fiction - screening, discussion and Analysis
        1.4.1.   School amongst glaciers, Dorji Wangchuk (2003, Bhutan) vs Lunana – Yak in the Classroom, Pawo Choyning Dorji (2019, Bhutan)
1.5.   Relationship between filmmakers, subjects, and audiences

Unit II: Emergence and evolution of Bhutanese documentary work

2.1.   Evolution of documentary filmmakers in Bhutan – Screening, discussion & analysis
        2.1.1.   Boy of Good Waste (2005) by Dechen Roder
        2.1.2.   The Doma seller & The Badamwalla (2006) by BBS, directed by Kesang Chuki Dorjee
2.2.   Contemporary Documentary filmmakers of Bhutan- Screening, discussion & analysis
        2.2.1.   The Next Guardian (2017) by Arun Bhattarai and Dorrotya Zurbo, or any similar contemporary Bhutanese documentary films
2.3.   Scope of documentary filmmaking in Bhutan

Unit III: Producing Documentaries

3.1. Essentials of Reconnaissance report
3.2. Different techniques of interviewing
3.3. Basics of shooting sequences – shot breakdown
3.4. Location sound recording – Diegetic and non-diegetic
3.5. Use of ambient light and sound – Natural vs Ambient, Colour temperature
3.6. Use of archive footage – Legal implication and ethics
3.7. Authorship and aesthetics in documentaries
3.8. Visual design and sound design – planning and execution

Unit IV: Documentary film budget, pitch, promotion and screening

4.1. Film financing landscape
4.2. Funding Models: Crowdfunding, tax shelter, financing models, concepts and strategies
4.3. Project development
    4.3.1. Costing and budgeting
    4.3.2. Shooting Schedule
    4.3.3. Logistics
4.4. Distribution
    4.4.1. Deciding the Marketing tools
    4.4.2. Preparing the Marketing Packages
    4.4.3. Distribution to Film festivals
    4.4.4. Documentary pitching – basic elements
    4.4.5. Social media and Digital marketing

Reading List

Essential Reading

Chasse, B. (2019). *The documentary filmmaking master class: tell your story from concept to distribution.* Allworth Press.
Rosenthal, A., & Eckhardt, N. (2015). *Writing, Directing, and Producing Documentary Films and Digital Videos* (5th ed.). Southern Illinois University Press.

Additional Reading

Rabiger, M. (2014). *Directing the documentary.* Routledge.
Roder, D. (2005). *Boy of Good Waste.*

Viewing List

Bhattarai, A. and Zurbo, D. (2017). *The Next Guardian.*
Dorjee, K.C. (2006). *The doma seller and the badamwalla.*
Flaherty, R. (1992). *Nanook of the North.*
Lumiere Brothers. (1896-1897). *Short films.*

Date: March 2023

Module Code and Title:	**CTH303 Strategic Communication**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Damber Kr. Ghimiray

General objective: The primary objective of this module is to familiarise students with the basic concepts, principles and practices of strategic communication. The module will provide students with a foundational knowledge about the specifics of communication planning and managing communication in different contexts including the creation and production of strategic communication messages. Students will also become acquainted with risk communication and crisis management theories and models. The skills and competencies gained from this module will allow students to implement communication strategies at different intensities and contexts.

Learning outcomes – On completion of this module, students will be able to:

1. Analyse the historical evolution of strategic communication, importance and career opportunities in the field
2. Explain the role of strategic communication in the society
3. Identify the key components of strategic communication
4. Discuss the theoretical foundations of persuasion that provide the framework for strategic communication campaigns
5. Develop communication-planning competencies through case studies
6. Evaluate strategic communication tools used to achieve measurable results and help organisations achieve their objectives
7. Identify appropriate media options for the organisations to choose for disseminating messages to reach their selected audiences
8. Analyse strategic communication practices in the world of managing competition and conflict
9. Design a strategic communication plan.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures, class discussions & activities	4	60
Independent study	Independent study	4	60
Total			120

Assessment Approach:

A. Research paper presentation-Individual: 15%

   Each Student is expected to come up with a relevant research article or book chapter on strategic communication, including an explanation as to why the document is relevant, based on the readings. It is critical that every student do a library search, find appropriate articles, should be able to share the link, and come prepared to discuss the reading in the class. Students must meet with the tutor to finalise the paper for presentation. Each student will present to the class for approximately 8 minutes.

   3   Quality of the explanation to lead the discussion
   4   Ability to connect the discussion to strategic communication to invoke participation
   5   Ability to illustrate theoretical concepts
   3   Presentation and creativity in activity

B. Real-world crisis analysis -Individual: 15%

Each student will analyse a global case study on crisis communication and write an analysis of approximately 600 words based on research. The paper should include the following:

Part 1: 10%
3   Background information of the crisis
2   Target audience
5   Objectives, key messages and message strategies and tactics used

Part 2: 5%
5   Identification of what went wrong, right or how differently you would have handled the crisis. The analysis should be based on crisis communication models and concepts.

C. Midterm examination: 15%

Students will be required to sit for a written midterm examination of 1.5 hr duration proving their theoretical grasp of the concepts, as well as their ability to apply the concepts using practical examples.

D. Strategic communication pitching (selling your plan)-Group: 25%

Part 1: 10%

Students in a group of 2 will pitch a strategic communication plan for a new product or service. Each team will pitch for 8 minutes & the pitch will take into consideration at least the following elements but not necessarily limited to. Students will review major elements of a strategic plan in such a way that the plan is clearly reflected in their presentation. There will be feedback and comments from the tutor and classmates to be incorporated in the final proposal (part 2).

2   The background of the product or service, explanation of the issue, problem or an opportunity
1   Research methodology
2   Relevant theories/models
1   Communication objectives
1   Target audience (demographics, psychographics, geographics, etc.)
1   Communication strategies (big picture plans to meet objectives, includes IMC)
1   Implementation (How would the tactics be executed? How would IMC play out?
1   Media plan

Part 2: 15%
After pitching and **considering** the feedback and comments, each group will expand their plan into a written proposal (the tutor will present and discuss a strategic communication proposal sample in the class). The written proposal should contain the following elements:
1   A title page
2   An executive summary
2   Situation analysis
2   Statement of purpose
1   List and description of publics that the plan targets
2   Goal(s), objectives, strategies, and tactics
5   Other sections as appropriate, such as: campaign theme and key messages, line-item budget, timetable, evaluative measures, supporting documents (usually in the appendices).

E. Semester-end Examination: 30%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. The assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Research paper presentation-Individual	1	15%
B. Real-world crisis analysis -Individual	1	15%
C. Midterm examination	1	15%
D. Strategic communication pitching (selling your plan)-Group	1	25%
Total Continuous Assessment (CA)		**70%**
Semester-End Examination (SE)		**30%**

Pre- Requisites: None

Subject matter:

Unit I: Fundamentals for Strategic Communications
1.1.   A brief history of strategic communication - the renewed interest in communication on the part of the US government following 9/11 and the birth of a new buzzword: strategic communication.
1.2.   Defining strategic communication
1.3.   Emergent perspectives and understanding of strategy
1.4.   Understanding strategic visioning
1.5.   Foundational assumptions of strategic communication
1.6.   The need for strategic communication- the changing face of Bhutan, globalisation and heterogeneous society-challenges to communication
1.7.   Your future in strategic communication

Unit II: Basic Theories and Concepts in Strategic Communication
2.1.   AIDA model
2.2.   Cognitive Dissonance Theory – real life examples
2.3.   Management matrix
2.4.   Spider mapping & mind mapping
2.5.   System theory- seeing connections
2.6.   Integrated marketing communication -IMC

Unit III: Crisis Communication
3.1.   Defining crisis and crisis communication
3.2.   Crisis can happen to anyone
3.3.   Media handling in times of crisis
3.4.   Phases of crisis management, crisis planning and reputation management
3.5.   Role of government agencies in handling of crisis
3.6.   Communicating with the stakeholders
3.7.   Elements of crisis communications plan
3.8.   Case studies and lessons learnt: case studies on Bhutanese contemporary media, corporate issues/crisis.

Unit IV: Strategic Communication Plan
4.1.   Components of a strategic communication plan
4.2.   Conducting communication audit
4.3.   Defining goals and objectives
4.4.   Identifying target audience and stakeholders
4.5.   Developing key messages for different audience groups
4.6.   Developing a strategy and a implementation plan
4.7.   Activating and coordinating implementation of the plan
4.8.   Importance of digital trust
4.9.   Assessing and learning
4.10.   Expanding a plan into a proposal

Reading List:

Essential reading

Rapp, J. & Hoffjann, O. (2012). Understanding strategy in communication management. *Journal of Communication Management* 16 (2), 146-161.

Robinson, J. A. (2011). *Communicating Airpower: Strategic Communication and the United States Air Force since 9/11*. Air University Press.

Van Ruler, B. (2018). Communication theory: An underrated pillar on which strategic communication rests. *International Journal of Strategic Communication* 12, (4), 367-381.

West, R. L., & Turner, L. H. (2000). *Introducing communication theory: analysis and application*. McGraw-Hill Education.

Additional reading

Aaker, D. (2018). *Creating signature stories: Strategic messaging that persuades, energises and inspires*. Morgan James Publishing.

Austin, E. W., & Pinkleton, B. E. (2015). *Elements of the campaign. In Strategic Public Relations Management*. Routledge.

Barban, A. M., Cristol, S. M., & Kopec, F. J. (1993). *Essentials of media planning: A marketing viewpoint*. NTC Business Books.

Belch, G. E., Belch, M. A., Guolla, M. A., Webb-Hughes, A. M., & Skolnick, H. (2004). *Advertising and promotion: An integrated marketing communications perspective* (Vol. 6). New York: McGraw-Hill/Irwin.

Berger, A. A. (2018). *Media and communication research methods: An introduction to qualitative and quantitative approaches*. Sage Publications.

Chawla, A. (2021). *New Media and Online Journalism: Handbook for Media Studies*. Pearson.

Daugherty, E. (2003). Strategic planning in public relations: A matrix that ensures tactical soundness. *Public Relations Quarterly*, *48*(1), 21.

Hartley, K. (2019). *Communicate in a Crisis: Understand, Engage and Influence Consumer Behaviour to Maximize Brand Trust*. Kogan Page Publishers.

Smith, R. D. (2012). *Becoming a public relations writer: A writing workbook for emerging and established media*. Routledge.

Date: March 2023

Module Code and Title:	**ACM404 Social Media**
Programme:	BA in Communication Arts and Creative Media
Credit:	12

Module Tutor: Pallavi Majumdar (Coordinator), Jigme Gyeltshen

General objective: This module focuses on understanding social media and its characteristics and examining the psychology of viral content. It builds conceptual and practical skills related to planning and creation of an effective social media strategy. Specific emphasis will be placed on creation of powerful social media content.

Learning outcomes – On completion of this module, students will be able to:

1. Explain different social media communication principles and platforms
2. Analyse the psychology of audiences which leads to virality of content
3. Construct a social media content strategy keeping in mind the communication needs, goals and target audience
4. Create a social media content calendar in line with the constructed strategy
5. Produce social media content using online content creation tools as per the strategy.
6. Justify the importance of building communities and brands
7. Judge the process of measuring and evaluating success of social media.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2	60
	Strategy and Content Creation Workshop	2	
Independent study	Social Media Project implementation	2	60
	Review of class materials	2	
Total			120

Assessment approach

A. Viral content Analysis and Presentation- Individual: 10%

Individual students will identify a case of viral content using local examples on any one social media platform of their choice, analyse the reasons behind its virality and make a presentation. The following marking criteria will be applicable:

   5 Content
   2 Structure
   3 Delivery

B. Social Media Project 1: Strategy-Individual: 30%

Individual students will create a social media content strategy for a Civil Society Organisation/Private Business organisation in collaboration with them. Students will identify possible organisations, conduct an initial audit of their social media presence and do a competition analysis and then reach out to the organisation for permission. Once the organisation gives a go-ahead, the student will follow the step-wise process to creation of the strategy.

The assessment will be done on the following criteria:

   4 Initial audit of social media presence and competition analysis
   7 Reviewing communication needs
   7 Identifying communication goals
   6 Identification of target audience
   6 Creation of personas (4-5)

C. Social Media Project 2: Content Creation-Individual: 25%

Based on the created strategy, as a first step, individual students will create a content calendar for a defined duration (4 weeks). This will carry a weightage of 10%. The content calendar will need to be vetted by the collaborating organisation. The second step will involve creating at least 5 original social media posts which can then be repurposed for other social media platforms. The posts will carry a weightage of 15% (3 % for each).

Marking parameter for the Content Calendar: 10%

- 4   Template carries key information
- 4   Content incorporates strategy
- 2   Goals are included

Marking parameter for the social media posts (5 Original posts): 3% (15% for 5 posts)

- 1   Content appeal
- 0.5   Media Elements (Hashtags, Tags, Links)
- 0.5   Mechanics
- 1   Visual appeal

D. Social Media Project Presentation: Promotion and Reach-Individual: 10%

Individual students will prepare multimedia presentations focusing on their strategy for promoting the social media content created by them. They will discuss the factors that will contribute towards increasing the audience reach and how they can build branding and communities. The presentations will be delivered in class for 10 minutes. Assessment will be based on the following criteria:

- 5   Content
- 3   Structure
- 2   Delivery

E. Semester-end Examination: 25%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. The assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Viral content Analysis and Presentation-Individual	1	10%
B. Social Media Project 1-Individual	1	30%
C. Social Media Project 2-Individual	1	25%
D. Social Media Project Presentation-Individual	1	10%
Total Continuous Assessment (CA)		**75%**
Semester-end Examination (SE)		**25%**

Pre-requisites: JRN102 Writing for Media, CMS205 Introduction to Communication and Technology, ACM101 Media and Information Literacy

Subject matter:

Unit I: Introduction to social media

1.1.   Social Media: Meaning, definition and features
1.2.   The technology enabling social media

1.3. Tools of Interactivity in social media
    1.3.1. Quizzes, polls, widgets, maps, games, graphs, interactive infographics and microsites, interactive video and motion graphics, eBooks
    1.3.2. Likes, shares, tags, hashtags

Unit II: The Psychology of social media

2.1. Sharing of content: The psychology and mechanics
2.2. Viral content: Definition and factors
2.3. Maximising virality quotient of content
2.4. Viral content case studies

Unit III: Creating a social media content strategy

3.1. Reviewing Communication Needs
    3.1.1. Identifying the challenge
    3.1.2. Identifying the communication problem
    3.1.3. Analysing the causes
3.2. Identifying Goals
    3.2.1. Setting SMART goals
    3.2.2. Identifying audience
    3.2.3. Correlating channel characteristics and goals
    3.2.4. Selecting appropriate channels
    3.2.5. Expected Results
3.3. Knowing the Target Audience
    3.3.1. Determining the audience
    3.3.2. Creating personas
    3.3.3. Understanding audience interest
3.4. Positioning the brand
    3.4.1. Positioning statement: Definition and important
    3.4.2. Creating the positioning statement: Process

Unit IV: Creating key messages

4.1. The 5 Cs of creating effective messages
    4.1.1. The `What's in it for me' WIIFM principle
    4.1.2. Call for Action
4.2. Creating a content calendar: Key elements and process
4.3. Producing social media content
    4.3.1. Well known content types
    4.3.2. Online content creation tools
    4.3.3. Ideation for content
    4.3.4. Curating social media content
    4.3.5. Designing social media content using online tools
    4.3.6. Creating shareable content

Unit V: Community Building and Branding

5.1. Online communities: Definition and Importance
5.2. Building engagement: Process and tools
5.3. Making community-building collaborative
5.4. Developing a brand voice
5.5. Social media influencers (VLE discussion with influencers and mainstream reporters)

Unit VI: Evaluation and Measurement of Success

6.1.   Evaluation on basis of goals: engagement, revenue, reach, traffic
6.2.   Tools of evaluation and measurement
6.3.   Incorporating learnings into strategy

6.4.   **Unit VII: Introduction to formulation of social media policy and strategy**
6.5.   Social Media policy
6.5.1.   The importance of social media policies for organisations
6.5.2.   Legal and ethical issues related to social media use
6.5.3.   Key components of a comprehensive social media policy
6.5.4.   Defining social media roles and responsibilities
6.5.5.   Strategies for implementing social media policies

Reading list

Essential reading

Luttrell, R. (2018). *Social media: How to engage, share, and connect*. Rowman & Littlefield.

Macarthy, A. (2021). *500 social media marketing tips: essential advice, hints and strategy for business: facebook, twitter, pinterest, Google+, YouTube, instagram, LinkedIn, and mor*.

RGoB (2015). Social Media Policy of the Royal Government of Bhutan. Department of Information and Media, Ministry of Information and Communications, Royal Government of Bhutan, Bhutan

Sutherland, K. E. (2021). *Strategic social media management: Theory and practice*. Palgrave Macmillan.

Libert, K., & Tynski, K. (2013, October 4). *Research: The Emotions that Make Marketing Campaigns Go Viral*. https://hbr.org/2013/10/research-the-emotions-that-make-marketing-campaigns-go-viral

Why Some Videos Go Viral. (2015, September). *Harvard Business Review*. https://hbr.org/2015/09/why-some-videos-go-viral

Zenn, J. (2016, June 12). *5 Psychological Concepts That'll Strengthen Your Social Media Strategy. Https://Blog.Hubspot.Com/*. https://blog.hubspot.com/marketing/psychological-concepts-social-media

Hudson, E. (2022, May 13). *The Ultimate Guide to Marketing Strategies & How to Improve Your Digital Presence*. https://blog.hubspot.com/marketing/digital-strategy-guide

Additional reading

Bartolino, E. (2016, August 1). *How to Use Social Media at Every Stage of the Funnel*. https://blog.hubspot.com. https://blog.hubspot.com/marketing/social-media-funnel

Date: March 2023

Module Code and Title:	**IPP401 Creative Communication project**
Programme:	BA Communication Arts and Creative Media
Credit:	24
Module Tutor:	Nithil Dennis (Coordinator), Pallavi Majumdar, Damber K Ghimiray, Jigme Gyeltshen, Prakash Ghimirey

General objective: This year-long module aims to guide students through the design and conduct of an independent project. This module incorporates a range of creative projects, the purposes of which are to give students the opportunity to showcase their work in the areas of their interests,

individually. The projects as a whole are intended to synthesise skills and knowledge that students have acquired prior to this point in their studies, and to demonstrate their grasp thereof. Within the module, students will be using theory and applying the practical skills learned within the lab, public speaking, journalism, and writing modules to develop and present their projects in a coherent way. Students will be expected to spend the majority of their time during the module creating their individual projects in accordance to benchmarks and timelines. They are expected to meet their supervising mentor and improve upon the feedback given by their tutors. Students should be encouraged to choose their topics for the project based on real 'live' organisation to gain meaningful understanding and insights of the world of work.

Learning outcomes – On completion of this module, students will be able to:

1. Plan a creative communication project
2. Draft a project proposal for a creative communications project
3. Select the appropriate tools and processes to address the identified need or problem
4. Conduct a pilot study to test the feasibility of their project
5. Practise ethical procedures and processes in conducting the project
6. Showcase the use of multiple resources required to complete the project
7. Communicate their finding and analysis in an oral format
8. Present a complete creative project.

Learning and Teaching Approach:

The nature of the creative project process requires shifts in the learning and teaching approach depending on the stage that students' projects are at. In the first semester of the final year students will be preparing their projects, including ideating, basic research, and writing proposal. In the second semester students are expected to spend a substantial amount of time on the field independently and writing, shooting, designing and creating their individual creative projects.

Year 4 Semester I

Period	Approach	Hours per week	Total credit hours
Weeks 1-2 (2 weeks)	Skills workshop	2	4
	Lecture	2	4
	Independent study	4	8
Weeks 3-7 (5 weeks)	Skills workshop	1	5
	Lecture	1	5
	Group guided study / research	1	5
	Independent study	5	25
Weeks 8-15 (8 weeks)	Lecture	1	8
	Group guided study / research	1	8
	Independent study	6	48
Total			120

Year 4 Semester II

Period	Approach	Hours per week	Total credit hours
Weeks 1-2 (2 weeks)	Skills workshop	2	4
	Group guided study / research	2	4
	Independent study	4	8
Weeks 3-7 (5 weeks)	Skills workshop	1	5
	Individual guidance	0.5	2.5

	Group guided study / research	1	5
	Independent study	5.5	27.5
Weeks 8-15 (8 weeks)	Individual guidance	0.5	4
	Group guided study / research	1	8
	Independent study	6.5	52
Total			120

Skills workshop: All students will attend the skills workshop at the same time for weeks 1-2. Starting in Week 3, the skills workshops will be divided based on mediums identified for the individual projects to ensure students are on the right path for the first draft of the assessment.

Students may also request additional tutorials, and tutors may ask particular students to report more frequently on their progress, or to attend extra tutorial sessions, as necessary.

The project initiations will occur in a series of briefings and organising sessions in the first semester. After the initial review of the module's expectations, the supervisor should take a less active role in the Communications Project module, allowing the students to take the initiative in moving their project forward, and in completing it. However, supervisors should be prepared to intervene when students' lack of progress or errors of judgement threaten the project as a whole. The supervisor will perform the following roles:

1. Deliver whole-class lectures giving general input on progressing and completing a project.
2. Lead targeted skills workshops for small groups, tailored to students based on their weaknesses.
3. Provide feedback indicating general strengths and areas for improvement.
4. Guide students to schedule their work-plan for the completion of the project, and ensure that students adhere to this schedule.
5. Provide guidance on individual project proposals and progress through group guidance to students exploring similar themes.

Assessment Approach:

Semester I Assessments

A. Weekly Progress: 20%

Tutors will monitor and assess progress made by students weekly (13x) starting from week 3 through week 15. Assessments will be made based on a detailed progress and preparedness rubric given to students at the start of the class. Students must submit brief updates in the VLE weekly. While feedback will be given regularly, the evaluation will be done cumulatively twice in the semester (middle and end) based on the following:

    10   Progress made in accordance to deadlines
    10   Preparedness in class discussion

B. Pilot study report: 10%

Students will produce a reflective report detailing the experience of doing their pilot study, their findings and what impact the experience and findings will have on their final project. The reports are expected to be 500-600 words long.

    3   Objectives
    4   Research
    3   Analysis of data

C. Project Proposal Draft 1:15%

The project proposal draft will be due at the end of week 8. An example project proposal will be given to students at the beginning of the term. Students will be required to follow the format of the draft and clearly express their aims, project type, sources likely to be used, technical support needed and finance & scheduling details that would be relevant to the project. A rubric will be given outlining further requirements.

- 5   Aims and project type clearly defined
- 4   Sources identified and technical support acknowledged
- 6   Logistics plan

D. Project proposal write up: 25%

The final version of the project proposal will be due at the end of Week 4. Students will be required to submit a reviewed version of the proposal draft by embedding the feedback given on it. The final project proposal should clearly outline the aims, objectives and outcomes of their intended work. Students will have to defend their proposal through a viva and must justify their chosen topic. The students will write a project proposal following the guidelines below.

Your proposal should be at least **4 pages (1000 words)** long once you are finished.
- **Project Title**--Create a simple working title for your project to help your tutor track what you are working on
- **Proposal Overview**--Provide a general description of your project
- **Proposal Rationale**--Explain why this project is worth creating; why invest your time in this project? What need will this project serve? What problem(s) will this project address
- **Project Audience**--Who will use/read your document/film/design outlay? What do you know about this audience? What sort of education do they have?
- **Project Scope**--Outline specific details of your plan
- **Project Personnel**--Who will work on the project? Just you or will you have one or more partners?

    Project Design--Plan some of the basic design details of your project:

    - Colour scheme for the project
    - Logo ideas for the project
    - Graphics/photographs/illustrations you might include
    - Similar documents you know of

- **Timeline**--Create a simple calendar for finishing your project by the last day of class

Resource Needs--Will your project require any research? Will you need to do any interviews for your project? Will you need to take photos for your project? Is there anything else you'll need to successfully complete your project?

Marking will be based on:

- 4   Intellectual merit
- 4   Goals & Objectives
- 8   Research Design/Artistic Technique
- 4   Planning
- 5   Relevance

E. Project proposal presentation: 15%

Students will present their proposal to the class and also a panel of internal tutors constituted by the module tutor. The Proposal should be made into a presentation of 7 minutes each.

- 2   Use of a creative title
- 4   Project addresses community need
- 2   Project roles identified
- 3   Timeline for project completion
- 4   Persuasive presentation

F.   Project proposal viva voce: 15%

Based on the project proposal presentation the students will be asked questions by the internal panel and will be evaluated based on their performance. The criteria for the viva voce will be as follows.

- 6   Presentation skills
- 5   Confidence and conviction about the topic chosen
- 4   Interactive skills

Overview of Semester I assessment approaches and weighting

Areas of assignments	Quantity	Weighing
A. Weekly Progress	13	20%
B. Pilot Study report	1	10%
C. Project Proposal Draft 1	1	15%
D. Project proposal Final Draft	1	25%
E. Project proposal presentation	1	15%
F. Project proposal viva voce	1	15%
Total Continuous Assessment (CA)		**100%**

Semester II Assessments

G.   Weekly progress: 15%

Tutors will monitor and assess progress made by students weekly (14x) starting from week 3 through week 15. Assessments will be made based on a detailed progress and preparedness rubric given to students at the start of the class. Students must submit brief updates in the VLE weekly. While feedback will be given regularly, the evaluation will be done cumulatively twice in the semester (middle and end) based on the following for each assessment (Middle & End):

- 5   Progress made in accordance to deadlines
- 2.5   Preparedness in class discussion

H.   Project execution – Phase 1: 10%

After completion of 3 weeks, students will have a one-on-one viva with their advisor as a way to assess progress, prompt deeper analytical thinking and provide timely feedback. Students will be encouraged to bring examples from transcriptions and field notes and even written findings to the meeting in order to demonstrate progress. Each viva will last 20-30 minutes and will be evaluated based on:

- 2   Ability to explain and justify project, research question(s) and chosen methods
- 3   Ability to discuss progress to date (successes, struggles and solutions attempted)

      2   Preliminary analysis (including ability to link findings to research question(s) and literature review)

      2   Ability to detail work that is still left to be completed (completeness, level of detail, feasibility)

      1   Use of language

I. Project execution – Phase 2 (Rough outcome): 10%

After completion of the 8th week, students will start working on their projects with tangible outcomes. They will start doing their interviews, shoots, creative sketches, rough designs, recordings and other related activities pertaining to their individual chosen project. It will also allow students to restate their expectations (including their revised timeline) for completing the tasks they have outlined.

      2   Description of work to date (completeness, level of detail, justification for any lapses or delays)

      3   Description of work to be completed (completeness, relevance, feasibility)

      3   Reflection

      2   Revised timelines (completeness, level of detail, feasibility)

J. Final project: 50%

Students will complete their final project by week 15. A detailed rubric will be provided to students based on the medium selected for the project. The grading criteria will depend on the medium and feasibility to finish a high-quality project within 15 weeks. For example, a project on photography will have a separate set of requirements than a video project. However, certain common elements such as quality of the project, the ability to execute the project, the use of skills and theories from previous modules and the contribution of the project to the media field will form a part of the assessment process. Elements of grading will be discussed in the group guidance portions of the class as per the medium selected.

      4   Student used an art medium/material suitable for the project.

      6   Craftsmanship of the project

      4   The project conveys the message outlined in the proposal

      6   The project has a quality of creativity/uniqueness/originality.

      4   First Impression – The project captures the attention of the audience; it is visually interesting & engaging; and is well crafted with an aesthetic quality

      7   Content knowledge

      6   Synthesis of ideas

      3   Resources Cited

      5   Quality of the production of images or texts produced

      5   Overall effectiveness and completion

K. Viva and presentation: 15%

Students will be required to make a presentation to their classmates and external panel consisting of Industry experts from different specialisations. This panel will also include the External examiner of the programme. This would ensure that students have the ability to showcase and justify their work as opposed to simply creating a project. This process would also allow other students and the tutor to seek clarifications on the project and serves as a platform for self-reflection on the process of their project and discussions of continuation of project in the future.

      5   Detailed coverage of all aspects of the project

5   Quality of answers in terms of analysis and relevance in the viva section
3   Clarity and organisation of presentation
2   Time management and ability to engage the audience

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
G. Weekly progress	14	15%
H. Project execution – Phase 1	1	10%
I. Project execution – Phase 2 (Rough outcome)	1	10%
J. Final Project	1	50%
K. Viva and Presentation	1	15%
Total Continuous Assessment (CA)		**100%**

Pre-requisites: JRN303 Introduction to Broadcast Journalism, CMS102 Storytelling through photography, CMR301 Communications Research, CMS206 Layout and Design, CMS308 Web Platform Design, CMS204 Script writing

Subject matter: *(to be completed primarily in Semester I)*

Unit I: Introduction to independent projects

1.1.   Summary of requirements of the creative project
        1.1.1.   Originality
        1.1.2.   Independent research
1.2.   Overview of skills required
        1.2.1.   Research skills
        1.2.2.   Time management
        1.2.3.   Synthesis of sources
1.3.   Overview of expectations regarding independent study and amount of guidance provided by tutors

Unit II: Creative Projects

2.1.   Research skills
        2.1.1.   Time management
        2.1.2.   Working towards a goal
2.2.   Structuring projects
        2.2.1.   Basic considerations of structuring projects
        2.2.2.   Considerations on the relationship between plan and limitations
        2.2.3.   Efficient use of materials
2.3.   Citing adequate evidence (journalistic projects)
        2.3.1.   Deciding what sources to include
        2.3.2.   Deciding between quoting, paraphrasing and summarising
2.4.   Creating a coherent project
        2.4.1.   Deciding on theme or focus
        2.4.2.   Editing for consistency
2.5.   Revising creative work
        2.5.1.   Revising a large project
        2.5.2.   Editing details
        2.5.3.   Working on consistency of style

Unit III: Format of the proposal

3.1.   Guidance on producing a rationale for the project

       3.1.1.   The concept of the 'knowledge gap'
       3.1.2.   From knowledge gap to rationale and aims

Possible projects include (indicative):

Creation of a print publication
Production of topic-focused podcasts
Making a short film/Documentary
Research paper on communication
Design projects
Creation and maintenance of social media page or webpages
Multimedia Projects
Creating a coffee table book

Reading List: Individualised as per the requirements of the individual projects.

Date: March 2023

Module Code and Title: **CMS411 Web Series Production**
Programme: BA in Communication Arts and Creative Media
Credit: 12
Module Tutor: Nithil Dennis (Coordinator), New Tutor

General objective: This module introduces students to the production, distribution, and reception of web-based television. In recent years, original television programming made exclusively for online distribution has become very successful. The module provides students with a concrete understanding of the possibilities and challenges inherent in producing television for the web. The module begins with a historical overview that traces the emergence of web series and then moves on to examine how independent web series are produced, financed, and distributed. Students will study and practise the essential elements and conventions for producing, marketing, and distributing web series. Students will produce a pilot episode of the web series.

Learning outcomes – On completion of this module, students will be able to:

1. Create ideas for a fictional web series using a variety of creative idea generation and research strategies
2. Analyse the essentials of strong, visual storytelling
3. Interpret the aspects of successful web series as models for their own work
4. Apply the principles of dramatic writing, the elements of narrative design and the distinctive features of the web series screenplay form
5. Implement a strategy for promoting web series
6. Perform tasks related to directing, cinematography, lighting, sound recording techniques, and on-set personnel procedures
7. Apply video editing, colour correction, audio sweetening, visual effects for storytelling
8. Identify the acquisition deals in online media distribution for web series
9. Produce a pilot episode for a web series.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	4	60
Independent study	Writing Scripts	2	60
	Production	2	

Total	120

Assessment Approach:

A. Web Series Analysis-Individual: 15%

The students will watch the first three episodes of one web series of their choice and write a one-page analysis of concept, audience & character.

- 2   Introduction of the content analysis
- 4   Critical Analysis and evaluation
- 2   Sources and citations
- 4   Organisation & presentation
- 3   Language

B. Case study presentation on web series in Bhutan-Individual: 10%

Students will present a 600-word case study analysis of one web series produced in Bhutan. The study will analyse the growing trends of web series in Bhutan and also will study its impact on viewing patterns in comparison to global trends.

- 4   Critical thinking
- 6   Discussion, analysis & summary

C. Mobile filmmaking Assignment - narrative based on a true story-Individual: 15%

Students will script, shoot, and edit a short narrative piece (1-2 minutes) with a mobile phone that is based on a true story (the student's or someone close to the student or a story from a newspaper). They will then write a piece of story drawn from an actual memory that will inform and inspire their script. Students should provide specific visual and aural detail about characters, places, textures, sensations, light, objects, gestures, and sounds to create an evocative and compelling. The short film should be completely shot on a mobile phone.

The assignment should follow the rules given below:

- No sync sound dialogue
- No more than 3 actors
- No student filmmaking clichés (list to be made in class; includes guns, violence, alarm clocks, and drugs)
- The story must be in sequential time
- The story must take place during one day
- The story must be based on an actual memory -- why is this memory important, and how can you use visual language to give it emotional weight?

Evaluation is based on:

- 5   Writing and language
- 3   Clarity in concept
- 3   Creativity
- 4   Observations

D. Scene set-up assignment - Shooting mood and emotion-Individual: 15%

Students will take out a small 1–2-minute scene from the previous film that they shot with the mobile and recreate the same scene and shoot with Digital SLR. The students will shoot the same scene 2 times using different lighting to create a different mood and edit it with 2 different music tracks.

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	4	Detailing in camera – background and information
	4	Presentation and reflection
	4	Lighting techniques
	3	Overall impact (Mood and emotion)

E. Screenplay Assignment-Pair: 20%

Students in pairs will produce an essay and an original script. The assignment will establish the ability to write a short original script for a pilot episode for a series they intend to produce. The script should have coherent dialogue, exposition and structure. The script will have only 3 principal characters, three principal locations and 5 total scenes. It will have all the elements of scriptwriting using appropriate terminology such as back story, suspense and set-ups and pay-offs.

	6	Setting of the plot
	4	Contextualising the story to the situation
	3	Setting up of the scene
	7	Story Structure, narrative and dialogues

F. Episode shooting and producing assignment-Pair: 25%

Students in pairs will complete a treatment for an original pilot episode based on which they had written a screenplay and they will also write an additional one episode for a web series. They will then Plan, shoot and edit the Pilot episode running 5-7 minutes.

	7	Scene set up (Setting the Mise-en-scene)
	4	Sound recording and sound editing (use of sound techniques)
	5	Cinematography (Composition, cinematic rules, camera set up and movements)
	4	Editing (Rhythm, pace and aesthetics)
	5	Transition/Titles and effects

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. A. Web Series Analysis - Individual	1	15%
B. Case study presentation on web series in Bhutan-Individual	1	10%
C. Mobile filmmaking Assignment - narrative based on a true story- Individual	1	15%
D. Scene set-up assignment - Shooting mood and emotion- Individual	1	15%
E. Screenplay Assignment- Pair	1	20%
F. Episode shooting and producing assignment-Pair	1	25%
Total Continuous Assessment (CA)		**100%**

Pre-requisites: CMS207 Introduction to Video production, CMS204 Script writing

Subject matter:

Unit I: Understanding contemporary TV

1.1.   Broadcast TV and OTT production, distribution, and financing
1.2.   Convergence culture, early digital production and distribution
1.3.   History and growth of web series
1.4.   Impact of Digital media works on mainstream films
1.5.   Advantages and disadvantages of crowd sourced funding
1.6.   Bhutan and OTT – Contemporary trends

Unit II: Developing concepts for Web series

2.1. Unique features of webseries
2.2. The popularity of webseries
2.3. Audience choice and its impact on concept
2.4. Writing a pitch for web series
2.5. Developing The big Idea (Concept to pre-visualisation)

Unit III: Character Development and representation

3.1. Web series narrative study (Typical narratives vs experimental narratives)
3.2. Analysing Good Vs Bad
3.3. Identifying Inner and outer conflicts
3.4. Creating Character traits for screenplays (Common characters Vs Fantasy)

Unit IV: Narrative Structure

4.1. Comparison of Plot Vs Story specific for a series (Multiple plots and subplots)
4.2. Comparison study of Episode Vs Series Structure
4.3. Conflict and resolution outlines and organisation with multi episode structure
4.4. Casting set- up
4.5. Cinematography and locations for shooting
4.6. Creating Interesting characters
4.7. Maintaining the suspense - The precise cuts

Unit V: Finance, distribution and promotion

5.1. Crowdfunding – microfinancing & different types
5.2. Distribution platforms for web series – OTT & Mobile Apps
5.3. Social media promotions – marketing methods
5.4. Influencers, web series and social media

Reading List

Essential reading

Cohen, J. (2020). *Producing New and Digital Media* (2nd ed.). Routledge.

Cohen, J., & Kenny, T. (2020). *Producing new and digital media: Your guide to savvy use of the web*. Routledge.

Rich, J. R. (2018). *Ultimate Guide to YouTube for Business* (Ultimate Series) (2nd ed.). Entrepreneur Press.

Rich, J. R. (2018). *Ultimate Guide to YouTube for Business.* Entrepreneur Press.

Additional reading

Galiano, I. (2016). *The Clan: The Web Series Production Book.* CreateSpace Independent Publishing Platform.

Pro, S. R. (2022, December 20). *50 Best TV Scripts to Read and Download for Free*. Script Reader Pro. https://www.scriptreaderpro.com/best-tv-scripts/

Date: March 2023

Module Code and Title:	**CTH404 Introduction to Cultural and Critical Communication**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Damber K. Ghimiray (Coordinator), Pallavi Majumdar

General objective: This module aims to connect the concepts of culture, self and identity to the intrapersonal, interpersonal, small-group, and mass media communications around them. The module serves as a foundation for students to understand how cultural intakes influence the ways people communicate and how communication takes place in an intercultural setting. This module also introduces students to the field of critical communication.

Learning outcomes – On completion of this module, students will be able to:

1. Identify cultural norms in communication
2. Analyse how stereotypes, prejudice, racism and ethnocentrism impact the discussion of self and others
3. Analyse the impact of cultural diversity on the communication of current events
4. Discuss the differences between self-portrayal and portrayal of a community by a different culture
5. Examine and reflect on different people's personal experiences with intercultural communication
6. Debate on scenarios between various cultural groups based on recent news
7. Evaluate how preconceived ideas on a variety of groups come through in the way they are represented in media
8. Explain the evolution and synchronisation of communication methods through different areas of the world.
9. Explain the role of media in building nationalism and in organising freedom movements
10. Identify propaganda, its forms of usage and its impact on various societal groups in creating an "us" vs "them" mentality.
11. Discuss various elements of Bhutanese culture including non-verbal message codes.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures, discussions & activities	4	60
Independent study	Assignment, interviews, and self-study	4	60
Total			120

Assessment Approach:

A. Intercultural interview report -Individual: 15%

Students will create interview questions surrounding intercultural communication to ask 1 person (outside of their culture) on key aspects of cultural identity. Students will discuss the questionnaire with the tutor. Students will draw up interview profiles. The interview profiles will be in the findings from the interviews and any reflections on the project (750-1000 words).

  2 Questionnaire preparation meeting with tutor
  4 Edits to questionnaire based on discussion
  1 Appointment plan for individual to be interviewed
  3 Comprehensive profiles
  5 Thoughtful reflections on interview findings

B. Midterm examination: 15%

Students will be required to sit for a written midterm examination of 1.5 hr duration proving their theoretical grasp of the concepts, as well as their ability to apply the concepts using practical examples.

C. Analytical writing-Individual: 15%

Students will write an analytical piece (750-1000 words) focused on a topic of cultural diversity to explain opposing viewpoints in communication concerning a topical event in the news. This piece should introduce the original source of the news and the representation of the "in" group and the summary of the work. Using the concepts learned in class, the analysis should define how the author has defined the minority group/s or others. The student will elaborate on at least 3 examples of contextual background information and vocabulary to support their findings. Students will re-write their summary from the "out" group to illustrate their understanding of intercultural communication.

- 3 Identification of cultural markers
- 6 Analysis of the "in" group vs. "out" group's representation in the original source
- 3 Effectively rewritten summary illustrating an alternate representation
- 3 Structure of paper, grammar, and mechanics

D. Debate - Pair: 15%

Students will pick a contemporary topic of intercultural significance in order to debate in pairs with another pair. These topics could include Bhutan-specific or global intercultural current issues. Each pair should prepare a persuasive pro/con stance. Each student should prepare a 4-5 min speech to defend their stance. Each student will also have 2 minutes to answer audience questions.

- 3 Preparation of relevant materials for debate stance
- 3 Ability to respond in rebuttal format diplomatically
- 4 Logical Argument
- 2 Quality answers to audience questions
- 3 Quality of outside sources

E. Semester-end Examination: 40%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. The assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Individual intercultural interview report - Individual	1	15%
B. Midterm examination	1	15%
C. Analytical writing - Individual	1	15%
D. Debate - Pair	1	15%
Total Continuous Assessment (CA)		**60%**
Semester-End Examination (SE)		**40%**

Pre-requisites: CTH102 Principles of Communication Science

Subject matter:

Unit I: Introduction to Intercultural Communications

1.1. Overview of culture
1.2. Importance of intercultural communication in today's world
1.3. Key Definitions: Nature, Place, Relation, Membership, Behaviour, Communication
1.4. Recognizing the various factors that creates one's identity
1.5. Significance of one's cultural identity in communications
1.6. Bhutanese culture through non-verbal message codes- Symbols, Proxemics, Kinesics, Chronemics, Paralanguage, Silence, Haptics, Clothing and Physical Appearance, Territoriality, Olfactics

Unit II: Us and others: Language and culture impacts on understanding of self and others

2.1. Defining how individuals communicate about themselves and how it changes over time
2.2. Changing communication roles in daily life due to interactions with different age groups or other cultures
2.3. Older generations vs. youth views, e.g., exploring the Gho and Kira: conversations in national identity
2.4. Challenges of third-culture kids and culture shock leading to communication errors
2.5. Risk of isolation due to the use of patronising and culturist language
2.6. Role of hate speech in showcasing the failure to communicate with others: Rise of Trumpism

Unit III: Media's construction of 'foreign other' in the fields of interpersonal, public and Mass Communication

3.1. Use of images to differentiate people
3.2. Portrayal of stereotypical gender-based roles
3.3. Lopsided view of popular representation
3.4. Interactions in minority and majority groups

Unit IV: Representation in mass media

4.1. Difference in depiction of one's own culture and that of others by the media
4.2. Creation of stereotypes
    4.2.1. Stereotyping in sports and media coverage
4.3. Typecasting foreign cultures and groups
    4.3.1. Portrayal of immigrants, refugees and asylum seekers
4.4. Concept of identity, nationality and nation building
    4.4.1. Impact on tradition, religion and community
    4.4.2. Analysis of Charlie Hebdo shooting over Muhammad cartoon

Unit V: Identity: A personal reflection process using principles of communication

5.1. Variance in communication based on whether we are part of the majority or minority group
5.2. Impact of globalisation on our identity
5.3. Understanding how issues need to be projected based on the cultural context
5.4. Role of creating an identity during language learning
5.5. Using cultural models as tools of enquiry
5.6. Models on inequality, competition, class or race

Unit VI: Critical communication and case studies

6.1. Origin of hieroglyphics and alphabets
6.2. Invention of the printing press and role of individualism in the renaissance period

6.3.   Impact of the inventions of telephone and phonograph on communication
6.4.   Role of All India-radio and nationalist newspapers in the freedom movement in India
6.5.   Impact of the inventions of telephone and phonograph on communication
6.6.   Case study on media culture: 'National Emergency in India in 1975'
6.7.   Case study: Bhutanese folktales as a medium of communication

Unit VII: Dominant Bhutanese cultural patterns: importance and relevance

7.1.   Gross National Happiness (GNH)
7.2.   The 13 traditional arts and crafts (Zorig Chusum)
7.3.   National symbols of Bhutan
7.4.   Introduction to Buddhist iconography
7.5.   Buddhism, Spirituality and Bhutanese cultural system
7.6.   Appreciating Bhutanese music, dance and folk songs and tales
7.7.   Driglam namzha: the system of Bhutanese etiquette

Reading List

Essential reading

Evans, S. (2009). The impact of cultural folklore on national values: A preliminary study with a focus on Bhutan. *Storytelling, Self, Society*, *6*(1), 8-18.

Holliday, A., Hyde, M., & Kullman, J. (2021). *Intercultural communication: An advanced resource book for students*. Routledge.

Phuntsho, K. (2013). *The History of Bhutan.* Random House India.

Samovar, L. A., Porter, R. E., McDaniel, E. R., & Roy, C. S. (2016). *Communication between cultures*. Cengage Learning.

THE 4 PILLARS OF GNH – GNH Centre Bhutan. (n.d.). Retrieved September 14, 2022, from https://www.gnhcentrebhutan.org/the-4-pillars-of-gnh/ITS.

Vinograd, C., Jamieson, A., Viala, F., & Smith, A. (2015, January 8). Charlie Hebdo Shooting: 12 Killed at Muhammad Cartoons Magazine in Paris. NBC News. Retrieved September 14, 2022, from https://www.nbcnews.com/storyline/paris-magazine-attack/charlie-hebdo-shooting-12-killed-muhammad-cartoons-magazine-paris-n281266

Additional reading

Jones, N. (2013). Buddhism in Bhutanese education. In *Global Perspectives on Spirituality and Education* (pp. 167-179). Routledge

Lustig, M. W., & Koester, J. (2003). *Intercultural competence: interpersonal communication across cultures*. Pearson.

Martin, J. N., & Nakayama, T. K. (2004). *Intercultural communication in contexts*. McGraw-Hill Education.

Miller, D., & Slater, D. (2000). *The Internet: an ethnographic approach*. Berg.

Morley, D. (2000). *Home territories: media, mobility and identity*. Routledge.

Rao, R. N., & Thombre, A. (2014). *Intercultural communication: the Indian context*. SAGE Publications India.

Rowe, D. (2008). *Sport, culture and the media: the unruly trinity*. Open University Press.

Solomos, J., & Back, L. (2000). *Theories of race and racism: a reader*. Routledge.

Stokes, J. C. (2003). *How to do media and cultural studies*. SAGE.

Thinley, D. (2007). *Cultural Maintenance and Promotion: The Print Media's Role in Providing Space for Knowledge and Discourse* (pp. 70-106). Centre for Bhutan Studies.

Date: March 2023

Module Code and Title: **IPP402 Internship**
Programme: BA in Communication Arts and Creative Media
Credit: 12
Module Tutor: Nithil Dennis (Coordinator), Pallavi Majumdar, Damber K Ghimiray

General objective: This module provides the student with an opportunity to gain knowledge and skills from a planned work experience in the student's career area of interest. In addition to meeting the module Learning Outcomes, jointly developed student-specific Learning Outcomes are selected and evaluated by the Tutor Advisor, Industry Supervisor, and the student. Internship placements should provide learning experiences not available in the classroom setting: entry-level, career-related experience, and workplace competencies that employers value. Internships may also be used as an opportunity to explore career fields. Students must meet with a tutor advisor prior to registering. Internships are completed under the guidance of an industry supervisor and a tutor advisor, who in combination with the student will create a framework for learning and reflection.

Learning outcomes – On completion of this module, students will be able to:

1. Apply appropriate workplace behaviours in a professional setting
2. Create content appropriate to job assignment
3. Exhibit evidence of increased content knowledge gained through practical experience
4. Classify the nature and function of the organisation in which the internship experience takes place
5. Explain how the internship placement site fits into a broader career field
6. Identify a strategy for maintaining professional relationships
7. Apply higher order thinking skills, such as critical thinking, analysis, synthesis, evaluation, and complex problem solving, to "real world" situations.

Learning and Teaching Approach:

Students will be doing a 60-days Internship during their winter break in the final year. The student can find and propose their own internship placements (for approval) or the programme will facilitate the internship placement through professional associations (Appendix 6); these will be arranged prior to the winter break. After the Internship, in the final semester of the programme, students prepare a report.

Weeks 1-8 (during the Winter break of the final year, between Semesters I and II)

Students are required to spend 8 weeks during their winter holidays working with the assigned company they have registered for Internship. Approximately 100 credit hours will be fulfilled by the on-site work done.

Weeks 9-15 (during the final year, Semester II)

Type	Approach	Hours per week	Total credit hours
Contact	Discussions & Meetings	1	7
Independent study	Preparation, writing & formatting of the detailed Internship report	2	14
Total			21*

*The students will only be doing 7 weeks of this module within the semester.

Roles & Responsibilities:

Intern

- Communication with industry advisor regarding course objectives and his
- Adheres to professional work standards including: regular attendance, punctuality, working within agreed upon hours, wearing appropriate attire as stated by the organisation, and abiding by all code of conduct policies
- Completion of agreed upon course assignments while meeting professional work obligations

Industry Advisor

- Provide industry information including employee handbook and any code of conduct information.
- Set forth expectations for the work to be completed and associated timelines.
- Establish preferred method and frequency of communication with intern.
- Identify opportunities for intern to meet learning objectives.
- Introduce intern to key people (other staff, vendors, managers, executives) who can assist intern with their professional development and become part of their network
- Oversee work all the work assigned and give feedback.
- Conduct evaluation(s) and share performance feedback and skills development needs with interns.

Tutor Advisor

- Approve, oversee, and grade academic assignments.
- Serve as primary contact for industry advisors regarding concerns with student performance.
- Help interns to get the most from their experience through regular check-ins with interns.
- Submit final grade for internship.

Assessment Approach:

General Guideline for Assessment of the Internship:

Assignment Submission Deadlines

Weekly reports are to be submitted by the beginning of the week following the one being reported on. All other internship assignments are due at the end of 7 weeks into Year 4 Semester II, after the internship's official end date.

For example, if your internship ends on February 15, your assignments are due on April 5.

All materials (organisation summary, interview, & CV) except the employer evaluation form must be saved as individual documents (Word/PDF format) and submitted in the VLE.

Confidentiality

When preparing reports, please be aware of any confidentiality or non-disclosure agreements you may have signed with your organisation. Indeed, employers may ask interns to sign confidentiality statements, which may have a bearing on what information you may disclose in your internship report and elsewhere. If this is the case, individuals and client corporations may be described rather than named, and projects may be recounted in general terms rather than specific details.

Students with this type of agreement are encouraged to discuss any questions that may arise with their tutor advisor to make sure they fully understand the terms and conditions of the agreement.

<u>Plagiarism</u>

The report and all related documents may be inspired in part by the organisation's corporate literature, but the bulk of the project must be the student's own. Students who draw heavily from other sources without proper citation will be penalised accordingly.

A. Weekly Reports: 20%

An intern will maintain 8 total weekly reports in the VLE. Each weekly report will have the following format.

Internship Weekly Progress Report

Intern Name:

Tutor Supervisor:

Company Name:

Report #:_____

Period Covered (Dates):_____to_____

Number of hours worked this week by intern:

Cumulative number of hours worked by intern to date:

NOTE: The answer to each of the following questions must contain at least 50 words, be typed in paragraph form, and use complete sentences. Every question must be answered in detail, and *as this is an academic report, thus attention should be paid in order to avoid excessive grammatical and typographical errors.*

1. Describe your principal assignments and responsibilities for this report period.
2. What experiences were particularly rewarding during this report period?
3. What experiences were particularly difficult during this report period?
4. Describe other professional growth opportunities (e.g., conferences, field trips, directed readings, meetings, research...) that you were able to capitalise on last week and/or hope to have next week.
5. Describe principal tasks and duties to be performed and accomplishments during the upcoming week.
6. (If Applicable) Other Comments, items, or issues to make your Tutor Supervisor aware of.
7. Remarks by Industry Supervisor _____ (Mention Attendance and regularity)
8. Signature: (Industry supervisor)

The reports will be marked in sum as a body of submitted work on the following criteria:

- 5 Progress
- 5 Follow up
- 8 Report Description (Documentation)
- 2 Timely submissions

B. Internship Report: 50%

Each intern must prepare a comprehensive report as per the following guideline.

Internship Report Guideline

The report reflects the experience gained through the internship and its relationship to studies done during the programme: namely, how has the theoretical knowledge acquired in various modules prepared you for this professional experience? How has this professional experience impacted your understanding of the subjects you have been studying? Finally, did any aspects of your internship surprise you based on what you have learned, and if so which ones?

Length of Internship Report: minimum 1500 words. The report must include a cover sheet, a table of contents, and a bibliography (not included in the word count).

Organising the Internship report

Students will use the list below as a checklist to make sure they include all the information and pieces of the report.

1. Cover Sheet

2. Table of Contents - Be sure to indicate the major sections of the report.

3. Organisational Overview - This should include the name of the company or organisation, a detailed description of its activities, and the function of the particular department in which you are working. What are the company's main outputs? What seem to be its strengths and weaknesses? Is the organisation part of a larger group, and if so, how does this structure influence how decisions are made?

4. Internship Roles - The intern will explain about his/her role as an intern. State the number of hours worked per week, the number of credits to be earned, where and when he/she was working, the projects/tasks he/she was working on and the practical skills and tools used.

5. Relationship of Internship to Course Material/Relation to Theory - In this section, the intern will relate his/her experience of the workplace to the material covered during your studies. Describe how the course material he/she covered applied to the work. How did the BA programme material help them to analyse their position in the workplace?

6. Conclusion - Here, the intern will detail what they learnt from the internship, and provide an overview of the company from their perspective as a BA student soon to be seeking employment. How has their experience in this company had an impact on how they see themselves, any aspiration they may have to work in this industry, and the direction for their future career?

7. Bibliography - Footnotes throughout the report, as well as the Bibliography, should follow the format required for research in your field.

8. Appendices of supplementary material - Inclusion of these extra materials should suit the nature of the internship work done and serve as evidences / examples etc. to support the points made in the report. These do not form part of the required word count.

Layout and specifications:

   i. Written in English

   ii. A4 paper format

   iii. 1" margins top, bottom, left, and right

   iv. Times New Roman font size 12 or Arial font size 11

   v. Line spacing of 1.5. Do NOT add extra spaces between paragraphs.

vi.	Add page numbers to the footer of the document
vii.	Save in Word and PDF format

The report will be marked on:

15	Integration of prior and new knowledge
10	Roles responsibilities and projects
15	Depth and accuracy of content
10	Initiative and creativity

C. Informational Interview Summary: 10%

Students must submit a written 1000-1500-word summary of an interview with a relevant professional as part of their portfolio. This provides an opportunity to acquire information useful in the formulation of career plans. Students may select the professional supervising their internship or others in the same company or field, but they may not interview family members. The guideline below includes examples and ideas for the interview.

Interview Guidelines

Recommended procedure:

1. Call or write directly to request permission to interview your contact. You should inform them of the interview's purpose and approximately how much time it will take. Schedule an appointment (in person or remote).

2. Prepare the interview by making a list of questions Please avoid personal questions.

3. Be on time for the interview. Ask for permission to take notes or record the interview should you wish to do so. If discussing confidential information, make sure that the contact understands that the written summary will be read exclusively by members of the RTC Community.

4. Within a week following the interview, send a note to your contact to express thanks for their time, consideration and ideas. Send them a copy of the interview if he or she wishes to receive one.

5. It is important to aim for a written copy of the interview that is informative and interesting, and which clearly sums up the interviewee's response

Suggested questions for informational interviews:

Select the questions most appropriate to the person you are interviewing, or create some of your own.

1. How did you get involved in this line of work?

2. Are any degrees or qualifications required or recommended for this position?

3. In your opinion, what are some key skills and personality traits needed to succeed?

4. How many hours a week do you work? Is it common to bring work home?

5. How much variety is there in your work? How much specialisation?

6. What is a typical day like? A typical week?

7. What are the most difficult problems and decisions you have ever faced? What about weekly decisions/problems?

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8. Does this job have any travel obligations?

9. Are there any civic or social obligations that go with this job?

10. Is it easy for someone in this field to move to another location?

11. In your opinion, what is the best thing about this job? The worst?

12. How visible are you in this job?

13. What trends do you see happening in your field?

14. What is a typical starting salary? What can someone expect to earn after five or six years of experience?

15. Are there ways to "try out" this line of work, i.e., internships, summer jobs, Part-time work?

16. What is the supply/demand situation in this field?

17. What do you wish you had known when you began your career?

18. What advice would you offer to a recent graduate interested in working in this field?

Document layout and specifications

 i. Include the following information in the header:
  - First Name, Last Name, Student ID number
  - Internship Assignments: Informational Interview
  - Name of Interviewee, Company Name, Role at the Company
 ii. 4-5 full pages
 iii. Written in English
 iv. A4 paper format
 v. 1" margins top, bottom, left, and right
 vi. Times New Roman font size 12 or Arial font size 12
 vii. Line spacing of 1.5. Do NOT add extra spaces between paragraphs
 viii. Page numbers in footer
 ix. Save in PDF format

The summary will be marked on:

 5 Understanding the field or profession of interest
 2 Prep and conduct of Interview
 3 Writing style

D. Updated Resume or CV: 10%

Each intern will complete a resume or CV that summarises educational qualifications, experience, and skills. It should include the internship tasks and responsibilities, and any accomplishments therein if any.

Document layout and specification

 i. 1-2 pages
 ii. Written in English
 iii. A4 paper format
 iv. Save in PDF format

The Resume/CV will be marked on:

5   Content
2   Overall appearance
2   Spelling punctuation and grammar
1   Layout

E. Employer Evaluation: 10%

The tutor guide will be responsible in collecting the Industry Adviser's "employer" evaluation through a confidential process. The Adviser will be requested to evaluate based on the following criteria and provided with an accompanying rubric:

5   Performance
2   Communication
2   Leadership
1   Attendance and punctuality

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Weekly report submission	8	20%
B. Internship Report	1	50%
C. Informational Interview	1	10%
D. Updated CV or resume	1	10%
E. Employer evaluation	1	10%
Total Continuous Assessment (CA)		**100%**

Pre-requisites: JRN303 Introduction to Broadcast Journalism, CMS102 Storytelling through photography, CMR301 Communications Research, CMS206 Layout and Design for Journalism, CMS308 Web platform Design

Subject matter: Individualised as per the nature of the individual internship.

Reading List: Individualised as per the requirements of the individual internship.

Date: March 2023

Module Code and Title:	**ACM405 Communication for Development**
Programme:	BA in Communication Arts and Creative Media
Credit:	12
Module Tutor:	Pallavi Majumdar (Coordinator), Damber K Ghimiray

General objective: This module introduces the concept and approaches of communication for development and development for communication. It aims to develop skills related to application of behavioural change communication to advocate for social development. Students will demonstrate their grounding of these concepts by identifying the various steps of public information, education and creating an advocacy plan.

Learning outcomes – On completion of this module, students will be able

1. Define the key concepts around communication, development, culture, behaviour and social change
2. Explain the key concepts and approaches to Communication for Development and Development Journalism

3. Plan an advocacy campaign appropriating the steps for the identified target audience.
4. Apply Social and Behavioural change communication to advocate for an issue and influence the target audience
5. Analyse how mass media is used as a tool for advocacy to influence public opinion and public policy
6. Reflect on the use of policy advocacy to bring about evidence-based policy making
7. Create an awareness campaign as a call to action
8. Reflect on the use of evidence and research in policy making
9. Create an educational and an awareness campaign as a call to action.

Learning and Teaching Approach:

Type	Approach	Hours per week	Total credit hours
Contact	Lectures	2	60
	In class workshops and exercises	2	
Independent study	Written assignments and Advocacy campaign	2	60
	Review of class materials	2	
Total			120

Assessment Approach:

A. Communication Plan with visual - Individual: 20%

In step one, students will individually create a communication plan for their chosen advocacy issue. In step two they will create messages (visuals) for their advocacy campaign

The first part of the assignment (10%) involves creating a communication plan keeping their target audience in mind. A communication plan for an advocacy campaign is different from any other information campaigns because it aims to go beyond raising awareness and provide information to trying to encourage people to take action and sometimes change their minds.

The marking parameters for this portion of the assignment (10 marks) are as under:

- 2   Identification of Target Audience
- 4   Goals
- 2   Organization of ideas
- 2   Tools

The second part of the assignment (10 marks) involves creating visual communication messages for the identified audience. Students will create two visuals (infographics/posters) for the campaign.

- 3   Messages/Content
- 3   Creativity of Visuals
- 2   Required elements
- 2   Visual clarity and appeal

B. Midterm examination: 15%

Students will take a written exam of 1.5 hr duration covering topics up to the mid-point of the semester.

C. Social Media Strategy for Advocacy- Group: 15%

In this part of the assignment, students (in groups of 3-4) will create a social media campaign on the chosen Advocacy theme. Each group will be responsible for preparing two items

1 A report document that will detail each element of the campaign.
2 A spreadsheet document that will serve as your editorial calendar with draft social media posts. Each group will prepare at least five posts which are multimedia in nature.
4 Construction of narrative
3 Social Media campaign creativity
2 Status Updates
3 Engagement with audience

D. Advocacy Campaign execution and reflection- Individual: 20%

The students will execute the advocacy campaign regarding their chosen theme. Students will be divided into pairs to identify the responsibility they want to undertake. In a short meeting with their instructor, they will decide the key responsibility areas. They will write a reflection paper of not more than 500 words explaining the ease or difficulty of the project, what they gained from the experience, and what they would do differently should they do this project again.

5 Planning and Execution
4 Application and Independent Functioning
6 Execution of responsibility
5 Reflection on learning outcomes

E. Semester-end Examination: 30%

Students will take a written exam of 2.5 hr duration encompassing all the subject matter covered in the semester. The assessment is comprehensive and summative in nature, and will comprise structured questions from all levels of Bloom's Taxonomy.

Overview of assessment approaches and weighting

Areas of assignments	Quantity	Weighting
A. Communication Plan with Visual	1	20%
B. Midterm examination	1	15%
C. Social Media Strategy for Advocacy	1	15%
D. Advocacy Campaign execution and reflection	1	20%
Total Continuous Assessment (CA)		**70%**
Semester-End Examination (SE)		**30%**

Pre-requisites: CTH101 Theories of Mass Communication, ACM404 Social media

Subject matter:

Unit I: Development communication: A brief review and foundation

1.1. Concept of development communication and why it matters
1.2. Common approaches to development communication
1.3. Review of development journalism

1.4. Sustainable Development Goals

1.5. Uses for national development: bringing the message for community involvement

Unit II: Principles and concepts in Development Communication

2.1. Core concepts of development communication
2.2. Participatory approaches to development communication
2.3. Platforms for engagement
2.4. Use of combined approaches
2.5. Emerging trends in theory
2.6. The power of participation

Unit III: Social and Behaviour Change Communication

3.1. Definition and characteristics of SBCC
3.2. Relevance of SBCC
3.3. Steps in implementing SBCC
    3.3.1. Understanding the problem
    3.3.2. Focusing and designing the SBCC strategy and interventions
    3.3.3. Creating messages and materials
    3.3.4. Implementing and monitoring
    3.3.5. Evaluating and replanning

Unit IV: Advocacy definitions and overview of concepts

4.1. Description of advocacy
4.2. Planning an advocacy campaign
    4.2.1. Identifying and stating the issue or problem
    4.2.2. Collecting the relevant information
    4.2.3. Mobilising the people interested
    4.2.4. Resources –raising and managing
4.3. Calculating support
    4.3.1. Networking and Forming alliances
    4.3.2. Messaging and Outreach
4.4. Creating a communication plan
4.5. Identifying Target audience and creating personas
4.6. Components of an effective message
4.7. Methods of Communication

Unit V: Influencing policy

5.1. Policy advocacy: Definition and core concepts
5.2. Different approaches to policy advocacy
5.3. Research for evidence-based policy
5.4. Identifying interest groups for policy advocacy
5.5. How advocacy groups get into policy agendas: matching needs with resources
5.6. Using media to influence policy
    5.6.1. Reaching the relevant audience
    5.6.2. Covering information relevant to policy decisions
    5.6.3. Influencing public servants and strong opinion leaders

Unit VI: News policy and using media for advocacy

6.1. How media "makes news": newsworthiness of coverage
6.2. How politics, economics and location impact a cause
6.3. Balancing the interests of news owners, producers and advertisers
6.4. Mechanics of Media Advocacy
    6.4.1. Setting the agenda
    6.4.2. Shaping the debate
    6.4.3. Advancing the policy

Unit VII: Development Journalism and Public Service Media
7.1.   Definition and concept of development journalism
7.2.   Principles of public service media
7.3.   Role of public service media in promoting development and democracy
7.4.   Role of public service media in conflict and crisis situations
7.5.   Financial sustainability of public service media

Reading List

Essential Reading

Eisenstadt, S. N., Schramm, W., Rogers, E. M., Oshima, H. T., & Lerner, D. (2021). The changing vision of modernization and development. In *Communication and change* (pp. 31-64). University of Hawaii Press.

Melkote, S. R., & Steeves, H. L. (2015). *Communication for development: Theory and practice for empowerment and social justice*. SAGE Publications India.

Servaes, J. (Ed.). (2007). *Communication for development and social change*. SAGE Publications India.

United Nations. (n.d.). *Sustainable Development Goals.* http://www.un.org/sustainabledevelopment/sustainable-development-goals/

Additional Reading

Advocacy vs. Lobbying, Coalition Building and Public Engagement. (n.d.). http://www.ctnonprofits.org/ctnonprofits/sites/default/files/fckeditor/file/policy/reso urces/AdvocacyVsLobbying.pdf

Advocacy vs. Lobbying - Rules for Nonprofits. (n.d.). https://www.ncoa.org/public-policy-action/advocacy-toolkit/advocacy- basics/nonprofit-advocacy-rules-regulations/

Jethwaney, J. N. (2016). *Social sector communication in India: concepts, practices, and case studies*. SAGE.

Date: March 2023

སྐྱོང་ཚན་གྱི་ཨེང་དང་ཁད།   རྫོང་ཁ་བརྡ་བརྒྱུད་རིག་རྩལ།
Module Code and Title**:**   **DZG202 Dzongkha Media Skills**
ལས་རིམ།   རྒྱ་ཁྱབ་བརྡ་སྤྲོད།
Programme: **BA in Communication Arts and Creative Media**
སྐྱོང་འཕྲལ།   ༡༢
Credit Value: **12**
སློབ་སྟོན་པ།   ཀུན་ལེགས་ཚེ་རིང་། (འགོ་འཛིན་པ།)
Module Tutor: **Kinley Tshering (Coordinator)**

སྤྱི་བཏང་དམིགས་དོན།

General objective:

སློབ་ཕྲུག་ཚུ་ལུ་ འཕྲུལ་པའི་སྒྲིག་བརྩེན་དང་ སྤྱི་སྟོང་གི་བརྡ་བྱ་ནད་ལ་ དགོས་མཁོ་ཆེ་བའི་རིག་རྩལ་ ཞིང་ལེན་དང་རྫོང་ཁའི་ཕྱག་ལ་ ཕན་ཚུན་སྐད་སྒྱུར་འབད་ནི་དང་། སློབ་བརྙན་གྱི་འཁྲབ་ལུང་བྲི་ནི། དོས་གསལ་སློབ་བརྟན་གྱི་གཏམ་འབད་འབད་ནི། སྐྱན་ཚོམ་གྱི་ཕྱག་ལས། ཞབས་ཁ་བརྙན་ནི་ཚུ་ ཚོས་འབབ་ཕྱག་དོག་དོ་བྱེ་ འབད་ཚུགས་ནི་དང་། བརྡ་བརྒྱུད་ནད་ལུ་ དགོས་མཁོ་ཆེ་བའི་རིག་རྩལ་ གནས་ཚུལ་དང་གནད་དོན་ཚུ་གྱི་ཕྱག་ལ་ ཞིབ་ཚོམ་ཞིབ་དཔྱད། དེ་དཔྱད་ཚུ་འབད་དེ་ གནས་ཚུལ་དང་བརྡ་དོན་ཚུ་ བསྐྱེལ་འབབ་ཞིན་མ་ད རྒྱུན་བསྐྲགས རྒྱུ་མཚོང་། གནས་ཚོག དེ་ལས་ མི་སྒེའི་ བརྡ་བརྒྱུད་ཚུ་ནད་ལུ་ ཡིག་ཕོག་དང་ངག་ཕོག་ལས་ མི་འང་ལུ་ ཁྱབ་སྤེལ་བཏང་ཚུགས་ནི་ལུ་ དགོས་མཁོ་གཏང་བསྐྱབ་ཨིན།

སློབ་སྦྱང་གི་གྲུབ་འབྲས། སློབ་ཚན་འདི་ རྩ་སྦྱང་འབད་ཚར་བད་ སློབ་ཕྲུག་ཚིས།

Learning outcomes – On completion of this module, students will be able to:

༡ རྩོང་ཁའི་མིང་ཚིག་གསར་པ་དང་རྙིང་རྩུ་ དངོས་འཛིན་འབད་ཚུགས།

༢ རྩོང་ཁའི་མིང་ཚིག་རྩུ་ ཚུལ་མཐུན་སྦེ་ ལག་ལེན་འཐབ་ཚུགས།

༣ ཨིན་ཡིག་དང་རྩོང་ཁའི་ སྐད་ཡིག་གཉིས་ཀྱི་བར་ན་ སྐད་སྒྱུར་འབད་ཚུགས།

༤ གནས་ཚུལ་དང་གནད་དོན་རྩུ་གི་ཕོག་ལུ་ འདི་དཔྱད་ དཔྱ་དཔྱད་ ཞིབ་འཚོལ་རྩུ་འབད་ཚུགས།

༥ གནས་ཚུལ་དང་བརྡ་དོན་ བརྡ་སྤྲོད་དང་ཞུན་དག་འབད་ཚུགས།

༦ གནས་ཚུལ་དང་བརྡ་དོན་ དཔེ་སྐྲུན་དང་གསལ་བསྒྲགས་འབད་ཚུགས།

༧ ལས་རིམ་གྱི་གསལ་བཤད་དང་ གནས་ཚུལ་ཤུགས་ནི་རྩུ་འབད་ཚུགས།

༨ གནས་ཚུལ་དང་གནད་དོན་རྩུ་གི་ཕོག་ལུ་ གྲོས་བསྡུར་དང་ཚོར་བསྒྱུར་འབད་ཚུགས།

༩ ལས་རིམ་གྱི་རིགས་མ་འདྲ་རྩུ་ནང་ལུ་ གསལ་བཤད་འབད་ཚུགས།

༡༠ སྐྱུན་དག་གི་རྒྱུན་ ལག་ལེན་འཐབ་ཐོག་ལས་ ཞབས་ཁྲའི་ཚིག་རྩུ་ གསར་ཚོམ་འབད་ཚུགས།

༡༡ ཕྱོག་པ་བརྙན་གྱི་འཁྲབ་སྟུང་དང་ དངོས་གསལ་ཕྱོག་བརྙན་གྱི་ གཏམ་བཤད་རྩུ་བྲི་ཚུགས།

སློབ་སྟོན་ཐབས་ལམ།

Learning and Teaching Approach:

ཐབས་ལམ།	བདུན་ཕྲག་གཅིག་ནང་རྩུ་ཚོད།	སློང་འཕྲུན་རྩུ་ཚོད།
གསལ་བཤད་དང་གྲོས་བསྡུར།	༣	༩༠
སློང་ལྷ།	༡	༡༥
སྦུན་ལྷ།	༡	༡༥
རང་སློང་།		༦༠
སློང་ཚན་འདི་གི་དོན་ལུ་ ཡོངས་བསྒོམས་ རྩུ་ཚོད།		༡༨༠

དབྱེ་ཞིབ་ཐབས་ལམ།

Assessment Approach:

སློང་ཚན་འདི་གི་དོན་ལུ་ དུས་རྒྱུན་དབྱེ་ཞིབ་དང་སྟུང་རྒྱས་ཀྱུགས་དབྱེ་ཞིབ་ གཉིས་ཆ་རའི་ཕོག་ལས་ དབྱེ་ཞིབ་འབད་དགོལ་ཨིན།

ཀ༑ མིང་ཚིག་ལག་ལེན། (ངོ་རྒྱུང་) (སྐུགས་ ༡༠%)

སློབ་ཕྲུག་རེ་རེ་བཞིན་དུ་ལུ་ རྩོང་ཁའི་དག་གཉིས་ནང་ལུ་ དེ་མ་ལས་ སྒྲ་སྒོས་ཡོད་དེ་འབད་རུང་ ལག་ལེན་འཐབ་ནི་ མེད་པའི་མིང་ཚིག་དང་། གསལབ་བཟོ་སྟེ་ཡོད་པའི་ མིང་ཚིག་གི་ཐ་སྙེད་ཀྱུ་ ཀ་ཏུགས་ དང་འཇུགས་སྟེ། དགོ་བ་ཀེན་རྒྱུ་ཞིམས་ལས་ རྩོང་ཚིག་བཟོ་སྟེ། གསལ་ཞུ་འབད་བཅུག་ནི། དེ་གི་དཚིགས་ཡུལ་གཙོ་པོ་ རྩོང་ཁའི་དག་གཉིས་ནང་ཡོད་རུང་ ལག་ལེན་འཐབ་སྒོ་མེད་པའི་ མིང་ཚིག་རྙེ་ཅས་ དང་། གསར་བཟོ་སྟེ་ དར་ཁྱབ་མ་འགྱོ་བར་ཡོད་པའི་ མིང་ཚིག་རྩུ་ ངོས་འཛིན་འབད་དེ་ ལག་ལེན་འཐབ་ཚུགས་ནི།

ཁ༑ སྐད་སྒྱུར། (སྐུགས་ ༡༠%)

སྐུ་ཚབ་ཀྱི་ཕོག་ལུ་ ཨིན་ཡིག་དང་རྩོང་ཁའི་ནང་ཡོད་པའི་ གནས་ཚུལ་དང་ཚོམ་ཡིག་གི་རིགས་ མ་འདྲ་རྩུ་ ཕར་ཚུན་སྐད་སྒྱུར་འབད་དེ། བྲི་བཅུག་ནི། འདི་ནང་ལུ་ སྐད་ཡིག་གཉིས་ གཅིག་ལས་གཅིག་ལུ་ བསྒྱུར་བའི་སྐབས་ སྐད་སྒྱུར་གྱི་དབྱེ་བ་དང་ཐབས་ཤེས་ཀྱུ་ ལག་ལེན་འཐབ་ཐབས་ཀྱི་ཕོག་ལུ་ དབྱེ་ཞིབ་འབད་ནི།

ག༑ གནས་ཚུལ་གསལ་བཏོན། (སྐུགས་ ༡༥%)

སློབ་ཕྲུག་རེ་རེ་གིས་ ཚིག་འབྲུ་ ༡༠༠༠ ལས་མ་ཉུང་བའི་ འཕྲལ་གྱི་གནས་ཚུལ་ཚིག་ བསྡུ་སྒྲིག་འབད་ཞིམས་ལས་ ཡིག་ཕོག་ལུ་ གནས་ཚུལ་གསར་ཕོག་བཏོན་ནི་དང་། ཡིག་ཕོག་ལུ་བཏོན་ཡོད་པའི་གནས་ ཚུལ་དེ་ སློར་ཁང་ནང་ལུ་ དག་ཕོག་ལས་ གསལ་བཤད་འབད་བཅུག་ནི། དེ་གི་དཤིགས་ཡུལ་གཙོ་པོ་ གནས་ཚུལ་དང་བརྡ་དོན་ཚུ་ བསྡུ་སྒྲིག་འབད་ཞིམས་ལས་ ཡིག་ཕོག་ལུ་དབྱེ་སྟུན་དང་ དག་ཕོག་ལས་ གསལ་འབད་ འབད་ཐབས་ཀྱུ་ དབྱེ་ཞིབ་འབད་ནི།

ང༑ སྦུན་ཚིག (སྐུགས་ ༡༠ %)

སློབ་ཕྲུག་རེ་རེ་གིས་ སྦུན་དག་གི་རྒྱུན་ ལག་ལེན་འཐབ་ཞིམས་ལས་ ཕོ་ལོ་ཀ་བརྒྱུད་འབད་མིའི་ ཞབས་ཁྲ་ཅིག་བརྩམ་ནི་དང་། དེ་གི་འགྲེལ་བཤད་བྲི་ནི། དེ་གི་དཤིགས་ཡུལ་གཙོ་པོ་ སྦུན་དག་གི་རྒྱུན་ ལག་ ལེན་འཐབ་ཕོག་ལས་ ཚོས་འབད་ཕྲུན་པའི་ ཞབས་ཁྲའི་ཚིག་བཙམ་ཐབས་ལུ་ དབྱེ་ཞིབ་འབད་ནི།

ཅ༑ འཐབ་སྟུང་། (སྐུགས་ ༡༥%)

སྐུ་ཚབ་ཀྱི་ཕོག་ལུ་ སྲུང་གི་བཅུད་སྟུང་ (Synopsis) དང་། མཚོང་སྲུང་ ༡༠ ལས་ ༡༥ གི་བར་ན་འབད་མིའི་ འཁྲབ་སྟུང་ཕྲི་བཅུག་ནི། དེ་གི་དཤིགས་ཡུལ་གཙོ་པོ་ འཁྲབ་སྟུང་གི་བཟོ་བཀོད་དང་ འཁྲབ་ཏེ། རིག་རྩལ་བཏོན་ཞིམས་ལས་ རྒྱ་མི་རྩུ་ལུ་ དགའ་བ། སློག་ དགོད་པོ་ལ་སོགས་པའི་ ཚོར་ཤུགས་ཀྱི་རྒྱུགས་པའི་ མཚོང་སྲུང་གི་ཕོག་ལས་ སྲུང་གི་བརྡ་དོན་སློབ་རྒྱུགས་མི་རྒྱུགས་ལུ་ དབྱེ་ཞིབ་ འབད་ནི།

ཆ་ དངོས་མཚོང་སློབ་བརྩོན་དང་གཅེས་བཀོད། (སྐུགས་ ༡༠ %)

སློབ་ཕྲུག་རེ་རེ་གིས། གནད་དོན་ཆིག་གི་ཕོག་ལུ་ སྐར་མ་ ༡༠ འབད་མིའི་ དངོས་མཚོང་སློབ་བརྩོན་བཟོ་སྟེ་ དེ་གི་བཀོད་པ་ཚུ་ ཡིག་ཐོག་ལུ་བྲིས་ཏེ་ གཅེས་བཀོད་འབད་ནི། དེ་གི་དམིགས་ཡུལ་གཙོ་བོ་ དངོས་མཚོང་སློབ་བརྩོན་བཟོ་ཐངས་དང་ དེ་གི་བཀོད་པ་ལ་ འབྲི་ཐངས་ དང་རྒྱས་ཐངས་ཚུ་ལུ་ འཕྲེལ་ཞིབ་འབད་ནི།

ང་ སློབ་དུས་ཚོས་རྒྱགས། (སྐུགས་ ༣༠%)

ལས་འགུལ་གྱི་དབྱེ་ཁག།	གྱངས་ཁ།	སྐུགས་ཚད།
ཀ་ མིང་ཚིག་ལཔག་ལེན།	1	10%
ཁ་ སྐད་སྒྱུར།	1	10%
ག་ གནས་ཚུལ་གསལ་བཏོན།	1	15%
ང་ སྣན་ཚོམ།	1	10%
ཅ་ འཁབ་སྟོན།	1	15%
ཆ་ དངོས་མཚོང་སློབ་བརྩོན་གཅེས་བཀོད།	1	10%
ང་ སློབ་དུས་ཚོས་རྒྱགས།	1	30%
དུས་རྒྱུན་དབྱེ་ཞིབ།		**70%**
སློབ་དུས་ཚོས་རྒྱགས།		**30%**
བསྡོམས།		**100**

ནང་དོན།
Subject matter:

ལས་ཚན་ ༡ པ། མིང་ཚིག་ལཔག་ལེན།

ㅤㅤㅤ༡.༡ㅤㅤㅤམིང་ཚིག་ངོས་འཛིན།

ㅤㅤㅤ༡.༢ㅤㅤㅤམིང་ཚིག་གསརཔ།

ㅤㅤㅤ༡.༣ㅤㅤㅤཚུལ་མཐུན་གྱི་མིང་ཚིག་ལཔག་ལེན།

ལས་ཚན་ 2 པ། སྐད་སྒྱུར།

ㅤㅤㅤ༢.༡ㅤㅤㅤངོ་སྤྲོད།

ㅤㅤㅤ༢.༢ㅤㅤㅤསྐད་སྒྱུར་གྱི་དགོས་དོན།

ㅤㅤㅤ༢.༣ㅤㅤㅤསྐད་སྒྱུར་པའི་མཚན་ཉིད།

ㅤㅤㅤ༢.༤ㅤㅤㅤསྐད་སྒྱུར་ཕ་གོང་གི་མཐུན་ཀྱེན།

ㅤㅤㅤ༢.༥ㅤㅤㅤསྐད་སྒྱུར་གྱི་དབྱེ་བ།

ㅤㅤㅤ༢.༦ㅤㅤㅤསྐད་སྒྱུར་གྱི་དཀའ་ངལ་དང་དཀའ་ངལ་བསལ་ཐབས།

ㅤㅤㅤ༢.༧ㅤㅤㅤསྐད་སྒྱུར་རྒྱབ་ཐངས།

ལས་ཚན་ ༣ པ། གནས་ཚུལ་གསལ་བཏོན།

ㅤㅤㅤ༣.༡ㅤㅤㅤགནས་ཚུལ་བཙུ་སྒྲིག།

ㅤㅤㅤ༣.༢ㅤㅤㅤགནས་ཚུལ་ཞུན་དག།

ㅤㅤㅤ༣.༣ㅤㅤㅤགནས་ཚུལ་གསལ་བཀད།

ལས་ཚན་ ༤ པ། སྣན་ཚོམ།

ㅤㅤㅤ༤.༡ㅤㅤㅤསྣན་ངག་གི་ངོ་སྤྲོད།

ㅤㅤㅤ༤.༢ㅤㅤㅤལུས་དང་རྒྱན་གྱི་དབྱེ་བ།

ㅤㅤㅤ༤.༣ㅤㅤㅤརྒྱན་ལཔག་ལེན་འཐབ་སྟེ་ ཚོམ་རྒྱབ་ཐངས།

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ལས་ཚན་ ༥ པ། འཁྲབ་སྒྱུང་།

༥.༡   འཁྲབ་སྒྱུང་གི་ངོ་སྤྲོད།

༥.༢   འཁྲབ་སྒྱུང་གི་དབྱེ་བ།

༥.༣   འཁྲབ་སྒྱུང་གི་སྒྲིག་བཀོད།

༥.༤   འཁྲབ་སྒྱུང་འབྲི་ཐངས།

ལས་ཚན་ ༦ པ། དངོས་མཛོང་སྒྲོག་བརྙན་གཏུམ་བཏད།

༦.༡   དངོས་མཛོང་སྒྲོག་བརྙན་གྱི་ངོ་སྤྲོད།

༦.༢   དངོས་མཛོང་སྒྲོག་བརྙན་གྱི་དབྱེ་བ།

༦.༣   དངོས་མཛོང་སྒྲོག་བརྙན་གྱི་སྒྲིག་བཀོད།

༦.༤   དངོས་མཛོང་སྒྲོག་བརྙན་གྱི་བཟོ་ཐངས།

༦.༥   དངོས་མཛོང་སྒྲོག་བརྙན་གྱི་གཏུམ་བཏད།

ཀླུག་དགོའི་པའི་དཔེ་ཐོ།

Reading List:

ངེས་པར་དུ་ཀླུག་དགོའི་པའི་དཔེ་ཐོ།

Essential Reading:

བཀྲ་ཤིས་ཚེ་དབང་། (༢༠༡༡) སྣད་སྒྱུར་ལམ་སྟོན། འབྲུག །ཐིམ་ཕུ། ནོར་བུ་རབ་བརྟན་པར་ཁང་།

རྫོང་ཁ་གོང་འཕེལ་ལྷན་ཚོགས། (༢༠༡༣) རྫོང་ཁའི་བརྡ་གཞུང་སྒྱུང་བའི་སྐོར་མོ། འབྲུག །ཐིམ་ཕུ། སྤུན་གཉིས་པར་སྐྲུན་ཁང་།

རྫོང་ཁ་སླབ་ཐབས་སྦེ་ཚོན། (༢༠༢༢) སྤར་སྒྲོལ་རྫོང་ཁའི་དག-རྒྱུན། འབྲུག །ཐིམ་ཕུ། སྤུན་གཉིས་མཐུན་འབྲེལ་པར་ཁང་།

བཤེ་ཚང་སྒྲོ་བཟང་དཔལ་ལྡན། (༢༠༡༤) ཚངས་སྲས་བཞད་སྒྲ། སེར་བྱེས་རིག་མཛོད་ཆེན་མོའི་རྩོམ་སྒྲིག་ཁང་།

བསོད་ནམས་བསྟན་འཛིན། (༢༠༡༢) རིག་གནས་བཀྲ་ཐངས། འབྲུག །ཐིམ་ཕུ། ཀོག་ཤི་དཔེ་སྐྲུན་ཁང་།

Snyder, B. (2005) *Save the Cat*, Michael Wiese Production.

ཁ་སྐོང་ཀླུག་དགོའི་པའི་དཔེ་ཐོ།

Additional Reading:

རྫོང་ཁབག་གོང་འཕེལ་ལྷན་ཚོགས། (༡༧༧) རྫོང་ཁའི་འབྲི་ཚུལ་ཕྱོགས་བསྒྲིགས། འབྲུག །ཐིམ་ཕུ།

དུ་ལོག་ཀུན་བཟང་དོ་རྗེ། (༢༠༡༢) རྫོང་ཁའི་རྫོང་སྒྲ་ངག་རྒྱུན་དག་པའི་ལུས་རྒྱ། འབྲུག །ཐིམ་ཕུ། སྤུན་གཉིས་མཐུན་འབྲེལ་དཔེ་སྐྲུན་དང་པར་སྐྲུན་ཁང་།

རྫོང་ཁབག་གོང་འཕེལ་ལྷན་ཚོགས། (༡༠༡༠) རྫོང་ཁ་རབ་གསལ་ལམ་བཟང་། འབྲུག །ཐིམ་ཕུ། འབྲུག་ཤེས་རིག་པར་སྐྲུན་ཁང་།

Field S. (2005) *The Foundations of Screenwriting*, Bantam Dell.

སྦྱང་ཚན་གྱི་དུས་མཐུན། སྤྱི་ཚེས་ ༠༢/༠༢/༢༠༢༣ ལུ་བཟོ་ཡོད།

Date: March 2023